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J. A. FULLER MAITLAND.



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# The Musical Times

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1911.

## GROVE'S DICTIONARY OF MUSIC.

The publication in 1910 of the fifth and last volume of the new edition of Grove's 'Dictionary of Music and Musicians' was the most important literary-musical event of that year in the English-speaking world. There exists no other work in our language dealing with musical matters with which this great dictionary can be compared. The five volumes of the new edition, the first of which was issued in 1904, comprise nearly 4,000 pages, which contain about 4,000,000 words contributed by 184 writers.

The first four volumes were reviewed in the *Musical Times* as follows: vol. i., January, 1905; vol. ii., April, 1906; vol. iii., April, 1907; vol. iv., August, 1908.

Sir George Grove originated the idea of compiling the Dictionary, and acted as its editor; hence its association with his name. The first volume was issued in 1879, and the fourth and last volume a few years later. The four volumes contained 3,125 pages. An Appendix was issued in 1889. Sir George Grove was born on August 13, 1820, and he died on May 28, 1900. A portrait and a sketch of his life appeared in the *Musical Times* for October, 1897.

The editing of the new edition was entrusted to Mr. J. A. Fuller Maitland, M.A., the well-known musical critic of *The Times*. Mr. Maitland was born in 1856, and was educated at Westminster School and Trinity College, Cambridge. He is the author of numerous works on musical subjects. In another issue this year we hope to give a full sketch of his useful career.

The new volume, which commences letter T (all the volumes exhaust a letter, and therefore each begins a letter), does not contain many articles of first-rate importance; a fact for which the end of the alphabet is responsible. The best-known composers dealt with are Tchaikovsky, Wagner, Weber and Verdi, and the two Wesleys of course come in for notice. Many of the articles are simply reprints from the former editions, with corrections and occasional expansions. A most obvious general criticism, already advanced against the preceding volumes, is that some articles are disproportionate in length in view of their subject-matter. This point is considered later on. Of all the newly-written articles, that by Mrs. Rosa Newmarch on Tchaikovsky (spelt Tschaikowsky in many quarters) is the ablest and most interesting. No one living was better fitted than this penetrating critic to give a sketch of Tchaikovsky's career and an estimate of his achievements. The article fills thirty-one columns, and a complete list of the composer's works takes up another column. The

story of the conception and purpose of the 'Pathetic' symphony (No. 6, in B minor) is eloquently told. The idea came as Tchaikovsky was starting for Paris. He says, to his nephew: 'The programme symphony (as he termed it) is penetrated by subjective sentiment. During my journey, while composing it in my mind, I frequently shed tears.' Later he says, 'Without exaggeration I have put my whole soul into this work,' and he declared that it was the best thing he ever had composed, or ever should compose. In her critical survey of the composer's works, Mrs. Newmarch remarks of the songs (117 in number) 'that a comparatively small portion are of really fine quality. The chief defect of his instrumental writing, the repetition and development *ad nauseam* of an idea which is too thin to bear such over-elaboration, is even more obvious in his songs.' The article concludes with the following general estimate:

If Tchaikovsky does not bear a supreme message to the world, he has many things to say which are of the greatest interest to humanity, and he says them with such warmth and intimate feeling that they seem less a revelation than an unexpected effluence from our own innermost being.

His music, with its strange combination of the sublime and the platitudinous, will always touch the average hearer, to whom music is—and ever will be—more a matter of feeling than of thought. Therefore, if we must pose the inevitable question: How long will Tchaikovsky's music survive? we can but make the obvious reply: As long as the world holds temperaments akin to his own: as long as pessimism and torturing doubt overshadow mortal hearts who find their cry re-echoed in the intensely subjective, deeply human music of this poet who weeps as he sings, and embodies so much of the spirit of his age; its weariness, its disenchantment, its vibrant sympathy, and morbid regretfulness.

The article on 'Touch' (by Sir Walter Parratt) is reprinted without alteration from the original edition. If additions had been made, no doubt there would have been some reference to Mr. Tobias Matthay's elaborate book on 'The act of touch.' One of the most valuable articles in the first edition was that by Sir Hubert Parry on 'Variations.' This is retained verbatim, and a brief note by the editor mentions the contributions by Sir Hubert and of Sir Edward Elgar to this attractive form. The long notice of Verdi (by Signor Mazzucato) is also reprinted in full, but with additions by the editor. Another long and extremely interesting article on the Violin family, running to fifty-four columns, is compiled by Mr. E. Heron-Allen from the original article by Mr. E. T. Payne.

The article on Wagner was contributed to the old edition by the late Edward Dannreuther. At the time it was written, it was one of the best succinct accounts of the great composer's life and works. But in the 20th century the perspective of time might have suggested some later views. The only additions made to the original article are bibliographical, and are by Mr. Herbert Thompson. It may be interesting to many, more familiar with the music of Wagner than with his views on composition, to read that, after a concert at the Albert Hall (1877), he said:

I am not a learned musician; I never had occasion to pursue antiquarian researches; and periods of transition did not interest me much. I went straight from Palestrina to



Bach, from Bach to Gluck and Mozart—or, if you choose, along the same path backwards. It suited me personally to rest content with the acquaintance of the principal men, the heroes and their main works. For aught I know this may have had its drawbacks; any way, my mind has never been stuffed with 'music in general.' Being no learned person, I have not been able to write to order. Unless the subject absorbs me completely, I cannot produce twenty bars worth listening to. . . .

In instrumental music I am a *Réactionnaire*, a conservative. I dislike everything that requires a verbal explanation beyond the actual sounds. For instance, the middle of Berlioz's touching scene d'amour in his 'Romeo and Juliet' is meant by him to reproduce in musical phrases the lines about the lark and the nightingale in Shakespeare's balcony-scene, but it does nothing of the sort—it is not intelligible as music. Berlioz added to, altered, and spoilt his work. . . .

Whenever a composer of instrumental music loses touch of tonality he is lost. . . .

When occasion offered I could venture to depict strange, and even terrible things in music, because the action rendered such things comprehensible: but music apart from the drama cannot risk this, for fear of becoming grotesque. I am afraid my scores will be of little use to composers of instrumental music; they cannot bear condensation, still less dilution; they are likely to prove misleading, and had better be left alone. I would say to young people, who wish to write for the stage, Do not, as long as you are young, attempt dramas—write 'Singspiele.'

The ample notice (80 columns) on Weber, contributed by Dr. Philip Spitta to the first edition, is retained in full. It is no doubt too long relatively, but it would have been an ungrateful task to maltreat such an excellent piece of work.

A new article on Welsh music by Mr. Frank Kidson raises some controversial points that have already been discussed in our columns by Mr. D. Emlyn Evans, under the head of 'The New "Grove" on Welsh Music' (November, 1910, page 711), and Mr. Kidson returns to the charge in an article already in type, but which we hold over to our next number.

In the Wesley numbers the anthem 'All go to one place' is, as in the former edition, still ascribed to both father and son instead of to S. S. Wesley only.

There are forty-five articles under the letter Z, and the last in the volume is on 'Zwischenspiel,' the German name for interlude or entr'acte.

The volume includes an Appendix of 68 pages in which numerous corrections are given and omissions repaired. No fewer than thirty-three British musicians not hitherto mentioned in the Dictionary are accommodated with niches in the temple of fame. The following is a complete list:

H. P. Allen, Frederic Austin, Hubert Bath, Arnold Bax, W. H. Bell, York Bowen, Frank Bridge, Percy Buck, A. von Ahn Carse, John Coates, Benjamin J. Dale, John David Davis (deceased), Thomas Dunhill, Gervase Elwes, Henry Farjeon, James Friskin, H. Balfour Gardiner, Nicholas C. Gatty, Percy Grainger, Clement H. G. Harris (1877-1897), Hamilton Harty, Gustav von Holst, John McCormack, Edward W. Naylor, T. Tertius Noble, Norman O'Neill, Roger Quilter, Daniel Rootham, Cyril B. Rootham, Charlton Speer, W. H. Speer, Barclay Squire, Richard Terry.

Frederick Delius, too, comes to his own in a sympathetic appreciation written by Mr. R. A. Streatfeild. It is stated that after a performance

of his 'Over the hills and far away,' at Elberfeld, Dr. Haym, the conductor, was summoned before the Town Council and threatened with instant dismissal if he ever ventured again to perform music of such a character at a municipal concert! Mr. Streatfeild says:

Delius stands, as it were, midway between the two schools into which the world of modern music is divided—the subjective, of which Elgar's symphony is a recent and characteristic product, in which music is used to express the composer's own thoughts, feelings, and aspirations; and the objective, the members of which seek in the world around them a motive for their art. Much of Delius's music is confessedly pictorial, but it is something much more as well. It is less a painting of nature herself, than a study of the influence of nature upon the human soul. Delius views nature, not with that 'innocence of eye' which was one of the catchwords of the early impressionistic painters, but in the light of his own temperament, and it is the blending of the psychological with the pictorial element that gives to his music its peculiarly characteristic quality.

The recent compositions of some of the foremost British composers—Parry, Elgar, Stanford—are duly chronicled, but those of one of the most prominent and fertile in the land, namely, Granville Bantock, are unintentionally overlooked. We say this advisedly, because obviously there can be no suspicion of any other reason for withholding information which it is the primary purpose of the Dictionary to provide. In another column (p. 21) we are glad to be able to give the called-for supplementary list.

Twenty-two pages of the Appendix are devoted to the tracing of the evolution of about thirty old songs, all more or less of the folk-song type, regarding some of which, as our columns this month testify, it seems difficult to ascertain the truth. In dealing with such music, Mr. F. H. Kidson brings his exceptional knowledge to bear, and the result is very interesting. A new article on the tuning of bells, by Mr. W. W. Starmer, also deals with its topic authoritatively.

Naturally a work of this comprehensive scope, making its appeal not merely to those who do not know, but also to the 'lynx-eyed circle of those who do know, has evoked considerable criticism. It would have been miraculous if its four thousand pages and registration of innumerable details contributed by 184 writers had been free from many errors. Mr. Maitland's task was undoubtedly a difficult one, and in view of all the circumstances attending the preparation of the new edition, every fair-minded critic must admit that its achievement proves that it was placed in highly competent hands. Mr. Maitland has enjoyed unique opportunities of becoming practically acquainted with music of all schools and periods, and he unites with all these advantages a broad outlook and the art of terse, lucid and interesting literary expression. It would be hard to say who there was in the country better equipped for the task. With this appreciative feeling, we sought and obtained an interview with Mr. Maitland, the substance of which we now proceed to give.

First it must be borne in mind that the work undertaken by Mr. Maitland was a new edition

of Grove, not a new Dictionary. He wished at first to alter the scheme and compile an Encyclopædia of Music, and to relegate the three great articles on Beethoven, Mendelssohn and Schubert, which are monuments of the infinite care and insight of Grove, to separate publication. But it was happily decided to retain them, as it was recognised that they were some of the most attractive features of the original work. Balance was therefore practically destroyed at the outset, for it was impossible to regulate the length of all other articles to fit those of Grove. The new editor had to accept a situation and not to create one. The same problem was presented in not a few other cases. There were many monographs on topics and composers which had been compiled with great care and skill, and which provided information, albeit not always of great importance but often not easily discoverable elsewhere. To have maimed these faithfully and laboriously collected data, or to have padded other articles with needless information, would have been an absurd devotion to arithmetical simple proportion measured by numbers of words. Take the article by J. H. Mee on Steibelt, about whom it must be confessed no one to-day is likely to rave, and it might be said that if it had been omitted it would never have been missed. Yet it is an excellent piece of work, and provides for all time all anyone is likely to want to know of this musician. On the face of it there seems an astounding incongruity in apportioning thirteen columns to Steibelt and only eighteen to John Sebastian Bach and his works. But the explanation is that in the one case information is not easily available and in the other it is. Why was the article on Harmony not added to? Has not the whole-tone scale played some part in modern development, and has nothing else happened since Sir Hubert Parry wrote the profoundly interesting article on this topic which appeared in the original edition, and which is reprinted verbatim in the new edition? The answer here is that the author was too busy to be asked to re-write this and other articles, and that they were already a fairly complete survey of the subjects they dealt with.

In the preface to vol. i., the editor makes fully clear the general plan of the new edition. As to the inclusion and exclusion of names—a most difficult matter to decide—he says:

In the new edition, as in the old, no attempt has been made to include the name of every musician who might be held to deserve mention. There is the less need for such an exhaustive treatment (in regard to English musicians, at least) since the publication of *British Musical Biography*, and other works of the kind, which claim to mention everyone of any kind of eminence. The average country organist who, though unknown beyond his own parish, has succeeded in getting an anthem printed, will not find his name in the new edition of the Dictionary any more than in the old. The process of selection may not in all cases meet with universal approval; but it has not been done without careful weighing of the claims of each name, whether among executants or composers. In regard to the younger musicians, particularly executants, only those have been admitted who have attained to real eminence, and whose fame has spread beyond the limits of their own countries.

How far criticism is desirable in a dictionary, especially of living composers whose rank in the world of music is not yet determined, is a moot point. It is difficult to give an account of the works of a composer without deviating into criticism, which must necessarily be the reflection of individual opinion. The case of Richard Strauss is a crucial one. Mr. Maitland recognises the power of his much debated compositions, but he is incredulous as to his invariable seriousness of purpose. Mr. Maitland invited a well-known and able musician to deal with this elusive composer, but the proposed contributor declined the task after hearing 'Salome.'

The new Grove needs no defence. It imperatively claims the grateful thanks of all English readers. Whatever its faults, it is not too much to say that it is the greatest work on music in the English language.

McN.

## HOW MODERN SONG GREW UP.

By C. HUBERT H. PARRY.

[The following is the text of a lecture given by Sir Hubert Parry at Reading University College on November 9.]

Many people still seem to think that songs consist of tunes with sundry instrumental appurtenances which are called the accompaniment, and which are of no great consequence except to show when the singer is out of tune. Such people are probably unaware that the same tune sounds quite different when it is accompanied by different harmonies, and that a comic song can be made to sound like a hymn-tune without any great expenditure of harmonic ingenuity. In reality the meaning of melody is, in many cases, so indefinite that the same tune can be wedded to words with quite different meanings without a suspicion of inappropriateness, as was often done in old folk-lore ballads. Melody alone is length without breadth, and however much it may please the initiated as well as the uninitiated, it takes time to deliver its message. Harmony, on the other hand, is capable of conveying decisive meanings almost instantly; and when it is combined with tune it can give and enforce its meaning also decisively. But it is not only by harmony that tune and melody can be made to have different meanings; and composers have been ceaselessly endeavouring to enhance and extend the expressive power of melody by the discovery and use of all sorts of devices in every branch of art, and these devices have been especially fruitful in the department of song.

The object of composers has mainly been to make the relation of their music to the poems or lyrics set more complete and more vivid. The story of song is much the same as the story of the greater forms of art, and indeed of all art in general; which is also a mirror of the story of progress in human life. Composers are always exploring and



trying to add to their resources. They are always trying to find out new chords and new successions of chords, new effects and combinations of colour, new uses of rhythm, new forms of melody, new types of ornament, new modulations. It stands to reason it must be so. A composer does not want to compose what somebody else has composed before, however often he does it by oversight. He wants what he says to be new and his own, just as a poet wants his poem to be new, and the novelist wants his novel to be new. And the effect is to be always expanding the territory of music, by passing from the known to the unknown. The way in which the territory has been expanded is almost comically obvious and natural when one comes to examine it; and the reasons for the particular courses adopted by composers are as clear as the reasons for particular courses adopted by the two little parties which set off to discover the Antarctic Pole and the Southern magnetic Pole, as so vividly presented to us in Sir Ernest Shackleton's book. The principle on which progress is generally described as being made is 'along the line of least resistance': it might also be described as being achieved by overcoming each difficulty that presents itself in the simplest way that will prove effectual. The ideal pole towards which composers have been striving was to find all the resources of art which might be available for expression; and also—and that is a very important matter—to develop means and principles of organization to such a pitch of elasticity and variety, that the rhythmic, metric and elocutionary intentions, and even the psychological schemes of the poets could be reproduced in the music without mangling and disarranging the sentences and periods. For such purposes the primitive idea of a tune must of necessity be inadequate. It may fairly be said that if a tune really fitted several verses of a poem it must be, in respect of the music of language, rather a poor poem. The true composer of songs sets poems because he believes in them, and because they inspire him; and when he finds that the longs and shorts and accents of a poem do not exactly coincide in different verses, he tries to find some way of making his music fit. All other types of composers, including the commercial, can be left out of consideration.

We are fortunate in having a fairly complete view of the story. We have to acknowledge that we hear of polite solo singing early in the 15th century, but it does not bear upon artistic solo singing any more than do the still earlier solo songs of the Troubadours and Trouvères. For our purpose it is sufficient to go back to the beginning of the 17th century, when composers were giving their minds ardently to what they thought was a new kind of musical art, the object of which was to enable individual singers to sing poems instead of reciting them. They called this new departure 'Nuove Musiche,' and one of the foremost of its advocates, Giulio Caccini, published a book about it in 1602, and appended musical compositions, including some of

his own solo songs, which are among the earliest examples of art-song as distinguished from folk-song. It is obvious from these examples, especially 'Fere silvaggie,' that Caccini concerned himself very little with the idea of making a tune. He wanted to do his duty by the poem, and, the resources of art being very slender, he was content to find an indefinite but agreeably melodious passage which fitted sufficiently closely to the words to justify their being sung instead of spoken—and beyond that he merely furnished a single row of notes in the bass with indications by figures of what chords the accompanist was to play. Such an accompaniment serves no purpose whatever, except just to support the voice and supply a sense of form; and it is most significant by what it lacks. True, the accompanist is told what chords to use, but he has nothing to inform him in what position he is to put them. If he happened to be in a mischievous frame of mind, there is nothing to forbid his playing the chords in the right-hand three octaves away from the bass, and making mock of the composer. In later times men discovered that the same chord could be made to sound quite different if its component notes were differently distributed; and that the colour and expressive meaning of chords could be made to have very subtle relations to the mood or emotion of the poem and its moments by the way in which they were spaced out. But this was very far off as yet; for it was not for a long time that composers found it worth while even to indicate the exact notes of the chords which were to be played. This of itself shows how slight was the artistic scope of the early solo songs. The voice had all the responsibility and the accompaniment hardly counted for anything.

Yet even at such a stage there was a good deal of scope for variety of treatment, and different attitudes of mind produced different results. This is most easily perceived in the effect of different bias in different nations. The differences of preponderating national temperament come out with surprising clearness in spite of the very limited range of artistic method. The impressionable Italians always took great delight in vocal melody. They did not care much for dance music or rhythmic music, and, indeed, in the light of later history, they seem to have cared very little about the words to which the music was set. It was left to the northern nations, not so innately musical, to care a great deal for them. And in this connection it is strange and suggestive to recall that the Italians, in spite of their love of melody and their natural aptitude for music, have never produced any great song-writers. Perhaps it was their excessive love of vocal melody which made them inapt to solve the problems of song! The bias of the French has been very different. From earliest days we hear of Mascarades; and Mascarade is only a courtly name for ballet. The French, with a consistency truly wonderful, have always maintained their preference for music which interprets rhythmic motion, and for those types of tune which are rhythmic and compact, and



neatly designed. The charming little French Chansons of the early part of the seventeenth century, such as those of Guédron, superintendent of the music of Louis XIII., are nearly always of that type. They generally deal with dainty and pretty sentiments, which are daintily and dexterously set. The deftness of organization is very noteworthy, because the French have an extraordinary taste for exact and obvious organization in all things; and their music is a confirmation of their general attitude of mind.

The attitude of English song composers has been quite different; and, moreover, it was slow in revealing itself. They have always been inclined to come to music through ideas which are external to it. Until recent times they have hardly ever been happy or at ease in pure, wordless music; and have been most successful when they have used music as an interpreter and a reinforcement of the ideas which the words, especially in fine poems, convey to them. It is curious and suggestive that, at the time we are considering, the most delightful of song-composers, Thomas Campion, was at once poet and composer, and equally delightful in both capacities. It must further be admitted that his songs are very tuneful. Tunefulness was not confined to him either in those days. The genial Thomas Morley, and Ford, and Farnaby, and even the subtle, tender Dowland seem to indicate that it was a trait in the national musical character. It may imply a disposition towards intelligibility and practicalness; clear perception of externals; distaste for rumination and innate energy. The point of their dependence on fine literature is illustrated by the great contemporary reputation of Henry Lawes, a little later than Campion. He certainly was not a great composer at all, and had very little invention or technique. But he had a feeling for poetry of a fine kind, and a sense of the right way to declaim it. His virtues lie in trying to solve the problem in thoroughly English terms. Later composers have often been led astray through applying to the English language inflections which were invented or used by foreign composers for foreign languages. The essence of the finest treatment of the vocal part of a song is to find and use inflections which are inherent in the language set; and this often rather hampers the singers. The ardour of the English people for annexing even the compositions of foreigners has in the past made the task of the native song composer rather superfluously difficult, because singers have been so accustomed to sing songs in foreign languages that they cannot sing in any really effectual manner the inflections which belong to their own. A great deal of interpretation with the average singer is mere manner, and at one time the song composers of this country appear to have succeeded best who reminded the singers of what they had learned to imitate in foreign countries. Fortunately that limitation becomes in these days

less and less evident. Lawes was not in danger of any such distraction. He seems unlikely to have enjoyed the influence of much foreign music. He was like a gifted but inexperienced child, with neither models nor technique, trying to enhance the effect of poems which moved him by interpreting the poet's intentions in the matter of accent, elocution and inflection in musical terms, and he sometimes succeeded admirably. But he made no use of harmony to enhance the expression. Purcell, again, though he attained to an immensely higher standard, did not elaborate the accompaniments of his songs, though he used every artistic device available at his time to enhance the expression. His harmonization is now and then surprisingly vivid and pointed, though the chords are not filled in. His intention was characteristically English, in seeking to express and emphasise the meaning and general mood of the words; both in his delightful, genuinely English tunes, and in those solos in the form of free declamatory recitative which anticipated the 'Ariosos' of the Germans in Bach's time, and even the procedure of Wagner and modern musical dramatists.

As long as the interest of the proceedings was mainly confined to the voice, no attempt was made to elaborate and give definite texture to the accompaniment by the use of figuration, such as forms of arpeggio, triplet figures, Alberti bass or any such device. But when the sonata forms became fairly established, conventional formulas came to be used in songs as in the instrumental forms of art. That was the first stage of art in the direction of equalizing the services of voice and accompaniment. A type of song arose which has persisted till our own times, in which the voice has most of the responsibilities of tune or expression, and the accompaniment is just so far made artistically complete that the player has all he has to do plainly set down for him. This was of course a considerable advance on the figured bass system, though the share of the accompaniment in the proceedings was rather small; and the conventional, meaningless character of the passages tended to re-act upon the voice part, and to make that also conventionally tuneful and elegant rather than expressive. The great masters who dealt in this type of song produced beautiful works of art, in spite of not producing much that was vividly characteristic or apt to the vivid moments of expression in the words: Mozart's songs and even Beethoven's early ones fall into this category.

The next stage, and a very important one, was that in which the conventional formulas of accompaniment were displaced by figures that had meaning and relevance to the words. Schubert, without conscious premeditation, frequently adopted the practice of making the figures of accompaniment illustrate the spirit of the poem, thereby enhancing the interest of the proceedings and making the music in general more full of life. In some cases the transition is quaintly simple. For the conventional formulas needed but little alteration to make them characteristic, as may be

seen in some of the songs of the 'Schöne Müllerin.' Schubert was naturally led very much in the direction of realistic suggestion, as in a parallel stage Purcell had been. His quickly susceptible mind was specially liable to such influences. He made the passages of his accompaniments suggest ripples and waves and rushing of waters, the roar of the storm, the sound of bells, the rustle of the leaves, the spinning wheel, and such external effects. The externals impress themselves first. And after the objective comes the subjective; in other words, the expression of the inner feelings produced by the externals and the sentiments. Schumann, as an intensely introspective composer, very appropriately illustrated this phase of song. He was a person of great culture and of great literary ability, as well as a composer. To him it was essential that what he set should be of fine quality; and being of fine quality, it inspired him to interpret the meaning of the words in the warmest and richest musical terms. Everyone takes it for granted that in Schumann's finest songs every part of the little work of art ministers to the expression of the poem. Even the initial phrase of many songs, such as 'Ich grolle nicht,' 'Er, der Herrlichste,' 'Du meine Seele,' 'Frühlingsnacht,' would be enough to prove it. He was not disposed towards realistic suggestion, for the warmth and truth with which he could express sentiment and emotion made such devices of identification superfluous. The development of the actual technique of the pianoforte put larger resources in his hands than had been enjoyed by earlier composers, and he used them in a very individual way. Apart from the more elaborate nature of his accompaniments, which often—as, for instance, in 'Im wunderschönen Monat Mai' and 'Nussbaum'—contain independent illustrative ideas, the general difference between Schumann and the earlier song composers consists in a richer, fuller, warmer general tone. At last the point is attained, which has been referred to, of using the distribution of the components of the chords to enhance the character of the expression. In this connection it may be observed that there is a general tendency in music for the tone to extend in both directions, and different composers affect different parts of the scale. Flimsy, excitable and showy composers affect the piccolo, and serious and deep-feeling composers love the deeper sounds. Schumann and Brahms, and other finely emotional modern composers, especially delight in fullness of sound, which is obtained by enriching their harmonies with component notes low down in the scale; the former loving the fifth next to the bass, and Brahms even giving a sense of rugged sternness by putting the third next to it. In such matters a new factor of importance presents itself: for the spacing out of chords is one of the ways in which effects of colour are obtained. It bears an analogy to the distribution of the harmonics, which makes the scientific basis of difference of quality of tone in the single notes of various instruments. It led the way in the

profuse cultivation of colour effects which is such a striking feature of modern music; to which composers are devoting so much of their energies that they seem sometimes to be in danger of losing sight of other factors in the scheme of art which are of quite equal importance. This ardour to excite highly-wrought sensibilities by subtle colour-effects is especially notable in recent French composers, who most fully illustrate the latest phases of the art of song-writing in many conspicuous ways. They certainly emphasise the view of composers of songs that it is not their business to provide tunes. Many of their songs talk excellently, and the treatment of language is as deft and dexterous as it was in the chansons of two hundred years ago. The family likeness is indeed remarkable; but they do not affect tunes. Indeed, one of the most singular features in French song music, in song as elsewhere, is the use of a kind of monotone recitation, a whole group of syllables being frequently sung on one note. This is probably derived from peculiarities of language and the metric principles of French poetry, and would be less suitable in other languages. It gives a certain lightness and ease to the general procedure, which is quite in accordance with the French attitude of mind towards art. The French song composers are also very skilful in devising characteristic figures of accompaniment, though the figures seem to be devised more for effect than for expression. They also illustrate profusely a new phase in the story of development of very great importance, which is the use of modulation as a means of colour and expression; and their adoption of this expedient coincides with similar experiments in the works of German song composers.

In the earlier phases of song, modulation counted for very little, except to define the form. Even far into the Romantic period, songs were generally laid out on very simple principles of design with well-marked periods representing definite keys. That was the last stage in which formality showed itself. Beethoven in other branches of art found out what a powerful means of interest and expression lay in surprising and unexpected modulations; and Wagner, in his music-dramas, applied the discovery with a freedom and insight which sorely scandalized the preachers of propriety. The latest song-writers have carried the procedure to the utmost lengths. With them the old theory that music requires to be clear in tonality in order to be intelligible has quite gone overboard. They frequently tumble out of their key in the very first musical phrase they utter; and they slip out of C major into F sharp major without compunction at any moment, if the effect illustrates the spirit of the poem or ministers to the interpretation of the immediate sentiment of the words. And it must be admitted that the device is most effective when it is justified by the words set. But such procedure begets obligations. The developed mind demands reasons for everything from the point of view of form or organization, as well as from the point of view of expression; and the startling modulation which



grips the attention as a just stroke of expression has also to be justified as a factor in the organization. In other words, when the hearer, who hears with his mind as well as his ears, is enchanted by some new modulation, his curiosity is aroused also to see how the composer gets it into its place as a factor in the art-work as a whole. If the interest of the proceeding is not maintained, the isolated stroke sticks out all by itself and throws all the rest out of gear. So the employment of these devices of modulation vastly complicates the duties of the composer, and also makes his productions interesting from a new point of view. Just at present the eager and restless repudiation of precedent in art, as elsewhere, seems to be pressing on too fast, and to be sometimes inducing anxiety as well as interest. But the break-up of the old ideas about tonality is too conspicuous to be gainsaid. The principle which it represents must be welcomed—where it is understood in all its bearings by the composer himself—as a very subtle means of enhancing the expression and interest of the music. Moreover it is one of the most valuable of the many resources which have been devised to enable composers to bring their music more closely into touch with the lyrics they set. Nowadays composers do not resort to the feeble subterfuge of repeating words and sentences in order to make their music fit, not to the metric scheme of the poet but to some preconceived idea of what musical form must be. Now the composer pays full respect to the metric and elocutionary intentions of the poet, and rejoices in making his musical form an exact counterpart of the spiritual and textual form of the poem. He makes the musical side of the song completely satisfying as a musical work of art without getting at cross purposes with the form of the words. The extraordinary variety of resources which have been developed gives a song composer ample choice to adopt one of many courses which will keep him absolutely in touch with the poet, without failing to make the music, as music, intelligible.

The story of the growth of song is really quite simple if we look back to it. It began with melodious vocal passages, the accompaniments to which were of no significance at all. Then art was brought into the accompaniments by using conventional figures which were appropriate to the accompanying instrument: then the conventional figures were transformed or displaced by figures which had meaning; then colour was introduced into the accompaniments by making use of the various qualities of harmonies in different positions, and by applying the development of the technique of the pianoforte to obtain greater richness and variety of sound. And, finally, modulation was converted from mere key-to-key procedure, which gave the effect of definite design, into a phase in which it became a powerful means of expression and also of elasticity in organization.

It may be added that art spreads its net wider as it gains in resources. In the beginning songs

dealt with comparatively few subjects, and love had rather an excessive share in the attention of poets and the musicians who set their poems. But as men's sympathies widen, the subjects of art grow more comprehensive. All sorts of situations and all phases of human experience interest human beings; and music, enriched with many resources, can deal with any of them. In literature men have been deeply interested in such a recondite subject as the temperamental condition of tramps, as so captivatingly displayed in W. H. Davies's 'Super-tramp' and Stevenson's 'Vagabond'; and we find the subject very cunningly presented in music in Dr. Vaughan Williams's setting of the latter.

The ideal principle which underlies the whole process of development may be shortly summed up as the distribution of functions in proportion to fitness, which applies to all human activities whether of art or business. The instrument which nominally accompanies is capable of doing certain parts of the art-work which the voice is not capable of doing. As a mere matter of fact, the instrument is capable of doing a great deal more than the voice, and in modern songs the accompanist often has a much harder task to accomplish than the singer. To be just, it would often be more fair to describe the singer as accompanying the man at the pianoforte. Yet the interest must centre in the singer, partly because the singer is responsible for the words and the elocution, and—which sounds absurd—the singing. The instrument is responsible for the design, the consistency, and all that part of expression which belongs to harmony and the rhythm. The voice must be free in the sense that it cannot reiterate figures, but must follow the sequences of the verbal phrases and their intent. The instrument is free to unify the whole by reiteration of characteristic figures, or to give a sense of design by the distribution of harmonies and keys. The uncomfortable word 'specialization' seems to be hovering unfortunately in the mind. Art often shows the most subtle and delicate adjustments of physical laws, which come about without men being aware of what they are doing. Composers were not aware they were apportioning functions on the basis of fitness, but when they had arrived they found that such adjustment was implied. They have worked out these problems unconsciously, and the result of centuries of devoted concentration in effort to enrich the resources of expression is one of the most interesting and satisfying of all the forms of modern art; and the knowledge of how it grew up may help us to appreciate the vagaries as well as the masterpieces of our own time.

The following illustrations were performed:

Caccini	- - - - -	Fere silvaggie.
Guédron	- - - - -	Un jour la bergere.
Campion	- - - - -	Move now with measured tread.
Lawes	- - - - -	He that loves a rosy cheek.
Purcell	- - - - -	Knitting song.
Mozart	- - - - -	Violet.
Schubert	- - - - -	Junge Nonne.
"	- - - - -	Bächlein.
Schumann	- - - - -	Im wunderschönen Monat Mai.
Max Reger	- - - - -	Wenn lichter Mondenschein.



## A SCHOOL FOR MUSICAL CRITICS.

BY ERNEST NEWMAN.

Some recent numbers of *Le Courier Musical* have contained the report of a paper on 'La critique musicale, ses devoirs, sa méthode,' recently read by M. M. D. Calvocoressi to the students of the Ecole des Hautes Etudes Sociales. M. Calvocoressi is himself a very thoughtful and well-informed critic, and everything he had to say on this subject is well worth reading. The occasion itself was interesting. Among M. Calvocoressi's audience, apparently, were some students who might possibly take up some day the profession of musical critic, and it was to these that the lecturer more particularly addressed himself. Why, one reflects, should we not have the same opportunities of tuition in criticism as in singing or pianoforte playing? Why should the critic, of all people, be allowed to take up important public work without any special training for it or any evidence of his competence for it? The longer any critic with his heart in his work follows his craft, the more conscious does he become of the difficulties of it, and of how much better he would have been for some skilled guidance in his early years. In every other art the student profits by the discoveries of all who have gone before him. He does not have to discover for himself the laws of counterpoint, or the best way to make his fingers flexible and obedient; he is placed in possession of a certain fund of knowledge that has been accumulated by the labours of generations, and all he has to do is to assimilate it and make it the starting-point for his own individuality. The critic alone has not only to build his house but make his own bricks and find his own straw. He has, of course, the writings of great critics to go upon. But the young composer or the young painter has the music or the pictures of the great masters to go upon, yet we do not regard these as sufficient in themselves without a regular course of technical training. He might, if he were very wise, very patient, and very thorough, distil out of them the essence of musical or pictorial technique; but the very object of education is to save the student's time and labour by giving him the distillation direct. Would it not be all the better for a musical critic if he could have his early steps guided as those of the painter or the composer or the pianist are? There are obvious difficulties in the way, of course. Few young men, just entering upon criticism, take their profession seriously enough; and if they did, and were willing to work as hard at the groundwork of their profession as the young dentist or lawyer works at his, there would be the difficulty of finding a teacher able and willing to instruct them. It will be a long time before we have classes for criticism established in our conservatoires. Pending this, the best thing that can happen to a young critic is to be understudy to an able older man, who has learned something by his own errors and his own practice in general, and may, by a word or two of advice, save

his junior from wasting himself in similarly turning the key in fifty doors before he comes to the one right lock.

It will be said that as criticism is the expression of a man's own knowledge and temperament, no advice from another is likely to be of any use to a man with the real thing in him; while if he has not this, advice can only make a mere echo of him. But the same argument would apply to composing or painting. We do not refuse to put a young composer under a teacher because the latter may prove in the end to be a smaller personality than the former. We let our Beethovens learn all they can from our Albrechtsbergers, and then show themselves, if they have it in them, that they are the Albrechtsbergers' superiors. What really makes a man great is of course born in him; the object of education, in a case of this kind, is simply to clear the tracks and oil the wheels, and give the greatness the best possible opportunity for a good run. Will anyone who has practised musical criticism for any length of time deny that a young man with a real critical gift would be all the better for a few years' coaching by someone who had had a wide experience of criticism and had thought seriously about its problems? For problems there are, problems more subtle than anything that double or triple counterpoint can present. The very fact that critics differ so radically over this composer or that, or this performance or that, is a testimony to the haphazard way in which criticism is conducted. These differences of opinion do not, as is commonly alleged, invalidate criticism; they merely invalidate the critics who are wrong. Medicine and surgery are not invalidated by someone contending that prussic acid is the elixir of life, or that the medulla oblongata is in the knee. Painting is not invalidated by a colour-blind man saying that grass is pink. Nor is the matter settled by saying that a critical opinion is a purely personal affair. The commonest facts confute that glib theory. There are tens of thousands of aesthetic judgments in which every one agrees—for example, that Bach is greater than Mendelssohn, or that Beethoven's ninth Symphony is a better work than his 'Battle of Vittoria.' These are simply critical opinions of the same kind as those we are called upon to pass every day of our lives. Why should not a critic be as right about a symphony of to-day as about a Beethoven symphony? M. Calvocoressi, rather weakly as it seems to me, distinguishes between what a critic may be positive about and what he may not; he is to be 'impersonal and decided' when he is sure that he is announcing 'facts,' and to 'employ the first person and make explicit reservations' when he only 'puts forward his own opinion.' Is the distinction a workable one? At what stage did the 'opinion' of some contemporary of Beethoven that the ninth Symphony was a great work pass from the domain of 'opinion' into that of 'fact'? Every critical judgment that we now call a 'fact' was an 'opinion' at one time. The opinion became a 'fact' simply because it was right; and why should not a critic be right

from the commencement? If his knowledge of a new work is ample, and he has thought a good deal about it, why should he not express himself as confidently about it as he would about a work fifty years old? Unfortunately he cannot always get to know a new work so well as this; it may not be published. In that case he will be wise not to criticise it adversely at all, unless it is obviously the work of a weakling or an imitator. No criticism of great works of art can hope to endure unless it is founded on full knowledge of them. And if we were to hold a court of inquiry into the causes of the discrepancy of critical opinion upon a big new work, we should find that it was capable of very easy explanation. Some critics would not know the work at all; others would be debarred from taking an unprejudiced view of it by some constitutional bias against music of this type; and so on. Nine-tenths of the discrepancies of which the enemies of criticism like to make so much would be proved to have no significance whatever.

Now what the individual critic has to do is to be always holding this court of inquiry upon himself. When he sees other men blundering because they plainly do not know enough of the work they are criticising, he must ask himself whether he is always as sure as he ought to be of his own ground when he condemns. When he differs fundamentally from a critic of undoubted force, he must try to find out from what the difference comes. Only one of them can be right; and it is evident that that one is most likely to be right who can explain his opponent's opinion in terms of some general bias or limitation of judgment. If a man's whole writings, for example, show him to be deficient in this or that quality of the musical imagination (for it has very many qualities), we may justly argue that his opinion upon a work that is the product of the kind of imagination he is insensitive to is no more valid than an objection to a painting of grass would be by a man with a constitutional dislike for green. If our desire is to attain rightness of judgment, we must always be testing our own opinions and those of others by applying broader and broader principles to them. For it must be remembered that at the back of apparently the most instinctive judgment there is a general principle of some kind. The trouble is that at first we are all apt to think our own general principles the right ones. We shall best cure ourselves of this conceit by tracing the judgments of others to their sources—or, on the other hand, an inquiry of this kind may rightly confirm us in our own opinion. Every critic who thinks at all about his work is more and more impressed, as he gets older, with the necessity of at once broadening and refining his faculty of judgment, of making it less haphazard, and of trying to understand what it is in the constitution, the training, or the knowledge of other men and of himself that makes them differ from him. He cannot alter *them*, of course, but he can correct his own most obvious deficiencies when he realises them. When

he sees another critic blandly condemn a work of art for not conforming to this or that æsthetic canon, when the latter is obviously insufficient or inapplicable, he will ask himself whether his own critical practice is not sometimes vitiated by the same tendency to take a purely personal criterion for a universal one. He will, in a word, try to educate his faculty of judgment as a painter educates his faculty of seeing, or a musician his faculty of imagining a number of sounds simultaneously. This is by no means the whole education the critic needs: it is only one department of it. The trouble is that he is forced, as no painter or musician is, to be his own instructor—to learn the rudiments of his technique by long observation and personal blundering instead of having a fund of accumulated wisdom to draw upon. And until the critic can go to school as the composer and the performer can, and profit, like them, by what previous workers in the same field have learned, most criticism will remain the haphazard and dogmatic and contradictory thing it is at present.

### Occasional Notes.

As already intimated, the centenary of the establishment of the house of Novello & Co. occurs this year. The opportunity of reviewing the history of the firm will be taken in connection with the *Musical Times* during the year. Amongst the articles to appear in the new volume, Mr. Ernest Newman will give a general survey of some interesting recent Bach research (by Schweitzer and Pirro, Wolfrum, Schering, &c.), and estimates of Liszt (who was born in 1811), Sibelius, and Berlioz. Special attention will continue to be given to Church music and to a chronicle of the progress of music in all parts of the world. As heretofore a feature will be the sketches of the lives of distinguished musicians, both native and foreign. The Editor takes this opportunity of thanking contributors, and of expressing his regret to many others whose proffered articles he has not been able to accept owing mainly to considerations of space. It is not easy for a monthly musical journal, in these days of activity and development, to keep pace with the demand.

Performances on the Continent of important exemplifications of British musical art are sufficiently interesting to justify special record. In another column (p. 21) we announce the coming performance of Sir Alexander Mackenzie's cantata 'The Sun-God's return,' at Vienna, under the direction of the composer. Then at Crefeld, on December 17, where Professor Müller-Reuter has a fine orchestra, a performance of Sir Edward Elgar's Symphony in A flat was given, under the composer's baton. It met with extraordinary success, the members of the orchestra rising and joining in the applause, and giving the composer a 'Tusch,' which is a special mark of appreciation. We are informed that Herr Max Schillings, who was present, invited Sir Edward to conduct a performance of the Symphony at Stuttgart this year.



Mr. G. H. Clutsam's articles on the 'Whole-Tone Scale' (which appeared in our November and December, 1910, issues) have occasioned considerable remark, and have no doubt set many people wondering and thinking; for it must be confessed that even to whole-toners the musical material it provides is fearfully and wonderfully made.

A caustic correspondent writes as follows:

I suppose we ought to thank Mr. Clutsam for the pains he has evidently taken over his articles; but what about the pains they have cost his readers? Does any sane person regard these barbarities he quotes as music? They are the naughty words which we have all used in our foolish youth, and put aside when we came to decent manhood. New! Surely, we know that all possible harmonic progressions were invented before the time of Henry Purcell, and that these are only some of the impossible or discarded ones, which are every now and then resuscitated by would-be composers under the vain belief that if you only cram in queer chords enough you will somehow have a composition. So they stuff in all they know, even down to the studio-sweepings of the past—the clutsam and jetsam, as one might say—but, alas! no composition appears.

A contemporary advertisement offers a prize to the person who can pile together four 'domes of silence.' The attempt would certainly be more useful than piling up six incongruous sounds and calling the result a chord, besides being less annoying to those few who are unlucky enough to possess musical ears. Such are the views of one who was once considered an iconoclast, but is now regarded as

A MERE PEDANT.

Yet it may be answered that we have to reckon with Debussy, who is not exactly a barbarian.

Our Manchester correspondent says:

No one can move about in these Lancashire manufacturing towns without seeing on the hoardings announcements of the oratorios of Haydn, Handel, Mendelssohn, Spohr, and others, to be given in churches or chapels, and not infrequently with soloists of the highest standing like Madame Ada Crossley, De Vere Sapio, and so on. Ten or twenty years ago, probably, these choirs were content with Root's 'Under the palms,' or work of similar quality, but in music, no less than in politics, there are unmistakable signs of great awakening, a pressing onward and upward. If those upon whom may devolve the duty of choosing music for such a public are only faithful to their high calling, and rise at once to the height both of their privilege and their responsibility, the recovery of the love of the finest music among the masses will not be long delayed.

This is cheerful reading, and it is in accord with our own experience; in fact, it is one of our editorial burdens to endeavour to find space to record the innumerable performances that take place. We hope that our numerous correspondents will believe that we suffer many pangs in maiming and sometimes even ignoring the excellent reports that reach us. It may be that many of the organizations that display such praiseworthy zeal are small, but they reflect the pleasure large sections of the community have in making the acquaintance of music as executants.

At the annual dinner of the London district of the Institute of Journalists, held on November 26, Sir Edward Elgar was one of the chief guests, and had of course to make a speech. His plea, as it often is when Sir Edward speaks, was on behalf of popular music, by which is meant the dissemination of good music amongst the masses of the people. It was pointed out that one of the needs of the country was larger concert halls, in order that numbers may be accommodated at a cheap rate. Sir Edward said that he wished that the lighter side of the Art would be looked upon with favour by what he would call the scientific musician. 'People desired to enjoy themselves: let them.' We hope that this means that Sir Edward himself contemplates an exploitation in that direction. He also referred to the advantages derived from the competition festival movement.

The following excellent programme was sung at the second meeting of the 171st season of the Madrigal Society, on December 15:

Blessed Lord .. .. .	S. S. Wesley (1810-1876)
Arise, awake .. .. .	Morley (1557-1604)
As Vesta was .. .. .	Weelkes (1598-c. 1640)
Flora gave me .. .. .	Wilbye (fl. 1590-1611)
Lay a garland .. .. .	Pearshall (1792-1856)
It was a lover .. .. .	Morley-Hidage
When love and beauty .. .. .	Sullivan (1832-1900)
Irene .. .. .	(Prize 1909) C. E. Miller
Stay, Corydon .. .. .	Wilbye (fl. 1598-1614)
Lilies white, crimson roses .. .. .	Marenzio (c. 1560-1599)
Sweete flowers .. .. .	Walmisley (1814-1886)
Come shepherds, follow me .. .. .	Bennet (c. 1570-c. 1615)
In dulci jubilo .. .. .	Pearshall (1795-1856)

Our Vienna correspondent (page 37) tells us the curious story of the strike of the Imperial Opera Chorus in that city. It appears that the male members of the chorus adopted the extraordinary course of singing their parts *pp* in order to call public attention to their rights and wrongs. Perhaps the most surprising sequel was that the audience exhibited no gratitude! Why did not the chorus decide to sing out of tune! Surely that would have been painful; but on the other hand it would perhaps not have been sufficiently novel.

When Sir Alexander Mackenzie was in Vienna as president and conductor of the International Musical Congress of 1909, he interested himself in a fund for the erection of a monument in Vienna to Johann Strauss, 'The waltz king.' He has since formed a small English committee to assist the fund in this country, and has collected the following subscriptions: Dr. F. H. Cowen, £1 1s.; Sir Hubert Parry, £3 3s.; Sir A. C. Mackenzie, £3 3s.; Dr. Charles Maclean, £1 1s.; Mr. Alfred Littleton, £5 5s.

The title-page and contents of Vol. 51 (January to December, 1910), are now ready, and can be had post-free by subscribers on application to the publishers.

#### 'MUZIO SCEVOLA.'

By W. H. CUMMINGS.

In the new edition of 'Grove's Dictionary of Music, we read: 'Mattei, Filippo (commonly known as "Pipo"), a violinist in London, and performer at the operas given by the Royal Academy of Music in the theatres in the Haymarket in the early 18th century. His claim to remembrance is based *exclusively* on Handel's manuscript conducting score of opera "Muzio Scevola" (which is in the possession of the writer), in which "Pipo" is mentioned as the composer of the first act, usually, and with more probability, assigned to Attilio Ariosti, the



second and third being by Bononcini and Handel respectively. See Chrysander's G. F. Handel, vol. ii., p. 56, where the opera 'Arsace, ovvero Amore e Maesta' is attributed to him.'

The only inference to be drawn from the above is that Chrysander considered Ariosti as the composer of the first act of 'Muzio Scevola'; but when we examine the evidence the contrary is found to be the case. Chrysander's second vol., referred to above, was published in 1860, and therein he distinctly says that the first act was by Pippo, the second by Bononcini, and the third by Handel; he further remarks that the 'first act, which under every circumstance was the most important, was given to the celebrated Signor Pippo. . . . A rather weak overture a series of pleasing songs, which are certainly original and have an appropriate dramatic colouring. Pippo closes his act with a short recitative, which could not have been effective. The verdict on his compositions may easily be pronounced: he would have done better to have confined himself to his art as a performer, and left composition alone.'

'Hawkins and Burney know of no Pippo, but give one act to Attilio Ariosti, who could not have been in England at that time.'

The above quotations show the mind of Chrysander in 1860, and turning to the printed score of the third act of 'Muzio Scevola,' published by the Handel Society in 1874, we read the following preface by Chrysander: 'The third act of "Muzio Scevola" was composed by Handel as his share in a musical contest with Bononcini and Mattei; the first act being set to music by Mattei, and the second by Bononcini.'

Further evidence in favour of Pippo, or Pipò, is found in a music manuscript in the British Museum, bequeathed to the nation by Dragonetti in 1846. The very interesting volume is in various handwritings; some pages are by Smith, Handel's amanuensis, and some, I think, in Handel's autograph. The first page has the inscription 'Atto primo Dell' opera Muzio Scevola Dal Sigr. Pipò.' The second act is preceded by the heading 'Ouvverture di L'Atto Secondo della opera Muzio. Sigr. Bononcini.' The overture to the third act is in the hand of a copyist; the original leaves had evidently been lost or destroyed, but this is followed by the title 'Atto Terzo—Opera Muzio composta del Sgr. G. F. Handel, 1721.' This act contains an aria 'A chi vive di speranza,' which is not included in the German Handel Society's publication, but is to be found in 'The favourite songs in the opera call'd Muzio Scevola,' published by Walsh in 1721 or 1722. There are no composers' names printed in this collection; probably it was a pirated publication, no uncommon thing at that period. The opera was first performed on April 15, 1721, at Covent Garden Theatre. Walsh's selection includes Bononcini's overture and four of his songs, one song by Pipò, and three by Handel.

I have compared the Museum manuscript with my own manuscript score of 'Muzio Scevola': a very interesting volume in the original binding and lettered on the back, 'Mutius Scevola M<sup>r</sup>. Handel, Sigr<sup>s</sup> Pipò and Bononcini.' It is reputed to have been Handel's, and from him it passed to Thomas Chilcot, organist of Bath Abbey from 1733 to 1766; it was afterwards the property of Thomas Field, likewise organist of Bath. The three acts are bound together in the order described on the back of the volume. The first act is prefaced with the following: 'Pipò—Overture to Muzio Scevola with several of the songs in that act, with another overture.' This overture is not in the British Museum copy. The second act bears the heading 'del Sigr. Gio:<sup>mo</sup> Bononcini's Act in Mutius Scevola.'

I have noted the fact that the Handel aria, 'A chi vive di speranza,' is omitted from the printed score of the Handel Society, although published by Walsh, and also in the British Museum manuscript; but it is still more curious that my score has an entirely different setting of the text of that aria. Evidently it was a second thought of Handel's, and is an example of the truth of the old adage that 'second thoughts are best.' The melody of the air is very charming, and the accompaniment for flute and strings is noteworthy; the violins are divided into three sets. The violas double the second violins an octave lower; the third violins are doubled in the octave by the violoncelli ripieno, and the score is completed by the violoncelli and contrabassi, whilst the flute doubles the first violins. Handel's autograph manuscript of the Muzio music in the King's library, Buckingham Palace, is dated at the end 23<sup>d</sup> March, 1721, only four weeks before the performance. The libretto of the opera was printed in Italian and English. Handel's own copy, in my library, has been utilized for memoranda by one of his domestics as follows: '12 shifts, 3 aprons, 1 hood, 7 combing clothes, 5 pairs coats 2 have buttons and 2 strings. M<sup>r</sup> Handel.'

Handel's contemporary, Mattheson, of Hamburg, published in January, 1723, a number of his periodical journal, entitled 'Critica Musica,' which contains important evidence. He says: 'As is customary here, on the seventh of this month a new opera was produced under the title "Muzio Scevola." It was sung completely in Italian, but there was a German translation ornamented with a fine Prologue. There are as many composers as there are acts, namely, three. The first was composed by Bononcini, the second by Mattei, who under the name of Pipò (i.e., Filippo) plays the violoncello in the London orchestra. Handel proved his skill in the third act. All these masterpieces have been sent over to us from England, except the Prologue, which is by Kaiser.' Mattheson rightly named the composers, but erred in assigning the various acts.

It will be conceded that the evidence is wholly in favour of Pipò as composer of the first act of 'Muzio'; and it is very desirable that the errors in 'Grove's Dictionary,' under the name of Mattei, and also Ariosti, should be corrected. In the latter case the Dictionary says: 'In 1720 the directors of the Opera made formal engagements for a term with Ariosti, Bononcini, and Handel to write operas in turn for the theatre. It was arranged that the first to be produced, which was "Muzio Scevola," should be the joint work of the three authors, Ariosti writing the first act.'

## MR. HADOW'S LECTURE ON CHURCH MUSIC AT THE CHURCH CONGRESS.

By W. G. ALCOCK.

Church music has generally received serious consideration at the meetings of the Church Congress, but the subject, we think, has seldom if ever been so emphatically presented as on the recent occasion when Mr. Hadow read his excellent paper. It would have been difficult to find a musician more fitted for the task, for his critical-historical ability and high musical and artistic ideals are widely known. Both by the structure of his lecture and the illustrations chosen he was most successful in bringing forcibly before his audience the importance of church music, the position it occupies to-day, and the attention bestowed upon it in the past. The subject is undoubtedly entitled to grave consideration now, and will certainly become more so in the near future.

Where once was apathy and indifference, we find young, energetic men thinking and acting seriously, and if we can hardly speak of this growing enthusiasm as the 'new learning,' it may fairly be termed the 're-culture of the old.'

Mr. Hadow takes for his point of departure the year 1544, by which time musical elaboration and technical skill had become so pronounced as to lead to mutilation of the words and so to render their meaning obscure. The publication by Cramer at this time of his *Litany* was accompanied by a strict injunction that these developments were to cease, going so far as to define the methods of setting words to music in the narrowest and strictest sense. One rule alone, viz.:—that one syllable was to be sung to each note, was enough to bring about a startling change. To illustrate the new methods, Mr. Hadow suggests a comparison between the early works of Tye (*e.g.* the *Westron Wynde Mass*) with his post-Reformation setting of the 'Acts of the Apostles,' or Tallis's motet 'Audi Media Nocte' with his *Dorian Service*. He went on to say that the change was far-reaching and resulted in the introduction of the Protestant form of Psalm tune. Lutheran psalms, though soon suppressed, had their effect, too, in making the way clear for Psalters with tunes, which were published during the reign of Edward VI. Day's *Psalter* of 1560 was an important work of the kind, to which Tallis contributed.

Mr. Hadow traces the development of church music down to the critical period of the Commonwealth, when all seemed lost. The influence of Pelham Humfrey, Blow and Purcell is noted, as also the inevitable distraction caused by the introduction of orchestral instruments, which had the effect of practically obliterating the glories of choral writing so highly cultivated in former times. But things balanced themselves, and the illustration chosen ('Lord, let me know mine end,' by Greene) showed that it was possible to combine vocal and instrumental ideas in a legitimate manner. The scant recognition given to music in the 18th century undoubtedly checked the art, and Mr. Hadow with true insight says—'the church composers who escaped this [the necessity of satisfying the flippant demands of their patrons] did so at the expense of losing touch with the main course and current of national life.' The works of Croft, Greene and Boyce, fine as they undoubtedly are, and of which the illustration mentioned above is one, are to a great extent 'provincial' and, as the lecturer said, 'no longer at the centre like the music of Byrd, Gibbons or Purcell.'

But other influences were at hand. The addition of pedals to English organs (said to have been adopted in 1790), together with the improvement in organ-building and organ-playing, enabled men like Samuel Wesley (who was at once a fine organist and church composer) to draw together the threads woven by so many, and to produce works which should, in their turn, guide the thoughts of his successors. The visits of Haydn to this country had their effect, if only as counteracting the Handel-worship so prevalent at the time. Nor was Haydn the only foreign influence, for did not Attwood rise, as Mr. Hadow observes, 'almost to the height of his master's serene and celestial melody'? So that Mozart, too, contributed to the varied texture of the music of the time. The reign of Queen Victoria covered an important period of the art, and saw at its commencement what was undoubtedly the lowest general level of English music. Mr. Hadow reviews the work of such men as T. A. Walmisley, Sir W. Sterndale Bennett, Sir John Goss and S. S. Wesley. He rightly deprecates the fact that the two first-named were hindered by official duties from attaining the highest eminence to which their fine

gifts entitled them. The name of Spohr must, too, be mentioned as one of influence more or less to be recognised. But it cannot be readily conceded that, as Mr. Hadow seems to suggest, Wesley was unduly affected by Spohr's work. A certain resemblance may be admitted, but far greater strength, which is allowed by Mr. Hadow when he says; 'and yet Wesley is essentially an English composer, using all means and resources current in his time, but holding them together both by the force of his own personality, by his great power of melodic invention, and by his remarkable skill. Hence the combination of massiveness in structure with a certain softness of design.' 'There is never in all his work a cheap effect or a perfunctory passage; the content of his music, even when it is nearest sentimentalism, is always saved by the excellence of its workmanship.'

Mr. Hadow strongly terms the period of church music through which we are now passing as one of 'sheer anarchy,' and is equally scathing when he says 'almost everything written is allowed a hearing.' He claims this unsatisfactory, or rather, shall we say, deplorable, condition of things to be an issue on which the jubilee meeting of the Church Congress may well make a resolution of reform. But there is in many quarters a disposition to consider the vocal music of the early periods as being the only kind suitable for use in church. Surely this would be too drastic and sweeping. The organ of to-day is, no doubt, through the tendency among organists to develop their powers as recitalists, often larger than is actually necessary for the general purposes of accompaniment. But the greater includes the less, and it is not too much to say that stops may be found suitable to all requirements, whatever the size of the instrument. Another cause of irritation is to be found in the desire of many a keen young organist to introduce more of modern instrumental development into his church work than is right or necessary. But, as Mr. Hadow says, 'It is not necessary that we should restrict our music to one style or one idiom.' The list of composers who keep in sight the best traditions, and who are yet able to employ modern methods, is far from being small. One has only to mention such anthems as 'The Lord is my Shepherd' (Stanford), or 'Save us, O Lord' (Baird), or such services as Macpherson in E flat, Tertius Noble in B minor, and Martin in A, as strong evidence that true ideals still exist. The danger lies in the pandering to popular taste, and any unfortunate prevalence of rivalry between choirs. There is, too, the deplorable fact that nearly everyone who can play the organ thinks himself a born composer, with the result that so-called church music is produced, of which the chief characteristic is its utter unworthiness. So many have so little novel to say, and say that little so badly. It is of course easy to make these accusations, but the present state of 'sheer anarchy' gives us every excuse.

Then it may be asked: To what is all this leading us? We know what has been ordered in the Roman Church, and should do all that is possible to prevent similar restrictions in our own, either in individual cases or in what may quite possibly become a more general prohibition, enforced by church authorities as a body. Such a movement would, after all, be but a repetition of what obtained in Cramer's time, and possibly with equal reason. The study of church music of all periods and in all its aspects should constitute part of the training of an organist, without which he must of necessity become too often a mere supporter of showy and meretricious seekers after notoriety and self-advancement. The truly educated will surely pause before giving their thoughts to the world, until they are convinced of their purity of aim



and truth of ideal. If the clergy, equipped as they should be with musical knowledge, will insist on having the best, and, of that, only such as is within the means of the musical staff they employ, much will be gained. The 'heartly service' is surely not the highest exercise to which a congregation should be invited, and in these days of the wide culture of secular music, it should not be difficult to direct the reverent attention of worshippers to that glorious heritage of the church which claims it as her own.

#### LIST OF MR. GRANVILLE BANTOCK'S WORKS PUBLISHED SINCE 1904.

In the new edition of 'Grove's Dictionary' (vol. v.), published recently, there is no reference in the appendix to the compositions by Mr. Granville Bantock, published since the issue of the first volume of the Dictionary, in which his name appears in its alphabetical order. We think many readers of 'Grove' will be glad to note the following list of Mr. Bantock's works published since 1904.

##### FOR CHORUS AND ORCHESTRA.

- Omar Khayyám. Parts I., II. and III. 1906-9.  
Arrangement of the National Anthem. 1906.  
Sea-Wanderers. } 1907.  
Christ in the Wilderness. }  
Music for the 'Elektra' of Sophocles. 1909.  
Gethsemane. 1910.

##### WORKS FOR ORCHESTRA.

- Choral-Variation on Bach's 'Wachet Auf.' }  
'The Pierrot of the Minute,' Comedy- } 1908.  
Overture. }  
Three dramatic Dances. } 1909.  
Old English Suite. }

##### SONGS, WITH ORCHESTRA.

- Five Ghazals of Hafiz. }  
Ferishtah's Fancies (13). } 1905.  
Song of the Genie. } 1906.  
Sappho (9). }

##### SONGS.

- Jester Songs. 1905.  
An Eastern Love-song. } 1908.  
Winter. }  
Two Chinese songs. } 1909.  
Three Blake songs. }

##### WORKS FOR SOLO INSTRUMENTS.

- Sapphic Poem for violoncello and orchestra. } 1908.  
Melody in E flat for pianoforte. }  
Sapphic Dance for harp. 1909.

##### PART-SONGS. (FEMALE VOICES.)

- Elfin music. } 1909.  
Love-song. }  
Young Love. 1910.  
Songs for Children.

##### Arrangements of:

- Under the greenwood tree.  
Where the bee sucks.  
A-hunting we will go.  
The flowers of the forest.  
Ye banks and braes.  
Highland laddie.  
The Campbells are comin'. } 1908.  
Auld Robin Gray.  
Bonnie Dundee. }

##### PART-SONGS. (MALE VOICES.)

- The Inchcape Rock. 1906.  
War song. 1907.  
The Piper o' Dundee. } 1908.  
Pibroch of Donuil Dhu. }  
The Laird o' Cockpen. 1909.  
The Lost Leader. } 1910.  
The glories of our blood and state. }

##### PART-SONGS. (MIXED VOICES.)

- Awake, awake.  
Evening has lost her throne. } 1905.  
O what a lovely magic.  
On Himalay.  
The Tyger.  
Wake the serpent not. } 1908.  
The moon has risen.  
Out of the darkness.  
Spirit of night.  
The Leprehaun.  
In the silent west. } 1909.  
One with eyes the fairest.  
The song of Fionnuala.  
Emer's lament for Cuchulain.  
The Cruiskeen Lawn. 1910.

##### Arrangements of:

- Ca' the Yowes. } 1908.  
Annie Laurie.  
Scots wha ha'e.  
Scotland yet.  
Arranmore.  
The wearin' o' the green.  
O mistress mine.  
Willow, willow.  
Full fathom five.  
Sumer is icumen in.  
The three Ravens.  
Ah! the sighs that come fro' my heart. } 1909.

#### PERFORMANCE OF MACKENZIE'S

#### 'THE SUN-GOD'S RETURN,' IN VIENNA.

The second concert of the season of the celebrated Wiener Singakademie (founded 1858), of about 300 voices (hon. president, Prince Max Egon zu Fürstenberg; president, Imp. Councillor Friedrich Ehrbar; vice-president, Angelo von Eisner Eisenhof; artistic director and conductor, Herr Richard Wickenhauser, nephew of Lady Hallé), will take place in the Grosser Musik Vereins Saal on January 13, the programme consisting of Bleye's 'Lerut Lachen' (words by Nietzsche), and Sir Alexander Mackenzie's cantata 'The Sun-god's return.' The composer has been most cordially invited to conduct his work. Soloists, Madame Kiurina and Herr Hubert Leuer, both prominent members of the Imperial Opera.

## Church and Organ Music.

#### THE ORGAN IN DONCASTER PARISH CHURCH.

Much interest has always been attached to this organ, from its great size and variety of tone, and from the fact of its being on one pressure of wind. But modern ideas demanded a purer reed-tone than can be obtained by such means, and though some additions to the mechanical part had been made, bringing the organ under greater ease of control, it was felt that much might be done by thorough overhauling and cleaning. This, with the application of modern tubular pneumatic action, the replacement of the old Solo organ by a new one, the re-voicing of practically all the reeds, together with the provision of varied wind-pressures, would bring the instrument nearer to modern requirements.

The work was entrusted to Messrs. Norman & Beard (of London, Norwich and Glasgow), who, in consultation with Mr. Wilfrid Sanderson, the organist of the church, have carried out the scheme to their well-known high standard. The organ contains 5 manuals (CC to A, 58 notes), and



2½ octaves of pedals (CCC to F, 30 notes). There are 93 speaking-stops and 14 couplers, making a total of 107 drawstops.

## SPECIFICATION.

PEDAL ORGAN.			Feet.
1. Sub-principal ..	..	32.	4.
2. Major bass ..	..	16.	4.
3. Principal bass ..	..	16.	3½
4. Open bass ..	..	16.	
5. Violone ..	..	16.	
6. Sub-bass ..	..	16.	
7. Major bass ..	..	8.	
8. Flute bass ..	..	8.	
9. Violoncello ..	..	8.	
10. Octave bass ..	..	8.	
11. Quint bass ..	..	10½	
12. Great tierce ..	..	6½	
13. Quint ..	..	5½	
14. Fifteenth bass ..	..	4.	
15. Tierce ..	..	4.	
16. Mixture (2 ranks).	..		
17. Cymbal (2 ranks).	..		
18. Contra posanne ..	..	32.	
19. Posanne ..	..	16.	
20. Bombard ..	..	16.	
21. Contra fogotto ..	..	16.	
22. Trumpet ..	..	8.	
23. Horn ..	..	8.	
24. Fagotto ..	..	8.	
25. Clarion ..	..	4.	

GREAT ORGAN.			Feet.
26. Sub-bass ..	..	32.	5
27. Double open diapason ..	..	16.	5
28. Bourdon ..	..	16.	3
29. Open diapason, No. 1 ..	..	8.	
30. Open diapason, No. 2 ..	..	8.	
31. Open diapason, No. 3 ..	..	8.	
32. Stopped diapason ..	..	8.	
33. Hohl flöte ..	..	8.	
34. Stopped flute ..	..	4.	
35. Principal ..	..	4.	
36. Gemshorn ..	..	4.	
37. Quint ..	..	5	
38. Twelfth ..	..	3	
39. Fifteenth ..	..		
40. Mixture (5 ranks).	..		
41. Cymbal (3 to 5 ranks).	..		
42. Cornet (4 ranks).	..		
43. Double trumpet ..	..	16.	
44. Posanne ..	..	8.	
45. Trumpet ..	..	8.	
46. Clarion ..	..	4.	

SWELL ORGAN.			Feet.
47. Bourdon ..	..	16.	4.
48. Open diapason ..	..	8.	
49. Terpodian ..	..	8.	
50. Echo gamba ..	..	8.	
51. Voix celeste ..	..	8.	
52. Harmonic flute ..	..	8.	
53. Rohr flöte ..	..	8.	
54. Harmonic flute ..	..	4.	
55. Stopped flute ..	..	4.	
56. Principal ..	..	4.	
57. Viol d'Amour ..	..	4.	
58. Mixture (5 ranks).	..		
59. Scharf (3 ranks).	..		
60. Cornet (4 ranks).	..		
61. Double bassoon ..	..	16.	
62. Hautboy ..	..	8.	
63. Horn ..	..	8.	
64. Trumpet ..	..	8.	
65. Clarion ..	..	4.	
66. Vox humana ..	..	8.	

\* I. Swell sub-octave.

\* II. Swell octave.

SOLO ORGAN.			Feet.
*57. Harmonic claribel flute ..	..	8.	8.
*58. String gamba ..	..	8.	8.
*59. Concert flute ..	..	8.	8.
70. Clarinet ..	..	8.	
*71. Orchestral oboe ..	..	8.	
*72. Tuba ..	..	8.	

\* III. Solo sub-octave.

\* IV. Solo octave.

CHOIR ORGAN.			Feet.
73. Lieblich bourdon ..	..	16.	8.
74. Geigen-principal ..	..	8.	8.
75. Viol di gamba ..	..	8.	
76. Gemshorn (from Swell organ) ..	..	8.	4.
77. Flauto gambe ..	..	8.	4.
78. Salicional ..	..	8.	2.
79. Flauto traverso ..	..	8.	
80. Lieblich gedekt ..	..	8.	
81. Flauto traverso ..	..	4.	
82. Lieblich flute ..	..	4.	
83. Geigen principal ..	..	4.	
84. Quintaton ..	..	4.	
85. Flautina ..	..	2.	

ECHO ORGAN.			Feet.
86. Tibia major ..	..	16.	4.
87. Harmonica ..	..	8.	4.
88. Vox angelica ..	..	8.	
89. Flauto amabile ..	..	8.	
90. Flauto traverso ..	..	8.	
91. Celestina ..	..	4.	
92. Flauto dolcissimo ..	..	4.	
93. Harmonica ætheria (2 ranks).	..		

## UNISON COUPLERS.

v. Swell to Great.	x. Choir to Pedal.
vi. Swell to Choir.	xi. Great to Pedal.
vii. Choir to Great.	xii. Swell to Pedal.
viii. Solo to Great.	xiii. Solo to Pedal.
ix. Echo to Great.	xiv. Echo to Pedal.

## ACCESSORIES.

Five pistons to Great organ.	
Four " " Swell ..	
Three " " Choir ..	
Three " " Solo ..	
Two " " (on and off) Swell tremulant.	
Two " " Solo ..	
Five composition pedals to Swell organ.	
Four " " Great and Pedal organ.	
One on and off pedal, Great to Pedal.	
Balanced pedals to Swell shutters.	
" " Solo ..	
Lever " " Echo ..	

\* New stops by Norman &amp; Beard, 1910.

The organ was built by Schulze in 1862, the previous organ by John Harris having been destroyed by fire in 1852. In 1864 various improvements were carried out by Messrs. Abbott & Smith, including the installation of a gas engine for blowing purposes, a new console, the application of tubular-pneumatic action to the pedals and drawstops, new pistons, &c.

The following are the alterations and additions effected by Messrs. Norman & Beard :

A new Solo organ of 6 speaking-stops, including a heavy-pressure tuba (8 feet) has been installed in place of that originally transmitted from the Swell organ.

A new large open diapason (8 feet) has been added to the Great organ ; new string stops have been placed in Swell organ, and the swell gemshorn (8 feet) removed to the Choir on the slide vacated by the clarinet, removed to Solo.

No stops have been sacrificed to make the above additions, and the tone of the flue work remains practically the same as left by Schulze, the same having been cleaned and the speech re-set. The reeds, however, have been re-voiced (with the exception of the free reeds, viz., contra posanne 32 ft. and posanne 16 ft.) on wind pressure increased to 6 inches, and harmonic trebles added.

The old tracker actions of the Choir, Solo and Echo organs, and also the lever pneumatic actions of the Great and Swell organs have been replaced by tubular-pneumatic action, and the number of couplers increased.

The Echo organ has been enclosed in a separate swell-box, the shutters of which are controlled by a lever pedal placed on the right-hand side of the pedal-board. Balanced swell pedals have been installed (in a central position) for the Swell and Solo organs, and 3 pistons added to control the solo stops. New tremulants have been added to the Swell organ for both light and heavy pressure winds. The pedal-board is now placed in right relation to the keys, in accordance with the Royal College of Organists' regulations. The blowing arrangements have been augmented to supply the heavy pressure wind for the tuba and to meet the extra demand made on the light pressure wind. The gas engine has been dispensed with, and an electric motor of 10 b. h.-p. installed, which is controlled from the console by a simple reversible switch. New wind reservoirs have been provided for the Solo and Swell organs. The organ contains 5,805 speaking pipes, and about 3½ miles of tubing has been used for the pneumatic work.

## RE-OPENING OF THE MANCHESTER CATHEDRAL ORGAN.

Mr. Sydney H. Nicholson, the Manchester Cathedral organist, has recently published an illustrated brochure giving some account of the organs and organists in Manchester Cathedral, from which the following information has been derived :

'Of the earliest organs in Manchester Cathedral we have no records, though the fact that we have a complete list of organists since 1635 proves that some instrument must have been in existence at this period. There seems to have been an organ in the latter part of the 17th century, for an old manuscript in the Manchester Reference Library states that "The old organ having fallen into decay, the present choir organ was made by Mr. Smith, generally known as Father Smith, in 1684." Some time about 1785 a new organ was erected, together with the Father Smith organ, upon the screen, but the builder is unknown. For the Manchester musical festival of 1828 much of this organ was removed, but the Father Smith organ was left in its old position on the screen and was used to accompany the collegiate services. About 1861 it was removed from the screen and was placed in one of the chapels, though not used. In 1891 it was rebuilt, under the direction of Dr. Kendrick Pyne, by Messrs. Wilkinson & Sons, of Kendal, and was placed in the north choir aisle and occasionally used. During the recent rebuilding of the large organ the Father Smith instrument was again moved into the nave, and was used for accompanying all the services for about a year. It has now been placed in the Ely chapel, and it is proposed at some future time to connect it electrically with the keyboards of the large organ, to form the nucleus of an echo organ, so that its beautiful tones may regularly be heard in the Cathedral services. In 1871 a new organ was presented to the Cathedral by Sir William Houldsworth, and was erected upon the choir screen in a case designed by Sir Gilbert Scott. The position was excellent in its acoustic result, but subject to the drawback that, when the singers were seated in the choir and their singing was accompanied by the organ, it was difficult to hear their voices in the nave. Now in the reconstruction the main part has been placed in the choir

aisle, but for the purpose of accompanying congregational services a small though powerful section of the organ, under the control of the separate manual, remains upon the choir screen. The organ has been entirely rebuilt and considerably enlarged. Such of the old pipes as were in good condition have been retained, but the organ has been re-voiced throughout. The whole mechanism of the organ, on the tubular pneumatic system, is new, and a new hydraulic blowing plant has been installed. The work has been carried out by Messrs. W. Hill & Son, of London, the original builders of the organ, at a cost amounting to nearly £4,000.

Whoever was responsible for the happy idea of asking two past Manchester Cathedral organists to share in the re-opening services, is deserving of our thanks. It is thirty-six years since Sir Frederick Bridge left for Westminster, and two years ago Dr. Kendrick Pyne relinquished the post. At evensong, on December 12, the service used was Bridge in G, and Sir Hubert Parry's anthem 'Hear my words, ye people,' was performed. A recital by Sir Frederick Bridge followed at 4.30, the Cathedral being crowded in every corner. The programme was not at all a severe one, and had the conspicuous merit of enabling the congregation to get a very good idea of the potentialities of the restored five-manual instrument. Compositions by Bach, Purcell, S. S. Wesley, Schumann, Merkel, and Sir Frederick Bridge were heard at this recital, and probably the Purcell 'Solemn march' and the Schumann 'Sketches' gave the greatest delight. In the evening, Dr. Pyne played a richly varied programme, and, it being the centenary of S. S. Wesley, Schumann and Arne, compositions by these composers were specially included. Organists' interest centred on the C minor Suite by Joseph Bonnet, whose playing was so thoroughly enjoyed recently at the University.

Mr. Sydney H. Nicholson has, in his brief tenure of the post, introduced motets not usually heard in our cathedrals, such as Max Reger's 'Palm Sunday morning' and the two eight-part motets of Cornelius (from the 'Liebe' cycle), 'The surrender of the soul' and 'Throne of mercy,' both of which have been sung during the past month. On Sunday, December 18, a selection from Spöhr's 'Last judgment' was rendered.

#### TUNDER'S ABEND-MUSIK.

Very successful performances of two interesting and beautiful cantatas by Franz Tunder were given at St. Mary's, Primrose Hill, on the first three Sundays in Advent, this being, it is believed, the first occasion on which Tunder's music has been performed in England, and was until quite recent years unknown even in Germany. The custom of having Abend-Musik arose at Lübeck in the 17th century, in the following manner:—Franz Tunder (1614-1667), the organist of the Marienkirche, 'taking advantage of the fact that a violinist and lutenist were usually engaged to perform in church on the occasion of the official attendance of the magistrates, gradually increased the numbers of the instrumentalists for service on festival occasions, and surrounded himself with a phalanx of efficient violin, viola and trombone players. Out of these small beginnings originated the afterwards famous Abend-Musiken of Lübeck, which took place more especially in the season of Advent.' It is pleasant to record that 'the city granted him (Tunder) successive increase of salary and other advantages, and heartily seconded his efforts.' These performances of chorales and cantatas took place after evensong. Tunder was a pupil of Frescobaldi, in Rome, and the father-in-law of Dietrich Buxtehude, who succeeded him as organist, and to hear whom play, the great Bach himself walked fifty miles. The relationship was compulsory, another curious custom being that the organist-elect, as a condition of appointment, always married the organist's daughter, and Buxtehude's successor, in his turn, married Buxtehude's daughter. The first cantata took the form of a soprano solo, with string and organ accompaniment, based upon the stirring and famous melody, 'Wachet auf.' The second, which was of a more elaborate nature, was woven round the four verses of Luther's great chorale, 'Ein' Feste Burg,' interpreting the old German battle hymn with a wonderful depth and freshness. Mr. Martin Shaw, the organist of St. Mary's, with whom rests the credit of introducing Tunder's music, was the conductor. Mr. Herbert Ferrers

accompanied on the organ from Tunder's figured bass. Mr. H. W. Burchett was the solo baritone, Miss Margaret Way, the solo soprano, and Mr. Ewart Baker (who took Mr. Armand's place at very short notice) was the solo bass. The choir of St. Mary's was reinforced by a body of ladies and gentlemen, and by a string orchestra, the leader of which was Miss A. M. Stuart, and Messrs. Breitkopf & Härtel kindly lent the full score of Tunder's works.

#### MEMORIAL TO THE LATE DR. H. E. FORD.

A stained-glass window has been erected by subscription in Carlisle Cathedral to the memory of the late Dr. Henry Edmund Ford, who was organist and master of the choristers there for the probably unprecedented period of over sixty-seven years (from 1842 to 1909), during sixty-one of which he fulfilled the active duties. The window, which is of Early English architecture, consists of two lights, and the principal figures represented are St. Cecilia and King David, the subordinate subjects depicted being Jubal playing to the shepherds, and Bishop Theodore building the first organ in Canterbury Cathedral, Messrs. Clayton & Bell being the artists. The Lord Bishop of the diocese dedicated the window on Sunday, December 18, before a large congregation, and in his address spoke in feeling terms of the devotion to duty shown by Dr. Ford during his long term of office. A memoir and portrait of Dr. Ford appeared in the *Musical Times* for April, 1909.

Mr. E. H. Lemare had an unfortunate, and what surely must have been a unique, experience at Middlesbrough recently. His promised recital at the Town Hall, on December 10, had to be abandoned as a result of the failure of the electric power supply. It was then arranged that the eminent organist should stay over Sunday and give his performance on the next afternoon. Again did the refractory but indispensable power deny the eager crowd their pleasure, and Mr. Lemare was compelled therefore to leave Middlesbrough without an exhibition of his unique ability, to the great regret of all concerned.

A movement is on foot for the formation of an association of the organists and choirmasters of Sheffield, and the opinion of those interested is being sought through the local Press. We wish the suggestion may be carried to as successful an issue as in similar cases at Huddersfield and Wakefield, to mention two, of which we have had pleasant experience. Such associations can have but a good effect upon local church music, by the possibilities they offer of intercourse and exchange of ideas. We shall hope soon to hear of the Sheffield Association as an accomplished fact.

This is how the great G minor Fantasia and the fugue in the same key strike an enthusiastic 'annotator':

'This is certainly one of the greatest of all Bach's organ works. Bursting torrents of ornament, imitative episodes, organ recitatives, the boldest modulations and broad resonant progressions of chords—all are here in apparent disorder; and yet the natural genius of Bach presides over it and informs it all. The Fantasia may be regarded as an immense *scena* for the organ. It opens with a vehemently passionate piece of dramatic declamation, in which a hero is brought before us at some decisive life-crisis. Against massive, irresistible chords the human element dashes itself in vain. . . . The scene changes suddenly. Over the slow, descending arpeggio in the bass a theme of intense pity and sadness is heard, taken up by voice after voice; this quieter mood being succeeded by an outburst of feeling even more violent than before, which in turn gives place to a passage of noble pathos unsurpassed in the realm of art. Thus the music fluctuates between passionate, fruitless striving; the anguish of desperation, and profound pity and resignation—which invariably give place to the first mood of vehement effort and despair. At the end of the Fantasia we are left in doubt as to the outcome of the tragic contest, the sequel to which is contained in this stupendous Fugue. Nothing can



resist the giant power of the mighty melody which streams through the work. We feel that a mighty force is marching onward, carrying all before it; and with the glorious conquering, final major chord, we are assured of victory.'

#### SPECIAL SERVICES.

On Sunday, November 20, at College Street Chapel, Northampton, Gade's 'The Crusaders' was given under the direction of the organist, Mr. R. W. Strickland. Miss Nellie Scrivens, and Messrs. Herbert Kimbell and Alfred Falkner were the soloists.

The annual oratorio service was held in Wells Cathedral on November 23, when Spohr's 'Last judgment' was performed with full orchestra and a chorus numbering over 200 voices. The solos were taken by Miss Viola Salvin, Miss Ethel White, Mr. Perry and Mr. R. A. Grant. The feature of the service was the excellent singing of the choir, which was drawn from four centres—Wells, Shepton Mallet, Street and Wedmore. The conductor was the Rev. Dr. Davis, organist of the Cathedral, and the organist was Mr. E. P. Wheeldon.

At St. John's Church, Ryde, Isle of Wight, on Thursday, December 1, a musical service was given which included Rheinberger's Idylle for strings, and Schubert's 'The song of Miriam.' The canticles were sung to Dr. C. H. Lloyd's setting in E flat, while Sir John Stainer's Te Deum in E flat concluded the musical portion of the service.

The customary performance of Brahms's 'Requiem' was given at St. Paul's Cathedral on December 6, under the direction of Sir George Martin, in the presence of a large congregation. The music of the service opened with Sir George Martin's setting of the 130th Psalm.

The work performed by the Brixton Oratorio Choir at Brixton Church, on December 6, was Gounod's 'Mors et Vita.' Mr. Douglas Redman conducted, and Mr. Welton Hickin assisted at the organ.

Mozart's 'Requiem' was performed in Winchester Cathedral, on December 8, by the Cathedral choir, the oratorio choir and full orchestra, under the conductorship of Dr. William Prendergast. The band and chorus numbered over 200, the former being augmented by members of the Church Orchestral Society and other players drawn from a wide area. Mr. H. R. Eady, assistant-organist, presided at the organ. An outstanding feature of the excellent choral singing was the dramatic attack of the 'Dies iræ.' The quartets were undertaken by members of the Cathedral choir. The hymns 'O heavenly Word, eternal Light' and 'For all the saints,' specially scored for orchestra by Dr. Prendergast, were sung, and Grieg's 'Ases Tod' ('Peer Gynt' Suite) was played. The performance made a deep impression on the large congregation.

At an organ recital given by Mr. Bernard Johnson at the Albert Hall, Nottingham, on November 12, the recitalist varied and improved the occasion by a short explanatory lecture (at the pianoforte) on the more prominent numbers of his programme. The innovation proved entirely successful, the actual performance on the organ being followed and enjoyed by the audience in a noteworthy degree. The scheme certainly sounds well, and must make for the education of any who may not be in the habit of listening intelligently. The programme included Mendelssohn's sixth Sonata, an arrangement of the Andante from Tchaikovsky's fifth Symphony, and the Grand Chœur in D by Guilman.

On Saturday, December 10, in the Concert Hall of the Blind School, Swiss Cottage, N.W., an organ recital was given by Messrs. Hugh Berridge, Arthur Hayhow and Frank Howlett (students of the School), the programme including works by J. S. Bach, Mendelssohn, Henry Smart and W. Wolstenholme. Assistance was kindly given by Mrs. Galsworthy and Miss Margaret Scripps, who contributed songs and violin solos respectively.

The organ of the Temple Church, after undergoing extensive alterations, was re-opened on December 18. We hope to make this the subject of an article in a future issue.

#### ORGAN RECITALS.

- Mr. Westlake Morgan, Salisbury Cathedral — Organ concerto (No. 2) in G minor, *Matthew Camidge*.  
 Mr. H. Douglas, Congregational Church, Matlock — Choral prelude 'Wachet auf,' *J. S. Bach*.  
 Mr. R. W. Strickland, College Street Chapel, Northampton — sixth Organ concerto, *Handel*.  
 Dr. Cyril Rootham, St. John's College, Cambridge — Prelude and Fugue (the Dorian), *J. S. Bach*.  
 Mr. E. Harold Melling, St. Edmund's Church, Downham Market — Prelude and Fugue in B minor, *J. S. Bach*.  
 Mr. G. D. Cunningham, Alexandra Palace — Air with Variations and Finale *Fugato, H. Smart*.  
 Mr. Caradog Roberts, Canaan Congregational Chapel, Swansea — Funeral March and Hymn of Seraphs, *Guilmant*.  
 Mr. James M. Preston, St. George's Church, Jesmond, Newcastle-on-Tyne — Fantasia in C, *William Byrd*.  
 Mr. Arthur E. Davies, St. James's Church, Hatcham — Fantasia Overture, *Garrett*.  
 Mr. H. C. L. Stocks, Salisbury Cathedral — Requiem *Æternam, Harwood*.  
 Mr. Gustav Rhodes, Christ Church, Turn-Teplitz (Bohemia) — Toccata in F, *C. M. Widor*.  
 Mr. J. C. Dunlop, St. Michael and All Angels', Northampton — Marche Triomphale, *Lemmens*.  
 Mr. Herbert Walton, Albert Hall, Nottingham — Introduction and Fugue in C minor — *Liszt*.  
 Mr. G. Bernard Gilbert, Public Hall, Canning Town — Sonata No. 4, *Guilmant*.

#### ORGANIST APPOINTMENT.

- Mr. C. M. Jaggard, organist of St. Matthew's Church, North Liverpool.

## Reviews.

#### WORKS BY MR. ERNEST AUSTIN.

[Novello & Co., Ltd.]

*The Vicar of Bray.* Variations for string orchestra. Arranged for pianoforte solo by the composer.

String orchestras are apt to be somewhat neglected by our modern English composers, and any addition to their literature is welcome, especially when it has the artistic value of the above example. Mr. Austin states his theme, the familiar tune of the 'Vicar of Bray,' in his own manner, which seems to fight shy of its original rhythmic regularity, and then submits it to nine variations of varying degrees of fancifulness. The reverend gentleman is shown in many frames of mind, but he preserves his nationality. The final variation depicts a species of race for preference. The Vicar constantly puts in a claim with his characteristic dominant and tonic, but as constantly he is ousted by some other tune that starts with the same two notes, till at last he romps in unchecked with an exhilarating jig. The interruptions are always made, in the orchestral score, by some other group of instruments than that which announces the opening dominant and tonic, a point which necessarily is lost in the pianoforte score. The solo arrangement, however, makes effective pianoforte music throughout, and gives an intelligible idea of the effect of the string version. Where the music exceeds the range of ten fingers, a part is occasionally printed above in smaller type as a kind of optional obbligato, which those who can may include at will.

*Shed no tear.* Trio for female voices. Poem by Keats.

'Shed no tear' is an agreeable and a singable piece of music: there are no cranky intervals or extreme modulations. It has a graceful rhythm that well fits the accentuation of the words, and the music is generally suffused with a quiet joyousness. The cadences succeed in avoiding the conventional. Perhaps the exigencies of close harmony induced Mr. Austin to make some ventures in this direction.



*The Shepherd's love song. A sweet night. A morning song. The music of the wave.*

The fact that the first three of the above-named songs by Mr. Ernest Austin are marked Op. 2, Nos. 1, 2 and 3, may explain the use of a simpler style of expressiveness than is associated with the greater number of his works. In the 'Shepherd's love-song,' the pastoral simplicity of the words (which are the composer's) and the music is not of the common kind. In the next example, the opening line of H. Ernest Hunt's poem, 'Sweet night, thy mantle now let fall,' has suggested a soothing flow in the vocal part and a gentle swelling in the accompaniment. 'A morning song,' a setting of words by George Lees, moves in elegant curves of diatonic melody without approaching the commonplace. 'The music of the wave' (words by H. Ernest Hunt) might belong to the same period of composition as the foregoing, as its effects are secured without elaborate figures or harmonies, and without abstruseness.

#### PIANOFORTE MUSIC.

*Prelude and Pavane. Two Idylls.* By H. Farjeon.

*Spinning song.* By Anton Strelezki.

*Valse étude.* By Sydney Rosenbloom.

[The Vincent Music Company.]

Mr. Farjeon's *Prelude and Pavane* are slight pieces that might have been 'thrown off in an odd moment.' The former takes about forty seconds to perform, and would stand as a simple model of binary form. The *Pavane* contains one bar more than the *Prelude*, but is slow and stately, with several pauses to eke it out. The *Idylls* belong to a different class of music, in which out-of-the-way harmonies are the hall-mark of merit. They are both short and both original, but their beauty is more affected than real.

The 'Spinning song' hums with the usual trills in the right hand. These, varied with arpeggios, are supported by some not highly inspired chordal progressions in the left hand; and thus the composer avoids the necessity of composing a tune.

Mr. Rosenbloom's 'Valse étude' stands out from the remainder of the present collection of pieces for its fancy and workmanship. It belongs to the type of waltz invented by Chopin, but owes little to that composer in its phraseology. Its one fault is an unsatisfactory scheme of tonality. The initial and final key, A flat, is lost to sight in a protracted middle section, on the same subject-matter, dealing with nearly-related keys. An over-long excursion into B flat near the beginning seems first to throw the key-system out of joint.

#### SONGS.

*To Norah.* By E. Douglas Tayler.

*Come, dreamless rest.* By Noel Johnson.

*The requital.* By Joseph Holbrooke.

*Farewell. Come to me, gentle sleep.* By John Pointer.

*Sing, Britain's sons.* By Charles Harris.

*Down Chelsea way.* By Henry Coates.

*The songster's awakening. The Puritan maia.* By Percy Fletcher.

[Novello & Co., Ltd.]

'To Norah' and 'Come, dreamless rest,' are melodious and easily intelligible songs, being simple in character and design. Mr. Holbrooke's 'The requital' is far more ambitious, although there is no lack of simplicity and melodiousness in parts of it. The harmonic scheme of the accompaniment, however, is often involved, and contributes to the picturesqueness of the total effect. 'Farewell' and 'Come to me, gentle sleep,' by Mr. John Pointer, both belong to his Op. 1; they are expressive settings of familiar words in which no recourse is made to elaboration of detail.

Patriotic sentiments are evoked by the next two songs on the list. Dr. Harris's 'Sing, Britain's sons' is in martial rhythm, and has a stirring refrain well adapted to the compass of the ordinary patriotic voice. Mr. Coates's 'Down Chelsea way' calls attention to 'straight old men with the hair of snow, and their martial tread and their coats of red,' with the persuasive eloquence of a catchy tune.

Of Mr. Percy Fletcher's songs, the first, 'The songster's awakening,' is a pretty vocal waltz suitable for light soprano voices. 'The Puritan maid' is a charming light song written to clever verses by Maud E. Sargent, addressed, it appears, to a 17th century portrait.

*A Song of Thanksgiving.* Sacred cantata for festival and general use. By H. A. Fricker, organist, Leeds Town Hall.

[Robert Culley.]

This cantata consists of nine numbers, most of which are choral. There are solo parts, soprano, tenor, and alto or bass. Two numbers are instrumental. The words consist chiefly of well-known hymns set in anthem or song form. The music throughout is of the practicable kind, and betrays no influence of the late modern school. It is always singable, melodious, and musically, and never austere or oppressively contrapuntal. The organ part, as might be expected, is a very effective feature.

*The Walrus and the Carpenter.* Choral ballad for schools and classes. Words by Lewis Carroll. Music by Percy E. Fletcher.

[Novello & Co., Ltd.]

Lewis Carroll has inspired much music of the lighter kind. Nothing he wrote is more droll than the story of the 'Walrus and the Carpenter,' and it says much for Mr. Percy Fletcher's music that it admirably fits the words. The ballad is meant to be performed without break, and takes about twenty minutes. There are no solos, and the choruses are written in two parts with occasional unison, and generally the music is as simple as it should be for the purpose of schools.

#### BOOKS RECEIVED.

*The Basis of Musical Pleasure.* By Albert Gehring. (G. P. Putnam's Sons, New York and London.) The fuller title of this interesting essay states that the contents deal also with a consideration of the opera problem and the expression of the emotions in music.

*Hugo Wolf.* By Ernest Newman. Translated into German by Dr. Hermann von Hase. Pp. 263. (Leipzig: Breitkopf & Härtel.)

*The essentials of pianoforte playing.* By Clayton Johns. Pp. 84. Price \$1.50. (Boston: Oliver Ditson Company.)

*Pianoforte Teaching: its principles and problems.* By Clarence G. Hamilton. Pp. 171. (Chicago: Lyon & Healy.)

*Who's who.* Pp. xxvi. + 2246. Price 10s.

*The Englishwoman's Year-book.* Pp. xxiii. + 386. Price 2s. 6d.

*The Writers' and Artists' Year-book, 1911.* Pp. vii. + 132. (London: Adam & Charles Black.)

## Correspondence.

### THE STUDY OF RHYTHM.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—It would take too much of your space to enter into details of the differences between the bar and the Greek musical foot, which, for convenience, I have called the 'measure,' and I can therefore only refer those of your readers who are interested in the matter to my 'Rhythm of modern music,' in which I have endeavoured to explain it in non-technical language.

With regard to the value of Greek rhythmical theory in connection with modern music, I am afraid I must continue to disagree with Dr. Trotter *in toto*. The principles of Greek rhythmical theory are by no means 'exploded,' as Dr. Trotter suggests. On the contrary, they are, I am glad to think, becoming more widely diffused. In 1884, Riemann writes, in the 'Introduction to his "Dynamik und Agogik": "When Rudolph Westphal's "Allgemeine Theorie der musikalischen Rhythmik seit J. S. Bach" appeared in 1880, no small astonishment arose that the rhythmical theory of Aristoxenus (4th cent. B.C.) could be brought forward by a thoughtful philologist as a theory of modern rhythm. And although

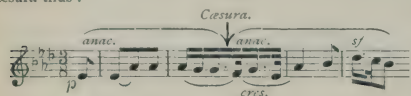
lacunæ were noticed in this "general" theory, yet it could not be denied that we have much to learn from Aristoxenus, and if incompetent misunderstanding was opposed to Westphal . . . yet there were not wanting those who recognised his meritorious and timely act in founding a theory of modern musical rhythm on the sound basis of ancient theory, and I am glad to have been one of the first of those.'

In the same author's 'Musik-Lexikon,' published in 1905, it is easy to trace the influence of Greek theory in articles dealing with rhythm; and several of the Aristoxenian 'feet' are described and utilised to explain the elements of rhythmical construction. It does not seem, therefore, that Riemann looks upon Greek theory as exploded or fallacious.

I have before me Mathis Lussy's 'L'Anacrouse dans la musique moderne,' 1903. In the glossary of technical terms I read, '*Mesure*—Terme de comparaison, l'unité, le *mètre* avec lequel on mesure la longueur des rythmes, des périodes, des phrases, des strophes, etc., dont une œuvre musicale est composée.' On page 2, 'Les anacrouses jouent un rôle extraordinaire dans la musique; elles sont l'âme des rythmes et, par conséquent, de l'exécution . . . Chantez la Marseillaise sans anacrouses [example given]; vous n'avez qu'un appel sans élan, sans entrain, sans énergie. On dirait un chant émasculé; les Grecs l'auraient appelé *hésichastique*, c'est-à-dire, calme, religieux. Restituez les anacrouses, aussitôt le chant reprend son allure virile et guerrière, son élan enthousiaste.'

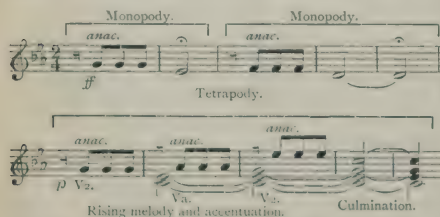
The recognition of the significance of the anacrusis, the portion of a phrase which precedes the first bar-line, is a direct outcome of Aristoxenian teaching.

Dr. Trotter alludes to the first subject of the fifth Symphony, and the first phrase of Beethoven's Op. 26. The first phrase of Op. 26 is a tetrapody, i.e., it contains four 'feet'; or, in M. Lussy's sense, *Mesures*. The accentuation and the melody rise together, till they culminate in a chief accent and a high note. Beethoven impresses the importance of the chief accent by *sforzando*. We may play this phrase in an unbroken legato, if we wish, or we may divide it by a cæsura (a break in the legato) into two portions, as Aristoxenus would have done. If we divide it mathematically exactly we shall ruin it. But if we place the cæsura thus :



we cause the second half-phrase to commence with an energetic anacrusis, which adds considerably to the dignity and strength of the phrase. I leave it to your readers to try the experiment, only premising that the anacrusis in the second bar must be joined in strict legato to the first note of the third, and given a very slight crescendo.

I have already occupied too much of your space, so will only allude to the first movement of the fifth Symphony to say that the wonderful energy and strength of the whole is largely due to Beethoven's use of the anacrusis, as here :



Great executants and great conductors feel these things instinctively: lesser musicians may have their appreciation and enjoyment of masterpieces much enhanced by a little definite rhythmical theory, to say nothing of their teaching powers being increased.—Yours faithfully,

C. F. ABDEY WILLIAMS.

## 'THE ARETHUSA' AIR AND 'HUSSEY'S MAGGOT.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In reply to Mr. Kidson's letter on the above, I am sorry that he still prefers his own opinion to that of many distinguished English musicians, as to the Irish provenance of the air of 'The Arethusa.' O'Carolan composed this melody in 1725—or perhaps earlier—and it passed over to England in 1728 or so. Many of O'Carolan's compositions were introduced with the ballad operas of the years 1729-34, and thus his 'Bumpers Squire Jones,' 'O'Rourke's noble feast,' and others became popular. Similarly with his 'Princess Royal,' which was set by other Irish poets to Irish songs before the year 1740, a fact of which Mr. Kidson was evidently unaware. Nor can I follow his view as expressed in the new edition of Grove, that the tune had any connection originally with any English Princess, inasmuch as he himself admits that the tune is named 'Prince William' in Wright's Dances. And I should date the alternative title of 'Princess Royal' as 1733, or perhaps 1734, on the occasion of the marriage of the Princess Royal. It is regrettable that Mr. Kidson should describe the daughter of the Prince of Coolavin as 'an obscure descendant of a long extinct race of kings.' Miss Mary MacDermot (whom O'Carolan styles a 'royal princess') was the daughter of the Prince and Princess of Coolavin, and she married Owen O'Rourke, a descendant of the Princes of Breffin. For this lady O'Carolan composed another song and tune, 'Marie an Cuilfhroin' (Fair-haired Mary). The MacDermots can proudly point to an unbroken lineage of nine centuries, and the late MacDermot, Attorney-General for Ireland, was *de jure* Prince of Moyburg and Coolavin. Yet it is not so surprising that Mr. Kidson should endeavour to claim such a characteristic Irish melody, for he includes Handel's March from 'Scipio' in his 'English Songs of the Georgian Period'—apparently unaware that it had been adapted by Theobald in 1728, and printed in the first volume of the *Musical Miscellany* in 1729.

As to 'Hussey's Maggot,' it is undoubtedly an Irish dance tune of the early 18th century, but soon got popular in England, like the Irish tune to which 'Nancy Dawson' was set. The fact of it having been printed under a number of different titles is not at all uncommon. The Irish jig 'Top of Cork Road'—better known as 'Father O'Flynn'—was printed in 1779 as 'Yorkshire Lassies'; and the Irish 'Rakes of Mallow' has been recently published as the 'Rigs of Marlow'!—Yours faithfully,

W. H. GRATTAN FLOOD.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In connection with the revival of a discussion on the old tune 'The Princess Royal,' or 'The Arethusa,' first so ably dealt with by Mr. Frank Kidson in the *Musical Times* for October, 1894, a traditional Sussex version, which I noted seventeen years ago, may be of interest. The singer, Henry Burstow—shoemaker by trade, but bell-ringer and local songster by choice and fame—was born in 1826. He is of old Saxon stock, and has in the course of his long life only slept six times out of his native town. His father and grandfather, equally attached to Sussex throughout their lives, were famous there as singers of old songs. Henry Burstow learned "Boney's Lamentation" first, at the age of six, from his father. The song sets forth Bonaparte's career up to the time of his abdication only, and was therefore composed in 1814. The tune, sung in spirited march-time, forms somewhat of a link between Rodney's glory, quoted by Mr. W. Grattan Flood in your issue of November last, and some old-printed versions of the 'Princess Royal' or 'Arethusa' tunes. The Sussex version is in regular time (thus agreeing with the best-known printed versions, and also with the many variants noted of later years by folk-song collectors in England), whereas Mr. Flood's air has an irregular fifth bar twice in the first half of the tune, which a little weakens the martial effect of the old air. Will not

\* See 'English Traditional Songs and Carols.' L. E. Broadwood. (Boosey & Co.)



Mr. Flood give your readers the source for his tune and words, as this would add much to the value of his interesting comments?

The tune 'To Rodney we will go,' also referred to by Mr. Flood, must be studied in the light of Mr. Kidson's excellent article in the *Musical Times* for May, 1895. It is recognised by song-collectors in England as one of the stock tunes amongst the least old and interesting sung by the unlettered. Various sets of rather worthless words, as well as doggerel songs on historical or local persons, are sung to the air. 'With Collingwood we'll go' is one Sussex version, Collingwood being the naval hero of Nelson's time, and the contemporary of Rodney.

As to the birthplace or parentage of the above tunes: who can, who need decide? Certain it is, that two such musical nations as the English and Irish have not inhabited the same islands for centuries without a plentiful exchange of verse and melody. The migration of song and legend is as complex a subject as that of races. Who shall say what sailor, soldier, settler or gipsy first sang his song or told his story in a strange land? Who can tell what song or story he learned there? If foreign countries have exchanged naturally and freely in this manner, how much more must not the peoples of our British Islands have given and taken amongst each other, each race impressing its national touch upon the material borrowed? But is it not an honourable and happy thing to unite in admiring and preserving a stirring song, no matter where, or by whom, composed or transmuted?

As an instance of how complex the matter of 'nationality' is, let us assume that Dr. Flood's surmise is correct, and that Hussey, a gentleman-piper of the mid-18th century, did compose the original of the tune to which the titles 'To Rodney we will go' and 'Hussey's Maggot' have, amongst so many others, been attached. Now, the distinguished families of Hussey, both in England and Ireland, claim as their common ancestor Hubert Husey, a Norman nobleman settled in England at the time of the Conquest. From him descended Sir Hugh Hussey, who went from England to Ireland in the time of Henry II., acquired property and settled there, being the ancestor of the Irish Husseys. These appear to have usually married with families likewise of Anglo-Norman stock; but let us suppose that occasionally some Celtic blood may have been introduced: Of what nationality is Mr. Hussey's composition?

LUCY E. BROADWOOD.

84, Carlisle Mansions, London.

#### BONEY'S LAMENTATION.

[OR ABDICATION.]

At-tend, you sons of high re-nown, To these few lines which

I pen down: I was born to wear a state-ly crown, And to

rule a wealth-y na-tion. I am the man that

beat Beau-lieu, And Wurmser's will did then sub-due; That

great Arch-duke I o-ver-threw; On ev-'ry plain my

men were slain. Grand treasures, too, I did ob-tain, And

got ca-pit-u-la-tion.

#### EXPLANATIONS FOR AUDIENCES.

##### THE 'MESSIAH' (HANDEL).

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—For many years I have thought how very helpful it would be towards the better understanding and fuller appreciation of the 'Messiah,' in all places where it is performed, if conductors of provincial choral societies would in public, either free or at a very small charge, a week or so before such performance, give an explanation of the oratorio, with illustrations sung and played.

This explanation should deal with prophecies of the coming of the Messiah, and the various points in Christ's career, noting the Advent portion—Nos. 5, 6, 7: 'Thus saith the Lord,' 'But who may abide,' 'And He shall purify the sons of Levi' (the tribe from which the priesthood were selected), 'The darkness covering the earth and gross darkness the people,' followed by 'O thou that tellest . . . arise, shine, for thy Light is come,' and 'For unto us a Child is born,' with the announcement to the amazed shepherds of the birth of the Saviour; the passion, death, resurrection, ascension, worship of angels; the preaching of the gospel resented by the heathen ('Why do the nations so furiously rage together?'; 'Let us break . . .'); 'The triumph of the Lord,' 'Hallelujah! for the Lord God omnipotent reigneth'; the mystery of the Resurrection, 'Behold, I show you a mystery'; 'The trumpet shall sound'; the sevenfold ascription in 'Worthy is the Lamb. Amen.'

CONDUCTOR.

#### A DICTIONARY OF WRITERS ON MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Being engaged in collecting materials for an 'International bibliographical dictionary of writers on music,' I shall be obliged if British and foreign publishers and authors will supply me with lists of their works in volume form (published and about to be) relating to the history and criticism of music for insertion in my book. It will contain notices of about 5,000 authors, from the earliest times to the present, including editors and leading contributors to the musical journals, musical critics and lecturers, and literary men and women, travellers, and others, who have contributed valuable reminiscences of music and musicians. It will also be the first work of its kind in any language, the existing German, French, and English 'Dictionaries of music and musicians' consisting mainly of biographies of composers, singers and instrumentalists, and the writers on music having only a secondary and limited space. The leading idea will be to produce a book of reference and give only facts, and to exclude opinions as far as possible.—Yours faithfully,

25, Speenham Road,  
Brixton, S.W.

ANDREW DE TERNANT.

#### Obituary.

We regret to have to report the following deaths:

The oldest professional musician in Ireland—Mrs. MCGUCKIN—passed away on December 5, in her ninety-fourth year. Born on May 17, 1817, Mrs. McGuckin was organist of Tandragee Church, co. Armagh, for over twenty years. She was the mother of Mr. Barton McGuckin, the distinguished tenor, to whom she gave his early training. The remains were interred at Mount Jerome on December 9.

Mr. JOSEPH GODDARD, at Hampstead, on December 9. Mr. Goddard was known chiefly as a musical essayist. His writings include 'Philosophy of music,' 'Musical development,' 'A study of Gounod's "Redemption,"' 'The deeper sources of the beauty and expression of music,' and 'The rise of music.' His 'Comparative view of the development of opera in Italy, Germany, France, and England' will shortly be published. He was also a composer. Mr. Goddard was born in 1833.



Mr. JOHN HUGH THOMSON, on December 17, at the age of seventy. Mr. Thomson was musical critic to *The Queen*, and had held the post for over thirty years. He will be remembered by his many friends in musical circles for his genial and kindly disposition.

Herr ANGELO NEUMANN, manager of the German Theatre at Prague. He was one of the foremost producers of Wagner's operas, some of which he introduced to Leipsic, Berlin, and London for the first time.

## BEECHAM OPERA SEASON.

### SALOME.

'Salome' has at last been heard in London. It is the third of the operas composed by Richard Strauss, the others being 'Guntram' (Op. 25), 'Feuersnot' (Op. 50), and 'Elektra' (Op. 58), which was produced at Dresden in 1909. 'Salome' (Op. 54) was produced on December 9, 1905, also at Dresden. It has had a dubious reception. The libretto, constructed from Oscar Wilde's drama, unfolds a repulsive story, and as it is based upon scriptural narrative and introduces St. John the Baptist, there were serious objections to its presentation on the English stage. Then the music itself throws down the gauntlet to criticism. Its realism is in questionable taste, and some of its experiments in harmonic combination are a cross to ordinary listeners whose ears have been tuned by what has hitherto passed as music. Yet with all its startling vagaries and morbidity it is impossible not to recognise the beauty of much of the music, its scintillating and fascinating orchestration, which provides in itself a constant stream of interest to any ear sensitive to colour. As in 'Elektra' there is only one scene, and the drama never pauses in its intensity during the hour and fifty minutes it lasts. In the original version Salome demands from Herod the head of St. John the Baptist, and having obtained it proceeds to fondle and embrace it: an episode to shudder at and not to see. This occurs after her dance of the Seven Veils, in which she uses all the salutary arts of seductive persuasion: her request is granted. Much as this dance has been talked about, it cannot be said to be entrancing as music. It owes its attractiveness more to its association with the motive of the dance than to its inherent beauty.

As the Censor would not allow the character of St. John to be presented on the stage, or the head of the Prophet to be used by Salome, alterations had to be made. A Prophet was substituted for St. John and his words are altered, and a simple empty tray is toyed with by Salome! The horror, therefore, is left to the imagination, but the situation thus created is almost perilously ludicrous, and it called for all the art of Madame Aino Ackté to avoid what was very near to a catastrophe. The action with the supposed head takes place in the presence of Herod and Herodias, and it so excites the detestation of the former that he orders the guard to kill Salome, and with this tragic end the curtain falls.

Whether the opera will take anything like a permanent place in the repertoire of opera houses is very doubtful. It is true that audiences generally are by no means reluctant to sup with horrors as a recreation, but surely this particular form of their presentation will soon pall? It is much to be hoped that Strauss, with his great mastery of the means of musical expression, will devote his genius to other and nobler uses than he has in this work.

Whatever the merits of the opera as drama or music, the British public have once again reason to be grateful to Mr. Thomas Beecham for enabling them to form an opinion of this much-debated work by actual experience. The performance we heard was conducted by Mr. Beecham, and it was in every respect an adequate one. The cast was as follows:

Salome .. .. .	Mme. Aino Ackté
Herodes .. .. .	Herr Franz Costa
Herodias .. .. .	Fräulein Petzl-Demmer
Ein Prophet .. .. .	Mr. Clarence Whitehill
Narraboth .. .. .	Mr. Maurice D'Oisy
Ein Page der Herodias .. .. .	Miss Stella Phibbs
3 Cappadocien .. .. .	{ Mr. Robert Radford
	{ Mr. Arthur Wynn
	{ Mr. Charles Knowles
2 Soldaten .. .. .	{ Mr. Herbert Langley
	{ Mr. Lewys James
Conductor .. .. .	Mr. Thomas Beecham

### OTHER OPERAS.

The production of 'Salome' practically absorbs the interest of the later stages of Mr. Beecham's season. Next in importance is the revival of an opera by an Englishman—Mr. Clutsam's 'A summer night.' On November 24, preceded by Humperdinck's 'Hänsel and Gretel,' this picturesque and cleverly-conceived work was performed by a highly efficient cast, among which the principals were Miss Beatrice la Palme, Miss Maggie Teyte, Mr. Walter Hyde, Mr. Lewis James and Mr. Harry Dearth. Madame Aino Ackté made her re-appearance on the boards of Covent Garden on November 25, when she played Senta in 'The Flying Dutchman,' with dramatic instinct and vocal power that foreshadowed her triumph as Salome. The last performance of 'Elektra' took place on November 26, with Fräulein Plaichinger in the title-rôle, and Fräulein Marie Goetze as Klytemnestra. Owing to sudden indispositions the parts of Elizabeth and Venus in 'Tannhäuser,' which was given on November 28, were entrusted to Miss Gleeson-White and Miss Toni Seiter, who carried them out with ability. 'Carmen,' performed on December 3, was a triumph for Frau Ottilie Metzger and Mr. John Coates. Debussy's 'Pelléas et Mélisande' was excellently performed, on December 19, with Miss Maggie Teyte and Mr. George Pétit in the principal parts, which they portrayed with outstanding ability.

At the Sunday concert, on November 27, a foretaste of 'Salome' was given in the shape of the 'Dance of the seven veils,' which was vividly played under Mr. Beecham's direction, and encoored. Two extracts from Dukas's 'Ariane et Barbe-Bleue' were sung by Madam Perelli. Mr. Frederic Austin's symphonic poem 'Isabella' and Strauss's 'Till Eulenspiegel' added further interest to the programme.

### WELSH FOLK-SONG.

At a meeting of the London Schools Musical and Dramatic Association on November 15, at the College of Preceptors, Mr. Alfred Perceval Graves gave a lecture on 'Welsh Folk-song.' Miss Cordelia K. Rhys gave some charming songs in illustration, and also some 'penillion' singing. Sir Vincent Evans, chairman of the Welsh Folk-song Society, took the chair.

Welsh national music (said Mr. Graves) springs from harp-playing, from ballad-singing, and from folk-song. Giraldu Cambrensis witnesses that so far back as the 12th century part-singing was popular in Wales. By the 14th century the Welsh harp had in compass surpassed its Irish rival, and was adequate for the finer developments of mediæval music on the diatonic scale. Penillion singing, which probably originated on the battle-field, was specially cultivated in North Wales. Beautiful airs, brought thence or adapted from the folk-songs of South Wales, were adapted by German and other opera composers. The Methodist revival, however, in the 18th century, turned Welsh musicians entirely away from secular to sacred subjects, and folk-songs fell into danger of extinction till about the middle of the last century, when two poets, the station-master Cieriog and the clergyman Talhaern, wrote adequate verses to the beautiful airs that could still be recovered.

### THE MUSICAL ASSOCIATION.

The lecturer at the meeting held at Messrs. Broadwood's rooms on December 6 was Mr. George Bernard Shaw, who gave the 'Recollections of a Quinquagenarian.' He was reminiscent of early Wagnerian days, praised Mr. James Glover as for many years the greatest master of orchestration in England, and criticised the tastes of the musical public. 'There is a certain type of concert audience,' he said, 'who watch a concert as they watch a football match. They insist on the rules of the game being observed. One of the popular conventions is that every song should end on a high note. The popular singer announces the conclusion of his song exactly as a locomotive announces its arrival at the station—on a high shriek.' He made an earnest plea that the profits of musical undertakings should go, not to charity, but to the endowment of music. At the end Mr. Glover and Dr. Lea Southgate spoke. Dr. W. H. Cummings was the chairman.

## MUSIC TEACHERS' ASSOCIATION.

On November 19, the large hall of the Portman Rooms was filled by an interested audience, when Mr. Stewart Macpherson (the chairman of the committee of the above Association) delivered an address upon the historical development of the violin sonata as shown in sonatas by Tartini, Beethoven and Brahms. Mr. Macpherson said that the three works to be played during the afternoon were representative of three very notable periods in the history of instrumental music, and would reveal to those who had 'ears to hear' many things that were significant. First of all, they would exemplify to a large extent the spirit and idiom of the age in which they were respectively produced; secondly, the personal style of their individual authors; and, thirdly, several factors of interest in the development of the power of expression in music, depending largely upon the adequacy of 'working material.' Mr. Macpherson in his address sought to put the audience in the mood for appreciating the particular character of the work of each period, and the listeners were enabled to obtain a grip of the material of the music by having the principal themes played over before the performance of each movement. The artistic playing of Miss Winifred Christie (pianoforte) and Mr. Rowsby Woof (violin) contributed largely to the undoubted success of the meeting.

## ROYAL ACADEMY OF MUSIC.

The dramatic class, coached by Mr. Richard Temple, performed scenes from 'Hamlet,' and two sketches—'Petticoat perfidy' and 'Two shadows'—on December 2. Miss Olive Turner stood out from an excellent array of talent for her representation of Ophelia, and for her incidental music to the last-mentioned play. The operatic class showed on the following night that their work, carried out under the direction of Mr. Edgardo Lévi and Mr. Temple, is done to equally good purpose. In their revival of Schubert's 'Der Häusliche Krieg,' the indisposition of Miss L. Fairney at the last moment caused a difficulty, which was happily solved by Miss Edythe Goodman reading Miss Fairney's part, which was that of the principal lady. The other principals were Miss Margaret Ismay, Miss Olive Turner, Mr. E. Butcher, Mr. D. L. Fancourt, and Mr. F. W. Armstrong. In a selection from Donizetti's 'Lucia di Lammermoor,' Miss Anna Filipoff took the chief part, and was supported by Mr. Charles Shaw and Mr. Percy Heming.

At the terminal orchestral concert given on December 16, Miss Emma Lomax's orchestral 'Ruminations on a quaint subject' were the only novelty presented. Their quality was far above the average of the work of students, especially those of the gentler sex, as they revealed high intellectual and technical powers. The solo performers of the occasion were Miss E. Caspers, Miss Filipoff, Mr. C. W. Morris, and Mr. Fancourt (vocalists), Miss Lucy Ehrmann and Mr. Arthur Alexander (pianists), Miss Margaret Bowen Bernard (violinist), and Mr. Edwin Quaife (violinist). Sir Alexander Mackenzie conducted.

## GUILDHALL SCHOOL OF MUSIC.

A performance of Weber's 'Oberon,' which had not been staged in London for many years, was given by pupils of the Guildhall School of Music in their theatre on November 28. The singing, especially that of Miss Madeline Harbert, was of a high order. The other principals were Miss Lettie Minns (Oberon), Miss Gladys Scott (Rezia), Miss Dorothy Dones (Puck), Mr. Steed (Hun), and Mr. Collins (Sherasmin). Mr. R. H. Walthew conducted, and Mr. B. Soutten was the stage-manager.

The orchestral class showed high and rapidly advancing powers at the concert given, on December 14, in the City of London School. Mr. Walter W. Hedgcock conducted an excellent performance of Mendelssohn's 'Scotch' symphony and of the accompaniment to Schumann's Pianoforte concerto, expressively played by Miss Dantine Sutherland.

The prize of 10 guineas offered for the best 'poster' suitable for use by the School, was won by Mr. William W. London.

## ROYAL CHORAL SOCIETY.

Bach's Mass in B minor, which provides this Society with some of its best opportunities for dignified and massive singing, was performed, under the direction of Sir Frederick Bridge, on December 1, in the presence of a large audience. The occasion revealed further progress in the change of attitude to Bach's music that is manifesting itself in the minds of choralists and listeners all over the country. Many of the choruses were treated as things of beauty, and were impressed as such upon the audience, and as a result their wealth of meaning was realised and understood. The large scale upon which the performance was given brought out all the possibilities of impressive effect in the more broadly-designed sections. The soloists were Miss Perceval Allen, Miss Phyllis Lett, Mr. Lloyd Chandos and Mr. William Higley. Mr. H. L. Balfour was the organist.

## LONDON CHORAL SOCIETY.

Both abstruseness and melancholy, so often associated with the 'neglected British work,' were banished from the London Choral Society's programme at Queen's Hall on December 8, and moreover the choir sang with an added vitality and expressive power. The audience were not slow to mark their approval of these features. The interest centred chiefly in Mr. Granville Bantock's 'Sea wanderers,' which had not been heard in London since its original production at the Leeds festival of 1907. 'Omar' has trained these London singers to a full knowledge of the composer's idiom, and they were able to interpret the picturesque imagination, and to execute the wayward vocal writing of Mr. Bantock's later work. Two small items sung on this occasion, that came practically as novelties, were Max Reger's 'A joyous Easter song' and Sir Edward Elgar's 'The Angelus.' The former is a bright and melodious piece; it narrowly escaped an encore. The latter is one of the best examples of Elgar's simple vein. Its unaffected charm was fully realised in the performance, except for the adoption of an over-slow tempo. The final work on the programme was Mr. Coleridge-Taylor's 'Hiawatha's Wedding-feast.' Accompaniments were played by the London Symphony Orchestra, and Mr. Arthur Fagge conducted.

## PHILHARMONIC SOCIETY.

At the concert given on November 30 the interest centred on the second performance by this Society of Elgar's new Violin concerto and the appearance of Mlynarski as conductor of all the other part of the concert. Herr Kreisler, as before, played the Concerto with consummate skill, and the composer conducted. Again there was an immense audience, and the work was received with enthusiasm. The Symphony was No. 4 in F minor by Tchaikovsky, and it received an interesting if not powerfully impressive performance. Mr. Edmund Burke sang Coleridge-Taylor's 'Sons of the sea' and Wagner's 'Les deux grenadiers' with great effect.

On December 7, the concert was conducted by Mr. Thomas Beecham, and the programme was apparently influenced by his known predilection. It included Mozart's Symphony in C (No. 34), the symphonic poem 'Paris' (Delius), and 'The Flying Dutchman' Vorspiel (Wagner). Mr. Beecham's alert style, rhythmic decision and power to interpret were well tested in the Delius poem, which to us, at least, improves on second hearing, but it must be confessed that there are some passages hard to understand. Another item was the 'Sinfonie Montagnarde' by Vincent d'Indy, for orchestra and pianoforte—a composition which treats the pianoforte more as a part of the orchestra than as a solo instrument. The pianoforte part was admirably played by Miss Katherine Ruth Heyman. The work itself has many points of interest. The treatment of the simple tune with which the first movement opens is ingenious and beautiful. The second movement, *Assez modéré*, has much charm, but the Finale is less interesting, notwithstanding some fine climaxes. Mr. W. H. Bell conducted his Phantasy-prelude 'The Shepherd,' which to our mind is one of the best of his orchestral compositions. He has poetical sense and the power to reflect it in his music.



## LONDON SYMPHONY ORCHESTRA.

A new work by Mr. Julius Harrison, 'Night on the mountains,' was performed at the concert given under Dr. Richter's direction on December 5. The composer of the prize-cantata 'Cleopatra' retains the fertile imagination that he poured into his early work, and is learning to control it more judiciously, with the result that in his latest work he expresses himself with greater certainty and effect. The underlying thought of the composition, suggested by a portion of Ossian's poem 'Carriathura,' is expressed in the line 'Autumn is dark on the mountains.' It is illustrated by Mr. Harrison in his music with appropriate colouring, mastery of technical means, and telling thematic description. Schumann's Pianoforte concerto is often heard in London, but on this occasion the presence of the brilliant executant, Mr. Frederick Dawson, as the soloist, lent extra interest to the performance. Symphonies by Schumann (B flat) and Beethoven (No. 2), with the former composer's 'Genoveva' overture, made the rest of the programme.

On December 17 an extra concert was given. The familiar scheme of a Wagner programme was varied by the presentation of the whole of the first act of 'Tristan and Isolde,' with English words. Miss Gleeson-White, Miss Perceval Allen, Mr. Morgan Kingston and Mr. Charles Knowles sang the solo parts with intense expression; and the orchestra, under Dr. Richter's direction, extracted all the possible meaning from the score. It was unfortunate that the version of the text printed in the programme book was different from that used by the singers.

## QUEEN'S HALL SYMPHONY CONCERTS.

The chief attraction of the concert given on December 3 was M. Mischa Elman's interpretation of the Tchaikovsky Violin concerto. It was technically faultless, perfect in phrasing and well-balanced expression. The element of novelty was introduced into the programme by Mr. Wood's arrangement, in the form of a Suite for strings, of music taken from Bach's organ concertos. The transcription had been carried out with so masterful a hand that no inappropriateness could be observed, and an interesting work has been added to orchestral répertoires. The symphony was the third by Brahms, which was played gracefully and in a manner to bring out all the detailed delicacy of the composer's workmanship. The concert opened with Beethoven's 'Prometheus' overture.

## London Concerts.

## INCORPORATED SOCIETY OF MUSICIANS.

Four works by English composers belonging to the London division were played at the concert given at Morley Hall on December 10. Mr. H. A. Keyser's Quartet was not over-ambitious except in length, and displayed considerable technical power and significant thematic invention. The same qualities also distinguished a Pianoforte trio by Mr. Gordon Burgess and a Pianoforte sonata by Dr. Cecil Hazlehurst, except for their greater conciseness. In conjunction with Mr. Lewis Carey's 'Extase,' these works provided a continuous example of well-directed purpose, imagination and scholarship.

## THE PATRON'S FUND CONCERT.

The annual chamber music concert supported by the fund and organized by the Royal College of Music, was given at the Bechstein Hall on December 12. The chief items were sonatas by Felix White (pianoforte and violoncello) and Eric Gritton (pianoforte and violin), and a pianoforte fantasia by Felix Swinstead; all these pieces showed talent. That by Mr. Swinstead especially exhibited much fluency and brilliancy. Two songs by Frank St. Leger were fairly attractive, but we were not much struck with the songs by Eric Coates. Mr. Gordon Burgess contributed two well-written pianoforte solos; and Miss Violet Brown, a young girl who won a first-prize at the recent Preston festival, sang very delightfully, but she will have to be conserved if she is to develop.

## THE NEW SYMPHONY ORCHESTRA.

A Tchaikovsky programme was chosen for the second concert of the series, given by this Orchestra under Mr. Landon Ronald's direction, which took place on December 14. M. Petschnikoff gave an impulsive reading of the Violin concerto, and a similar but emotionally more interesting interpretation of the 'Pathetic' Symphony followed. The Orchestra were heard at their best in the Theme and Variations from the Suite in G.

## AMATEUR ORCHESTRAS.

The Stock Exchange Orchestral and Choral Society gave a concert before a large audience at Queen's Hall on December 9. The orchestral works, directed by Mr. Allen Gill, included Beethoven's Violin concerto, with M. Szigeti as soloist. Mr. Norman O'Neill conducted his own four dances from 'The blue bird.' Some excellent part-singing was provided by the Male-voice Choir, under the direction of Mr. Munro Davison.

The Strolling Players' Amateur Orchestral Society gave a smoking concert at Queen's Hall on December 15, with an interesting programme that included such unfamiliar numbers as Litolff's overture 'Robespierre' and Chaminade's 'Callirhoe' suite. The soloists were Miss Adeline Leon (violinist), Miss Violet Elliott (contralto), and Mr. Lawrence Legge (tenor).

## VOCAL RECITALS.

Miss Marjorie Tempest, who gave a recital at Bechstein Hall on November 22, showed considerable vocal and interpretative gifts.

Miss Julia Hostater made full use of her exceptional powers as a lieder-singer in giving her recital at Bechstein Hall on November 22, when she devoted her attention to modern German song. At a second recital, on November 29, she showed equal facility in interpreting the older schools, and some examples of modern French music.

Though not a recital, the appearance of Miss Fiffine de la Côte at the Palace Theatre on November 24 deserves mention here. This young singer displayed a remarkable gift of fluent vocalisation, a voice of unusual upward range, and great expressive power.

Madame Margarethe Roche showed ability as an interpreter of German song at Bechstein Hall on November 24. At the same hall, in the evening, a vocal recital was given by the friends of Mr. R. J. Pitcher.

Miss Julia Culp's outstanding ability in the same sphere was revealed at Bechstein Hall on November 26. Her appearances in this country are less frequent than one could wish.

Mr. Robert Burnett gave an excellent recital of Scottish song at Æolian Hall on November 28. He showed a strong power of characterization, and many other qualities that added to the pleasure he gave. Miss Katherine Jones's singing at Æolian Hall on November 29 revealed an improvement in the direction of expression.

Miss Helen Blain's recital at Queen's Hall on December 1 was distinguished by an interesting programme, and the assistance of the Queen's Hall Orchestra under Mr. Wood. Brahms's Alto Rhapsody was the chief work. Miss Blain gave expressive interpretations of the three beautiful songs by Sir Edward Elgar introduced at the Jaeger Memorial Concert in January last, namely, 'Oh soft was the song,' 'Was it some golden star?' and 'Twilight'; the last-named proved so attractive that it had to be repeated.

Mr. Harold Colonna, who gave a recital at Bechstein Hall on December 1, displayed a powerful voice and an emotional style.

Miss Maggie Teyte, having shown at her previous recital her ability to interpret modern French vocal music, turned her attention on December 3, at Æolian Hall, to old French music, of which she brought forward a number of unfamiliar examples. Her attractive readings were supported by the playing of the Beecham Orchestra.

Miss Leila S. Hoelterhoff, who gave a recital at Bechstein Hall on December 5, showed great versatility in the number of different schools she was able to draw upon and the success she achieved in all her interpretations. On the same day M. Juan de la Cruz made his postponed first appearance in England, and displayed a powerful bass voice.



Mr. Roland Jackson's pleasant tenor voice was put to good use at Æolian Hall, on December 6, in a programme that gave prominence to Russian songs. Mr. Thorold Waters, assisted by Miss Violet Runciman, brought forward a modern programme at Steinway Hall on December 7.

Madame Jeanne Raunay, after neglecting us for some years, came to London to give a recital on December 6 at Bechstein Hall, and gained renewed admiration for her powers. These were expressed in a group of excerpts from 'Le Nozze di Figaro,' cantatas by Schlitz, and, best of all, in modern French songs.

Recitals were given by Mr. Carlton Brough, on December 8, at Bechstein Hall; by the Misses Houghton and Huxley, pupils of Madame Albani, at Bechstein Hall; by the Misses Hillyard-Swinstead, each of whom accompanied the other, at Æolian Hall, on December 9; by the Misses Milman, with a programme of old French and English folk-songs, at Steinway Hall on December 10; by Miss Nellie Woodward, at Bechstein Hall, on December 12; and by Miss Margaret Wild, previously known as a pianist, at Æolian Hall, on December 13.

#### PIANOFORTE RECITALS.

Although Mr. Ernest Schelling's recital at Bechstein Hall on November 22, pointed to greater technical than expressive powers, he made a strong claim, on November 29, to be considered one of the foremost living interpreters of Chopin. On the latter occasion he played a number of pieces chosen from the programme of his recent recital at Lemberg, by which he gained the favour of musical Poland.

Señor Vianna da Motta was heard at Bechstein Hall on November 22, in a programme largely devoted to Liszt. Mr. Cecil Baumer, one of the clever young pianists trained in the Mathilde Verne School, gave a well-attended and completely successful recital at Queen's Hall on November 23, with the assistance of Mr. Wood and his orchestra. M. Cernikoff played at Æolian Hall on November 26, and introduced some new pieces, including Debussy's 'La plus que lente valse.' Mr. Herbert Fryer continued his series of historical recitals at Æolian Hall on November 29 and December 7. His two programmes represented the Romantic and Modern schools, and served to illustrate his versatility. Mr. Arthur Newstead, one of the more refined of our young English pianists, gave an example of legitimate methods at Bechstein Hall on November 30. At Steinway Hall, on December 6, Mr. Claud Biggs gave some excellent Bach playing, and on December 13 he showed his proficiency in other schools.

Mr. Howard-Jones introduced a curious production of M. Maurice Ravel's imagination at Bechstein Hall on December 8. It was entitled 'Le Gibet,' and illustrated, with appropriately nauseous harmonies, the unlovely details of a subject compared to which 'Salome' is idyllic. Mr. Archy Rosenthal's recital on December 8, Miss Ada Wright's on December 12, and Miss M. K. Snowden's on December 13, all at Æolian Hall, were agreeable, but presented no exceptional features.

The shadow of a coming event fell on the Queen's Hall, on December 14, when M. Sapelnikoff gave a concert entirely devoted to Liszt's compositions. He played the first and second Pianoforte concertos, the 'Wanderer' fantasia, and a Hungarian fantasia with mastery and brilliance. The Queen's Hall Orchestra assisted, under Dr. Rumschisky's guidance.

#### OTHER RECITALS.

Concerning Mischa Elman's playing at Queen's Hall, on November 26, it is sufficient to say that it revealed no diminution of his extraordinary powers. His programme included Tartini's 'Trillo del Diavolo' sonata, Lalo's *Symphonie Espagnole*, an Aria by Max Reger, and other small works, and was carried out with pianoforte accompaniment played by Mr. Percy B. Kahn.

Herr Feri Weltmann and Fräulein Rozzi Weltmann, two youthful violinists, were heard at Steinway Hall on November 30, and showed considerable promise.

Miss Helen Mott and M. Béla von Csuka showed great proficiency as violoncellists, in giving their recitals at Æolian Hall on November 22 and Bechstein Hall on November 25 respectively.

Mr. Philip Cathie gave a pleasant recital, with an interesting programme, at Steinway Hall on December 6. In conjunction with Mr. Harold Brooke, at the pianoforte, he gave attractive readings of Veracini's Sonata in E minor and Strauss's Sonata (Op. 18). Miss Elaine Birch showed an agreeable voice and expressive style in Bach arias and modern songs, which included Mr. Frederic Austin's 'Home thoughts from abroad.'

Herren Willibald Richter (pianist) and Hans Neumann (violinist) gave a second sonata recital at Steinway Hall, on November 24, with an interesting programme chosen from Mozart, Schubert, Franck and Sinding.

Signor Mario Lorenzi, the clever young harpist, was heard in Oberthur's Concertino at Messrs. Broadwood's rooms, on December 9.

Beethoven's Pianoforte trio, Op. 70, No. 2, was played, and new vocal trios by Mr. W. A. Pickard-Cambridge were sung by the Misses Eyre, daughters of Mr. J. A. Eyre, at Æolian Hall, on December 10.

Messrs. Kubelik and Backhaus gave a combined display of their exquisite executive neatness and well-moderated sentimentality at Queen's Hall, on December 10.

Mr. Alfred Gallrein, who is retiring from the profession, gave a recital at Steinway Hall on December 15, and played two of his own violoncello pieces.

M. Petschnikoff gave a violin recital at Bechstein Hall on December 16, introducing a Suite, new to England, by Dr. Christian Sinding, written for two violins and pianoforte; Madame Petschnikoff was the second violinist.

#### CHAMBER MUSIC.

The clever Walenn Quartet gave an example of their refined methods on November 22 at Æolian Hall, in playing Mozart's 'Ideal' Quartet in B flat and Hugo Wolf's 'Italian serenade,' and showed ability of a different character in Dohnányi's Quartet in D flat (Op. 15). Fräulein Gabriele Wietrowetz, a pupil of Joachim, appeared at the seventh concert of the Classical Concert Society at Bechstein Hall on November 22, and led with great ability a quartet party composed, for the rest, of familiar English players. The Wessely Quartet were heard on the following evening at Bechstein Hall, in a programme that included Mr. James Friskin's Pianoforte quintet in C minor, and a movement from a quartet by Tancéw.

The Albion Trio, whose members are now Miss Louise Aumonier (pianist), Miss Dorothea Walenn (violinist), and Miss Phyllis Hasluck (violoncellist), introduced a new Fantasia Trio in C, by Mr. Martin Shaw, in the programme of their concert at Æolian Hall on November 24.

The St. Petersburg Quartet, whose playing may be equalled but is rarely excelled, made two further appearances at Bechstein Hall on November 28 and December 2. Their programmes were devoted principally to Russian music, the least familiar examples being quartets by Wiuxler (Op. 14) and Borodin (No. 2), both played at the second recitals. At the first the string players were joined by Mr. A. M. Henderson, in a performance of Schumann's Pianoforte quintet.

The Motto Quartet, consisting of Miss Marie Motto, Mr. T. F. Morris, Mr. Frank Bridge, and Mr. R. Purcell-Jones, gave a concert at Bechstein Hall on November 28, and introduced three pleasant 'Novelletten' by Mr. Bridge. They were again heard on December 13 in a programme that included Mr. Bridge's quartet in E minor.

The Société des Concerts Français gave one of their unique concerts on November 29, with the assistance of the Société Moderne d'Instruments à Vent, who played to perfection old and modern French works written for various combinations of flute, oboe, clarinet, bassoon, and horn. Songs were contributed by Madame L. Durand-Texte.

A new Quartet by Sir Charles Stanford, distinguished by his usual straightforward melodic invention, scholarly treatment and steady resistance to modern influences, was performed by the Wessely Quartet at a Broadwood concert given in Æolian Hall on December 1.

The Ackroyd Quartet played for the Classical Concert Society on December 7, at Bechstein Hall, and brought forward a Quartet in D minor by Max Reger. Messrs. Hans Neumann (violinist), Mr. Charles A. Crabbe (violinist) and Mr. Neville Swainson (pianist) provided chamber music at the Crystal Palace on December 10, with a programme that included Schumann's D minor Trio.

Beethoven's second Pianoforte trio was duly played by the London Trio at their second concert at Æolian Hall on December 12. They were afterwards joined by Mr. Ernest Tomlinson in Brahms's Pianoforte quartet in G minor. The playing was marked throughout by characteristic vigour, skill and earnestness. Solos were given by Mr. Whitehouse (violinist) and Miss Agnes Christa (vocalist).

A highly interesting programme of modern chamber music was given by Mr. Holbrooke at Steinway Hall on December 19. It comprised Max Reger's Trio in E minor, César Franck's Trio in E, and Mr. Holbrooke's own highly-imaginative and vigorous 'Diabolique' quintet. The executants were the New Quartet and the concert-giver.

The 'Ancient dances and music' which Miss Nellie Chaplin reproduces with such skill, knowledge and artistic effect were again exhibited in all their diversity of character and design at Queen's (small) Hall on November 26, in aid of the building fund of the Heritage School of Arts and Crafts for crippled boys, at Chailey.

Mr. Smallwood Metcalfe's Choir gave a concert of madrigals and part-songs at Queen's Hall on November 29, and sang with their usual enthusiasm and care. The programme was made additionally attractive by solos from Miss Mignon Nevada and M. Benno Moiseiwitsch.

A concert of Mr. Ernest Austin's compositions, given at 44, Finchley Road, on December 1, called further attention to his inexhaustible vein of fancy and his cleverness in designing and constructing his works, whether great or small. The chief number was a Pianoforte trio in D major, which was played by Madame Lily Henkel, Mr. John Saunders and Mr. Ivor James. Songs were sung by Miss Grainger-Kerr, violin and pianoforte solos were played by Miss Roma Austen and Miss Marjorie Adam.

Mr. Plunket Greene gave his second lecture on Interpretation in Song at Æolian Hall on December 2, before a large audience fully alive to the value of his remarks and his attractive way of presenting his ideas.

All who were concerned in the performance of the complete 'Hiawatha' trilogy by the Alexandra Palace Choral and Orchestral Society on December 10, had their hearts in the work, and helped to give an admirable interpretation. The size of the choir was no hindrance to its expressive efforts, and the smaller effects were obtained as fluently as the larger. Mr. Allen Gill conducted. The soloists were Miss Ada Forrest, Mr. Gwynne Davies and Mr. Ivor Foster.

On December 10 the Novello Choir, conducted by Dr. McNaught, gave a concert at Caxton Hall. Haydn's 'Spring' was the chief feature of the programme, the remainder of which was miscellaneous. Mrs. Calverley Bewicke recited, and violin solos were given by Mr. Philip Cathie. The vocal soloists were Miss Elaine Birch, Mr. Roland Jackson, and Mr. George Baker.

The principal feature of the orchestral concert given by the Royal College of Music on December 13 was an excellent performance of Brahms's Violin concerto by Miss Dorothy Devin. The chief purely orchestral number was Dvořák's 'Symphonic variations.' Sir Charles Stanford conducted.

Mr. Paul Ludwig, assisted by Miss Grainger-Kerr, Mr. Louis Zimmermann, and Mr. Herbert Fryer, gave his annual concert at Messrs. Broadwood's on December 16.

The Oriana Madrigal Society varied their usual scheme, on December 19, by introducing Bach's cantata 'Jesu, we will now praise Thee,' into the programme. Mr. Charles Kennedy Scott conducted.

## Suburban Concerts.

An 'Evening with Schumann,' in the form of a concert-lecture, by Mr. Walter J. Walls, was held in the Lecture Hall, Grosvenor Road, Ilford, on November 21. In illustration of the lecturer's remarks on Schumann's life and works the Pianoforte quintet was performed, and some part-songs were finely interpreted by the church choir. Songs were given by Miss Marsden Owen and Mr. Leonard Hubbard.

On November 26, the People's Palace Musical Society, so ably conducted by Mr. Frank Idle, performed Sullivan's 'The Golden Legend' before a good audience. The choir, one of the most proficient in the East-End, sang the choruses creditably in respect of both expression and choral technique. The soloists were Miss Euneta Truscott, Madame Cecile Vicars, Mr. Gwilym Richards, and Mr. Jackson Potter and Mr. F. R. Cutler. An orchestra gave efficient and well-controlled support.

The Crystal Palace Orchestral Society and Choir, conducted by Mr. Walter W. Hedgecock, gave a Bohemian concert on November 26, at which Stanford's 'The Battle of the Baltic' and Mr. James R. Dear's 'Songs of the open air' were the chief works performed. The efforts of all concerned were on the usual high level of this Society's doings. The soloists were Miss Ivy Angove (violin), Mr. Josip Stano (violinello) and Mr. Robert Carr (vocalist).

The concert version of Gounod's 'Faust' was adopted by the Lewisham Choral Society for their concert at Blackheath on December 1. The melodious choruses were excellently sung, with a regard for their rhythmic and tuneful qualities that appealed to the audience. Mr. Frank Idle conducted, and the soloists were Miss Mabel Manson, Miss Florence Taylor, Mr. William Green, Mr. Arthur Rose and Mr. William Waite.

On December 6, the Ealing Philharmonic Society gave an enjoyable performance of 'King Olaf,' under the safe guidance of their energetic conductor, Mr. Victor Williams, who is much to be congratulated on bringing his enthusiastic amateurs through a difficult task with such admirable results. The soloists, Miss Emily Shepherd, Mr. Webster Millar, and Dr. Dawson Freer were all that could be desired.

The Richmond Philharmonic Society, conducted by Dr. C. E. Jolly, gave a successful concert at the Castle Assembly Rooms, on December 6, before a large audience. The chief choral work performed was Hoffmann's 'Cinderella,' in which the solo parts were taken by Madame Amy Shergold, Miss Florence Taylor and Mr. Graham Smart. The orchestra played Haydn's 'Military' Symphony and Weber's 'Jubel' overture.

A highly successful performance of 'Elijah' was given on Tuesday evening, December 6, by the Chiswick and Gunnersbury Philharmonic Society, at the Chiswick Town Hall, which was completely filled with an audience that gave proof of its appreciation. The choir numbered 120 and sang with excellent tone and attack. The orchestra of sixty, which was complete in every detail, played unobtrusively. The principal soloists were Miss Alice Hare, Miss Aimée Parkerson, Mr. Samuel Masters and Mr. Robin Overleigh. Mr. Harry Dixon was the organist. The performance reflects great credit on the conductor, Mr. David M. Davis.

The Bermondsey Settlement Choral and Orchestral Union gave a well-prepared and enjoyable performance of Handel's 'Samson,' at the Great Central Hall on December 7. Dr. Borland conducted ably, and obtained some excellent choral results. The soloists were Miss Jennie Taggart, Madame Cecile Vicars, Madame Lilian Piggott, Mr. Joseph Farrington, Mr. Joseph Cheetham and Mr. David Evans. An orchestra, assisted by Mr. E. Stanley Roper at the organ, played the accompaniments.

The Acton Choral and Orchestral Society opened its season on December 7, with a performance of 'St. Paul,' at the Central Hall, under the direction of Mr. F. E. Williams. The singing of the chorists revealed excellent training and a high standard of proficiency. A small orchestra was led by Miss Phyllis Parker. The soloists were Miss Ruby Shepherd, Miss Spencer, Mr. Tracy and Mr. E. Danvers.

## PART-SONG.

Words by J. SKELTON.

Composed by FREDERIC H. COWEN.

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*Molto andante.*

SOPRANO. *p* Up - on the hills.. the wind is sharp and cold, The sweet young grass - es wi-ther

ALTO. *p* Up - on the hills.. the wind is sharp and cold, The sweet young grass - es wi-ther

TENOR. *p* The sweet.. young grass - es wi-ther

BASS. *p* The sweet.. young grass - es wi-ther

(For practice only.) *Molto andante. ♩ = 50. p*

*poco cres.*

on the wold, And we, O Lord, have wander'd from Thy fold; But eve - ning brings us

*poco cres.*

on the wold, And we, O Lord, have wander'd from Thy fold; But eve - ning brings us

*poco cres.*

on the wold, And we, O Lord, have wander'd from Thy fold; But eve - ning brings us

*poco cres.*

on the wold, And we, O.. Lord, have wander'd from Thy fold; But eve - ning brings us

*poco cres. p*

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home. . . . . Our

home. . . . . Our eyes are ve - ry hea - vy,

home. . . . . We have been wound - ed by the hunt - er's darts, Our

home. . . . . We have been wound - ed by the hunt - er's darts, Our

*p*

eyes . . . . . are hea - vy, and our hearts . . . . . Search for Thy com - ing,

our hearts, . . . . . our hearts Search for Thy com - ing,

eyes, our eyes . . . are hea - vy, and our hearts . . . Search for Thy com - ing,

eyes, our eyes . . . are hea - vy, and our hearts Search for Thy com - ing,

when the light de - parts At eve - ning, bring us home ! . . . The dark - ness gathers,

when the light de - parts At eve - ning, bring us home ! . . . The dark - ness gathers,

when the light de - parts At eve - ning, bring us home ! . . . The dark - ness gathers,

when the light de - parts At eve - ning, bring us home ! . . . The dark - ness gathers,

*p* *pp*

through the gloom no star Ri - ses to guide us; we have wan - der'd far;... With -  
 through the gloom no star Ri - ses to guide us; we have wan - der'd far;... With -  
 through the gloom no star Ri - ses to guide us; we have wander'd far;... With -  
 through the gloom no star Ri - ses to guide us; we have wander'd far;...

*poco slentando. a tempo.*  
*poco slentando. a tempo.*  
*p poco slentando. a tempo.*  
*p poco slentando. a tempo.*  
*p poco slentando. a tempo.*

*cres. mf*  
 - out Thy lamp we know not where we are;... At eve - ning, at  
 - out Thy lamp we know not where we are;... At eve - ning, at  
 - out Thy lamp we know not where we are;... At eve - ning, at  
 we know... not, know not where we are;... At eve-ning

*cres. mf*  
 eve - ning bring us home. The clouds, the clouds are  
 eve - ning bring us home. The clouds are round us, the  
 eve - ning bring us... home... The clouds are round us, are round... us,  
 bring us, bring us home... The clouds are round us,

*p*  
 bring us, bring us home... The clouds are round us,

round us, and the snow-drifts thick-en, O Thou, dear Shepherd, O Thou, dear Shepherd, leave us  
snow-drifts, the snow-drifts thick-en, O Thou, dear Shepherd, O Thou, dear Shepherd, leave us  
and the snow - drifts thick-en, O dear Shepherd, O Thou, dear Shepherd, leave us  
and the snow-drifts thick-en, O Thou, dear Shepherd, O Thou, dear Shepherd, leave us

not to sick-en, In the waste night; our foot - steps quicken; At evening bring us home, at  
not to sick-en, In the waste night; our foot-steps quicken; At evening bring us home, at  
not to sick-en, In the waste night; our tar - dy foot - steps quicken; At evening bring us home, at  
not to sick-en, In the waste night; our foot - steps quicken; At evening bring us home, at

eve-ning bring us home, . . at eve - ning bring us, bring . us home.  
eve-ning bring us home, . . at eve - ning bring us, bring . us home.  
eve-ning bring us home, . . at eve - ning bring us, bring . us home.  
eve-ning bring us home, . . at eve - ning bring us, bring . us home.

eve-ning bring us home, bring us, bring us home.

*mf* *f* *espressivo.* *mf* *f* *espressivo.* *mf* *f* *espressivo.* *mf* *f* *espressivo.*

*cres.* *mf* *f* *espressivo.* *mf* *f* *espressivo.* *mf* *f* *espressivo.* *mf* *f* *espressivo.*

*dim.* *pp* *rall. e dim.* *ppp* *dim.* *pp* *rall. e dim.* *ppp* *dim.* *pp* *rall. e dim.* *ppp* *dim.* *pp* *rall. e dim.* *ppp*



## SUBURBAN CONCERTS—(continued from page 32).

The Twickenham Philharmonic Society exceeded all its previous efforts, on December 8, with a performance of Sullivan's 'Golden Legend,' under the direction of Mr. Arthur Cowen. The expression and rich tone of the choral singing, and the careful attention to detail, testified to the excellence of the training. The soloists were Miss Marion Perrott, Miss Mildred Avis, Mr. Alexander Webster, and Mr. Stewart Gardiner.

A large audience attended at the Fulham Town Hall, on December 8, when the Fulham and District Choral Society performed Gounod's 'Redemption.' The choir of 150 voices was well balanced, and was accompanied by a full orchestra of fifty performers, led by Mr. Edgar Wilby. Excellent results were obtained by the conductor, Mr. George Wilby. The solo parts were sustained by the Misses Margaret Layton, Marie Stiven, M. A. Legar, and Messrs. Gwilym Richards and George Uttley.

The Teddington Philharmonic Society gave the first concert of their season on December 13, when the programme consisted entirely of Elgar's works (vocal and instrumental), the principal item being 'The banner of St. George,' of which an admirable performance was secured, Miss Edith Kirkwood taking the solo portions. Three 'Songs from the Bavarian Highlands,' and the unaccompanied part-song 'My love dwelt in a northern land,' were given with artistic finish. Miss Kirkwood and Mr. William Burt contributed songs, and Mr. S. W. Spurr and Miss Mary Noverre played violoncello and violin solos respectively. The orchestra, in addition to accompanying the choral works, performed the 'Serenade' (for strings), 'Chanson de Nuit' and 'Pomp and Circumstance' (No. 1). Mr. A. M. Fox was at the organ, and Mr. William Ratcliffe conducted.

The 200th smoking concert of the South London Musical Club was given on Tuesday, December 13, at the Surrey Masonic Hall, Camberwell New Road. Grieg's 'Landerkenning' and Gadsby's 'Columbus' formed the first part of the programme. Mr. Wilfrid Virgo sang the tenor solo music, and the attractive choruses were splendidly given by the choir of fifty. In the second part, Gernsheim's 'Salamis' and Mendelssohn's 'To the sons of art' and 'Festgesang' were performed. Mr. H. L. Balfour conducted. A contingent from the London Symphony Orchestra accompanied.

The Woodside Park Musical Society gave, at Woodside Hall on December 13, a highly creditable performance of Sterndale Bennett's 'May Queen,' which testified to the zeal and ability of their conductor, Mr. George Hooper. The soloists were Miss Ida Kahn, Miss Maud Masters, Mr. F. J. Webster and Mr. Allen Engles.

The Winchmore Hill Choral Society opened its third season with a performance of Stanford's 'The Revenge' and Elgar's 'The Banner of St. George,' in the Institute, on December 14. The poems were each recited by Miss Lilian Exton—a course which was much appreciated by the audience. An efficient orchestra accompanied. Miss Madge Burdge and Mr. George Foxon were the soloists. The concert closed with Mackenzie's beautiful part-song, 'The singers.' Mr. Henry S. Plummer conducted.

The Clapham Choral and Orchestral Society gave a performance of Gluck's 'Orpheus' on December 14, under Mr. R. Morpew Nixon's direction. The principal solo parts were taken by Miss Lilian Berger and Miss Flora Mann.

On December 14, a joint concert was given in the Town Hall, Epping, by the Choral and Orchestral Societies. Handel's 'Acis and Galatea' occupied the first part of the programme. The solo parts were taken by Madame E. Windsor Locke, Mr. Herbert Clinch and Mr. Robert Greir. The choruses were finely sung. The second part of the programme was miscellaneous. The choir gave Barby's 'Silent night,' and the orchestra played the first movement of Haydn's sixth Symphony. Mr. Donald Penrose conducted.

Handel's 'Messiah' was performed on December 14, at the Forest Hill Baths, under the direction of Mr. William Naylor. For a young society the interpretation given was excellent. The soloists were Miss Winifred Burke, Miss Mary Wynne Hulm, Mr. Robert Curtis and Mr. Frederick Milton.

The Great Western Railway Musical Society (choir and orchestra of eighty performers) opened their season on December 15 with a creditable performance of Edward German's 'Merrie England' and the 'Nell Gwyn' suite of dances, in the Half-yearly Meeting Room, Paddington Station, under the able direction of Mr. Henry A. Hughes. The principal soloists were Miss Florence Holderness, Miss Lily Gover, Miss Mildred Evans, Mr. Joseph Boddy and Mr. Allen Engles.

A Christmas dinner fund concert was given by the Sunday School Union Choral Society, from Stepney Meeting House, on December 15, at Devons Road Baptist Church, Bow, conducted by Mr. George Merritt.

The Edmonton All Saints' Choral Society gave on December 15 a highly creditable performance, with orchestra, of the 'Faust' concert selection. The soloists, Miss Lilian Turnbull (Margarita), Miss Ethel Harvey (Siebel), Mr. Ashton Thomas (Faust), and Mr. Harry Long (Mephistopheles) sang excellently. Mr. B. J. Hales conducted.

The South London Institute of Music opened its forty-third season on December 16, with an excellent performance of the complete 'Hiawatha' under Mr. L. C. Venables's direction. Miss Maud Willby, Mr. Alfred Heather and Mr. Henry Bailey were the principals. Mr. Sydney Venables was at the organ.

## MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

December 15, 1910.

It seems that there is to be no peace at the Opera. Scarcely had the trouble in the directorship settled down, when the men in the chorus went on strike, and without any warning caused an unprecedented situation at a performance of 'Lohengrin.' They all went on in costume as usual, but sang *sotto voce*, and could for the most part not be heard at all. The audience answered with hissing and whistling, and other marked signs of disapproval. Naturally all the delinquents were dismissed, and were only re-admitted as a special act of grace, there being, of course, no talk of acceding to their demands after such a procedure. The new director, Herr Gregor, has already come to Vienna to get into touch with the artists. The ex-director, Herr Weingartner, is earning fresh triumphs as conductor of the Philharmonic Concerts, at the last of which a new symphony by himself, interesting if somewhat drawn out, was performed.

The second Gesellschaftskonzert was especially attractive, the programme containing some of the less-known cantatas by Bach, in which Herr Messchaert sang brilliantly. Beethoven's 'Missa solennis' was performed under Schalk's direction at an extra concert of the Königl. Gesellschaft der Musikfreunde, for which the house was sold out. Recent visitors of importance have been the fine violoncellist Pablo Casals, Emil Sauer and Godowsky. The French composer, Debussy, directed a concert of his own works, and received a respectful hearing. A performance of Nicodé's 'Gloria,' by the Philharmonic Choir, under Herr Schreker, was greeted with almost universal laughter. The cleverest and most experienced musicians present were not certain whether they had to deal with a seriously-intended work or an intentional caricature of the ultra-modern *non-plus-ultra* music. It is a pity that such experiments not only find their way into the concert-hall, but even win a few admirers.

RICHARD VON PERGER.

The Evanston (Illinois) Musical Club gave, at the first concert of the season on November 17, 'Endymion's Dream,' by Coleridge-Taylor, and 'The wedding of Shon Maclean,' by Hubert Bath. The soloists, Mrs. Sybil Sammis-McDermid and H. Evan Williams, gave a very satisfactory account of themselves, and the choir made the most of their opportunities. Professor Peter Christian Lutkin conducted.

## Music in the Provinces.

(FROM OUR OWN CORRESPONDENTS.)

### BATH.

On November 24 and 25 there was a musical festival in the Abbey, and some important works were performed. A chorus of 145 voices, all Bathonians, and an orchestra of forty-five, chiefly professional players, had been rehearsing under Mr. A. E. New, the Abbey organist. On the afternoon of the first day, 'Elijah' and Gounod's 'Redemption' were effectively performed; the latter attracted a very large congregation. The works given on the second day were Sir Hubert Parry's 'Judith,' under the direction of the composer, and Mendelssohn's 'Hymn of Praise.' The chief soloists at the festival were Madame Emily Squire, Miss Mildred Jones, Mr. Joseph Read, and Mr. Thorpe Bates. The general conductor of the festival was Mr. A. E. New.

### BELFAST.

To those who have an intelligent concern in the progress of music in such large centres of population as Belfast, the doings of organizations for practice and performance must necessarily have greater interest than a mere record of the visits of touring parties, no matter how celebrated the names of the artists included in them.

We are here rather suffering under a spell of such parties, no doubt often very fine in their way and captivating to those who think they get better 'value for their money,' and whose tastes are perhaps not sufficiently educated to appreciate the difference between a fine choral and orchestral work and a concert made up largely of 'drawing-room' solos and not very interesting songs. It is to be hoped the fashion will pass as many like ones have done before, and for very weariness the public taste will take a healthier tone.

Mr. Phillips's touring party, which visited us on November 25, brought Herr Kreisler, Miss May Currie, and Mr. Haddon Squire. It would be impertinent to criticise, almost to praise, so great an artist as Herr Kreisler, but there was nothing in the programme calling for comment.

On December 2, the Philharmonic Society (now practically our only musical society on a large scale) performed Saint-Saëns's 'Samson and Delilah,' which was so popular when performed here last year for the first time on a concert platform in Ireland. It was again greatly appreciated, and as it is a work calculated to tax the resources of a purely provincial choir and orchestra, the Society is to be congratulated on another very successful rendering of it. The soloists were Miss Bessie Weir, Mr. Henry Brearley and Mr. Thorpe Bates, the minor solo parts being taken by amateur members of the Society. With the exception of two members, the orchestra was drawn entirely from local sources, and Dr. Koeller deserves infinite credit for his training of them as well as of his fine choir (about 330), of whom, although many are experienced singers, a large percentage are new additions, eager to improve themselves by study under so skilful a teacher.

The usual Christmas performances of Handel's 'Messiah,' on December 16 and 17, by the same Society, were most popular and successful. The soloists were Miss G. Rennyson, Miss Edith Clegg, Mr. Gwilym Wigley (who took the place of Mr. Webster Millar, unfortunately unable by reason of illness to fulfil his engagement), and Mr. Robert Radford. All were most efficient, especially Miss Rennyson and Mr. Radford, whose parts were performed in a manner rarely equalled and never excelled here. They both were most complimentary to the choir and orchestra.

### BIRMINGHAM.

The second Harrison concert of the current series was given in the Town Hall on November 21, and took the shape of a pianoforte recital by M. de Pachmann, who was in excellent form. The twenty-second annual Scottish Concert was given in the Town Hall on November 23, under the auspices of the Birmingham and Midland Scottish Society. Hitherto the celebrated Glasgow Select Choir of twenty-four voices has supplied the whole programme at

these functions, but owing to being on a concert tour in Canada their services were not available, and in their place the management had secured a number of Scottish solo vocalists, including Miss Jenny Taggart, Miss Nina Hornsborough, Mr. Alexander Webster, and Mr. Robert Burnett, assisted by the Scottish violinist, Mr. Mackenzie Murdoch, the pipers and dancers of the 2nd Battalion of H.M. Scots Guards, headed by Pipe-Major A. Ross, and Mr. A. J. Cotton, who gave organ solos.

The Birmingham Festival Choral Society's second concert of the season, which took place at the Town Hall on November 24, was entirely made up of Handelian music, which always appeals strongly to local audiences. The first part of the programme comprised a copious selection from 'Israel in Egypt,' including some of the finest double choruses in the oratorio, which the choristers sang quite 'con amore,' realising a broad and massive tone, perfect attack and rhythmical phrasing. One need only single out the magnificent exposition of the choruses 'He led them through the deep,' 'He gave them hailstones for rain,' 'I will sing unto the Lord,' and 'Sing ye to the Lord.' A deep impression was created by Mr. Watkin Mills and Mr. Allister Proctor, with their sonorous and virile interpretation of the duet 'The Lord is a Man of War,' the voices admirably blending. The choral portions in the second part of the programme consisted of 'Envy, eldest born of Hell,' from 'Saul,' and the coronation anthem, 'Zadok the Priest,' in which the full sonority and the full power of the choir vividly asserted themselves. Madame Agnes Nicholls was the soprano and Mr. Webster Millar the tenor, both artists, as well as Mr. Watkin Mills, being heard to advantage in some well-chosen Handelian songs. Mr. C. W. Perkins gave a fine performance of Handel's second Organ concerto in B flat, accompanied by the orchestra. Dr. Sinclair conducted with his customary ability and watchfulness, having complete control over his choral and orchestral forces.

The Midland Musical Society, owing to the engagement of the Town Hall on November 26, changed their locale and gave their concert in the new Central Hall, before a large and appreciative assembly. Coleridge-Taylor's trilogy, 'The Song of Hiawatha,' once more formed the attractive feature of the programme, and it is always a genuine pleasure to listen to this picturesque and appealing music, which so vividly depicts deep emotion. The choristers have on many previous occasions shown that they were in sympathy with the work, but one doubts if they ever realised a more poignant and expressive reading. The orchestra, too, was quite admirable, and Mr. A. J. Cotton, who so ably conducted, had every reason to be gratified with the artistic result attained. The principals, Madame Laura Taylor, Mr. Edwyn Spooner and Mr. Everard Healey, rendered excellent service.

On the same evening Mr. Rutland Boughton gave a Wagner concert in the Town Hall, the executants being the Birmingham New Choral Society, so ably conducted and trained by Mr. Boughton himself. The orchestra was culled from the Birmingham Symphony rank and file. In addition to the Wagnerian selections, the programme included Sir Hubert Parry's choral ode 'Blest pair of Sirens,' in which the fine choir was heard to greatest advantage. Miss Margaret Hoskins (soprano), Mr. William Brown (tenor) and Mr. Montague Borwell were the solo principals.

The Sutton Coldfield Choral Society gave, in the Sutton Coldfield Town Hall, on December 3, a graphic and in every way excellent rendering of Coleridge-Taylor's 'Song of Hiawatha' (Parts I. and II.), under Mr. Joseph H. Adams's able conductorship. This Society is making excellent progress, and is likely to develop into a strong musical organization. The principals were Miss Hattie Mollineux (soprano), Mr. Walter Otley (tenor) and Mr. Walter Morgan (bass). The Sutton Coldfield and Erdington Orchestral Society gave their first concert in the Sutton Coldfield Town Hall on December 10. The programme included selections from Mozart, Schubert, Moszkowski and Elgar. Songs were rendered by Miss Gladys Ashton, and violin solos by Mr. W. J. Claybrook. The conductor was Mr. Clarence Raybould, an excellent musician, organist and pianist. At the Public Hall, Erdington, the Erdington Choral Concert Society gave a performance of Mendelssohn's



'Elijah' on December 14, under Mr. Harold G. Godfrey's conductorship. The principal parts were assigned to Madame Laura Taylor, Madame Marguerite Gell, Mr. Ernest Ludlow and Mr. Ernest Davies. The first visit to Birmingham of the Beecham Opera Company, which occurred during the week commencing December 5, proved an interesting event. Local audiences heard for the first time, at the Prince of Wales's Theatre, some really excellent performances of Offenbach's 'Tales of Hoffmann' and Johann Strauss's 'Die Fledermaus' (The bat). The Royal Society of Artists' Musical Matinées concluded on December 10, it being the 380th concert given under the direction of Mr. Oscar Pollack, covering a period of nineteen consecutive years. On this occasion, Mr. W. Johnson Peters's choir gave some excellent renderings of part-songs, including Elgar's 'The snow,' Festa's 'Down in a flow'ry vale,' Brahms's 'Dim-lit woods,' and Elgar's 'Fly, singing bird.' A feature was Brahms's 'Rhapsody' for contralto solo and male choir, the solo part being splendidly sung by Miss Eva Brookes, the possessor of a rich and sympathetic contralto voice.

The Birmingham Select Choir and Madrigal Society gave a concert at Queen's College on December 12, under Mr. Edwin Stephenson's conductorship. The selection of madrigals and part-song covered a wide range of musical art in unaccompanied choral singing, examples being given from John Wilbye, William Byrd, Orlando di Lasso, Brahms, Stanford, Cornelius, Eaton Fanning, Hubert Parry, Henry Leslie, John Pointer, Moellendorff and Elgar. The Choir is admirably trained and perfect in tone-balance, the voices being of a magnificent and rich quality. The singing throughout denoted intelligence and artistic conception. Violin solos were rendered by Mr. William Henley, and the accompanist was Mr. T. Appleby Matthews.

The terminal orchestral concert in connection with the Midland Institute School of Music was given in the large lecture theatre of that Institution on December 12, under the direction of professor Granville Bantock, the principal. The orchestra, numbering eighty performers, did excellent work. The novelty of the programme was Mr. Willy Lehmann's splendidly orchestrated song 'Ich möchte Weinen,' the vocal portion of which was admirably rendered by Mr. Frank Mullings, our leading local tenor. Miss Zoe Wadely, a teacher of the violin at the School of Music, played Max Bruch's Scottish Fantasia in E flat, Op. 46.

### BOURNEMOUTH.

At their second concert of the present season, on December 13, Madame Newling's choir gave a performance of 'The Messiah,' the Municipal Orchestra supplying the instrumental support. Handel's imperishable oratorio has now become an annual institution in Bournemouth, and there is no doubt that the experiment of repeating it periodically has been fully justified by the results from a pecuniary point of view; whether it is wise, from the artistic standpoint, to sacrifice one of the few evenings upon which choral music can be heard to a yearly repetition of such a (dare we say?) hackneyed work, is a question we cannot enter into here. The singing in the choruses somewhat lacked the Handelian massiveness and breadth; during the first hour or so, in particular, the delivery was hesitant and finicking; later, as they warmed to their work, the singers manifested an increasing confidence, and in the 'Hallelujah' and other choruses a vast improvement in the standard of performance was noted. The soloists—Miss Rachel James (soprano), Miss Violet Elliott (contralto), Mr. Sam Hemsall (tenor), Mr. Pedro de Zulueta (bass)—displayed considerable ability in their respective tasks; Miss James was very successful in her rendering of 'Rejoice greatly'; the fine solos which fall to the lot of the contralto were well suited to Miss Elliott's beautiful voice, and Mr. de Zulueta sang with much spirit. The highest distinction, however, was achieved by Mr. Hemsall, the possessor of a delightfully pure and splendidly controlled tenor organ; but we cannot approve of his tampering with the text at the end of 'Thou shalt break them' merely to exploit a high A. Mr. Dan Godfrey, though a victim of temporary indisposition, conducted with his usual earnestness, and the orchestra played the accompaniments (with Mozart's additions) very skilfully.

### BRISTOL.

The Sine Nomine Choral and Orchestral Society, on November 26, gave a performance of Mendelssohn's 'St. Paul' at the Victoria Rooms, under the direction of Mr. Robert Simmons. The soloists were Miss Marion Perrott, Miss Gertrude Winchester, Mr. Vivian Bennetts and Mr. William Burt. A creditable interpretation of the oratorio was appreciated by a large audience.

The Bristol Symphony Orchestra gave their first concert for the season on October 7, and an interesting programme was presented at the Victoria Rooms. An opening was made with a new work by Dr. Cyril Rootham, an overture 'To the spirit of comedy.' The composer conducted his work, which favourably impressed the audience. Another novelty was a scena 'O captain! my captain!' a setting of Walt Whitman's stanzas by Mr. Philip Napier Miles, an amateur who has produced some compositions heard with pleasure in London and the provinces. Mr. Davis Brooks was the vocalist, and gave the piece excellently. It is scored for orchestra, and Mr. Miles acted as conductor. Mr. Hubert Hunt directed the performance of other features in the scheme, viz.: the Concerto in B flat for pianoforte and orchestra by Brahms, with Miss Jenny Meid at the solo instrument; and Mozart's 'Jupiter' symphony.

On December 8, at the Victoria Rooms, the Clifton Quintet gave their second performance for the season. The executants were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Ernest Lane (violins), Alfred Best (viola), and Percy Lewis (violoncello). The principal works given were Schumann's Quartet in A minor (Op. 41, No. 1), and Novak's Pianoforte quintet in A minor (Op. 12). These received satisfactory interpretation, and were listened to with evident delight.

The Bristol New Philharmonic Society, on December 10, attracted a large audience to the Victoria Rooms, and under the direction of Mr. Arnold Barter performed the 'Childhood of Christ' (Berlioz). A portion of the work was given in Bristol many years ago by the Festival Society, under the guidance of Sir Charles Hallé, but the first interpretation of the whole cantata in the city was reserved for the New Philharmonic Society in 1907. So gratifying was the result that a repetition was thought likely to please the musical public. The soloists were Miss Emily Breare, Mr. Henry Tumpenney, Mr. Marcus Thomson, and Mr. Arthur Walenn. Mr. Harold Bernard was the leader of the band. Again the French master's composition gratified the hearers, especially the charming Shepherds' chorus. Afterwards Mendelssohn's 'Hymn of Praise' was given in an effective manner.

### CAMBRIDGE.

The term just come to an end has seen an unusual number of concerts given by outside agencies. We have had visits from Messrs. Kubelik and Backhaus, Herr Kreisler, Mr. Arthur Newstead, the Misses Eyre, and others.

The Wednesday concerts of the University Musical Society are now held in the new examination rooms, which are delightful for chamber music. The performers have included the Schwiller and Grimson Quartets. Singers that have appeared are Mr. Thorneley Gibson, Mr. Campbell McInnes, Fräulein Diestel and Herr O. Freytag. At one of the concerts, Borodin's interesting first Quartet was given. A series of orchestral concerts, planned by Dr. Mann, is announced, and the first of the series took place on November 8, when Mr. Henry J. Wood and the Queen's Hall Orchestra took part. The programme included the 'Eroica Symphony.'

Dr. Hugh Blair's 'Harvest-tide' was performed at Holy Trinity Church on Sunday, November 6. The performers numbered about sixty, and Mr. W. T. See conducted.

The chapel of Trinity College is notoriously unfavourable in its acoustic conditions, when full. An interesting experiment was tried on Sunday evening, November 27, when the choir, placed in the ante-chapel, sang a series of unaccompanied motets and anthems, the congregation being seated in the chapel. The result was entirely satisfactory, and it is to be hoped that the experiment will be repeated.



## DEVON AND CORNWALL.

## THE THREE TOWNS.

Dr. Weekes gave the second of his subscription orchestral concerts on November 23, this being the ninth event on the present basis. The two programmes in miniature were respectively conducted by Dr. Weekes and Mr. Walter Weekes, the former being responsible for a creditable rendering of Tchaikovsky's fifth Symphony, and the latter for Bizet's 'L'Arlesienne' suite, the overture 'Fingal's Cave,' and the 'Britannia' (Mackenzie) overture. The only other orchestral event has been Mr. R. G. Evans's second symphony concert on December 13, at which his carefully trained band gave a highly enjoyable interpretation of Beethoven's first Symphony. The artistic excellence of the wood-wind was proved in the conversational passages of the slow movement, and exquisite attention to details of light and shade and phrasing, with fine control of broad tone in the climaxes, made the performance memorable. The suite, 'La belle au bois dormant,' of Tchaikovsky, was played with finished programmatic effects. Miss Mary Groser, the vocalist, introduced a deeply impressive song by Joseph Holbrooke (orchestrated by Mr. Evans), 'An Outsong.'

Finley Lyon's new cantata 'The great light' was sung at Salisbury Road Baptist Church on November 23, conducted by Mr. John Hawke, with Mr. Leslie Warren at the organ. At St. George's Church, Stonehouse, Mendelssohn's 'Hear my prayer' was sung by the festival choir on December 11, and on December 18 copious selections from 'The Messiah' were sung at the same church, conducted by the vicar, with Mr. W. T. Jenkins at the organ, and also at the church of St. John the Baptist, Devonport, conducted by Mr. A. T. Townsend. At the second of a new series of organ recitals in Emmanuel Church, on November 23, Mr. Reginald Waddy played a 'Reverie' by Granville Bantock and a Melody in E flat by German, both new to Plymouth. On December 12, Mr. Waddy 're-opened' the organ in St. Aubyn's Church, which had been renovated and enlarged at a cost of £157.

Mr. W. T. Jenkins has resigned the organistship of St. George's and has accepted that of St. James-the-Less, vacant through the resignation of Mr. Birch. After four-and-a-half years' honorary labour, Mr. Lewis G. Sydenham has resigned the organ office at George Street Baptist Church; and Mr. T. Martin has resigned from Buckland Monachorum.

'La fille de Madame Angôt' was the opera selected for performance this year by the Plymouth Amateur Operatic Society, of which Mr. Reginald Ball is conductor. The Society occupied the stage of the Theatre Royal throughout the week beginning on November 28. Though smaller than in previous years, the choir was well balanced and did its work well. Among the principals, Mr. Percy Lynch was conspicuously good as Ange Pitou.

On December 14, the Plymouth Orpheus Male-Voice Choir, conducted by Mr. D. Parkes, in a varied programme showed that they were advancing in the right way of part-singing, to more refinement of execution, tone and expression than on previous occasions.

## DEVONSHIRE.

Torquay Musical Association, always associated, under its musicianly conductor, Mr. T. H. Webb, with good works, on November 22 played Schubert's 'Unfinished' Symphony and the 'Faust' (Spohr) and 'Euryanthe' (Weber) overtures. In conjunction with the choral force, Parry's setting of 'A song of darkness and light' was given an excellent interpretation, with Madame Emily Squire as soloist. The choir also sang Stanford's part-song 'On a hill' and Schumann's chorus 'Gipsy life.' The Exeter Choral Society, which is vigorous in body and enthusiasm, conducted by Mr. Allan Allen, gave Mendelssohn's 'The first Walpurgis Night' and Elgar's 'Black Knight' on November 23. The sopranos were a little hesitant in the higher register, but the ensemble and effects of light and shade were excellent. On November 22, Miss Gertrude Gauntlett gave a lecture-recital on Mendelssohn, assisted by the Misses G. M. Gauntlett, Katherine Ballen, A. Bayley, Ruby Davey and Mr. Ernest Greenfield. The Exeter Working Men's Society gave an excellent concert on December 7, with assistance from the Misses Violet and

Florence Shapcott and Christine Birkett, Messrs. J. Dean Trotter, S. J. Bishop and J. W. Burt; and the 'Isca' Glee Singers gave their annual concert in the city on the same date, singing pieces by Martin, Noll, Smith, Hatton, Ascher, Kinkel and Vincent.

Conducted by the composer, Mr. Hubert Bath, 'The wedding of Shon Maclean' was performed by the Barnstaple Musical Society with great success on November 28. Dr. H. T. Edwards, hon. conductor, obtained musical effects in a number of part-songs and also contributed the pianoforte solos 'Andante spinato' (Chopin), and 'Gigue fantastique,' the latter his own composition. Bude and Stratton Operatic Amateur Society performed 'The brigand's daughter' on December 1. It was a new work, the composition of Miss Forde, of Bude, and was well received.

A new organ was dedicated at St. Swithin's Church, Sandford, on November 23, a recital being given by Mr. Rest Cartwright; and on the same day a similar event took place in the Ivybridge Congregational Church, with a recital by Mr. Harold Lake. At an organ recital given in the Providence Methodist Church, Exeter, on November 29, Mr. Richard Chanter (Christ Church, Woburn Square) played pieces by Rebikoff, and Moussorgsky, an Allegro appassionata, by Harwood, and selected movements by Brahms, Schumann, Tchaikovsky, Elgar and Rheinberger. Mr. C. H. Tonking gave an organ recital in Praise Wesleyan Church on December 1, also contributing violin solos.

At the annual meeting of the Exeter Diocesan Choral Association, it was stated that work was hampered by financial difficulties, the receipts having fallen since 1900 from £244 to £185. Evidence was given of the excellent influence of the Association on country choirs. Mr. W. H. Rogers was re-elected hon. secretary, the Archdeacon of Exeter was elected hon. treasurer, and Mr. T. Roylands-Smith consented to continue his much appreciated work as hon. conductor.

## DUBLIN.

The Dublin Orchestral Society, on November 30, gave a concert in the Gaiety Theatre. Dr. Esposito, as usual, conducted, and the programme was as follows: Smetana's 'Verkaufte Braut' overture; Svendsen's 'Carnival in Paris'; Bach's Suite in B minor (flute and strings); Wagner's 'Waldweben'; Tchaikovsky's 'Pathetic' symphony.

On December 6 the Philharmonic Society (conductor, Mr. Charles Marchant) gave a performance of 'St. Paul' at the Antient Concert Rooms, which was honoured by the presence of the Lord Lieutenant and the Countess of Aberdeen. The choir sang exceedingly well in their portion of the work.

Both of the above Societies have hitherto been allowed the use of the University Hall in Earlsfort Terrace, but owing to recent changes, the Senate of the National University have been obliged to withdraw their permission, and our larger musical societies are for the present working under great disadvantages, having no suitable hall for concerts on a large scale.

At the Royal Dublin Society, the weekly programmes have been given by the Brodsky Quartet, Sapellnikoff (both attracting huge audiences, Mr. C. W. Perkins (organ), and the Wessely Quartet.

The Brodsky Quartet played a quartet by Volkmann for the first time here, which was greatly appreciated, as was the Beethoven (Op. 127).

Sapellnikoff made a favourable impression as a pianist with phenomenal technique. He selected a good programme of representative music (including the 'Appassionata'), which he played at a great pace.

The Wessely Quartet played Debussy's Quartet and Haydn's 'Emperor' Quartet, and (with M. Grisard as second viola) Mozart's Quintet in G minor.

At the Sunday Orchestral Concerts, Dr. Esposito has conducted Beethoven's fifth, Schubert's 'Unfinished,' Mozart's 'Jupiter,' and Haydn's B flat Symphonies. The soloists have included Herr A. Wilhelm (violin), Mr. Clyde Twelvrees (violinello), Mr. H. Leeming (flute), Mr. Patrick Delany (violin), Mr. S. Rosenberg (violinello) and Dr. Esposito (pianoforte). The vocalists included

Mr. J. C. Browner, Miss Lena Munro, Miss Alice Rafter, Mr. Percy Whitehead, Mr. Arthur MacCallum and Miss Bessie McKisack.

On December 13, the Amateur Orchestral Society, conducted by Mr. J. F. Larchet, gave a concert, the chief item of which was the incidental music to Sygne's play, 'Heidre of the sorrows,' composed by the conductor. Miss Lily Christie (soprano) and Mr. S. Rosenberg (violinello) were the soloists.

The Feis Ceoil is fixed for May 8 to 13, 1911.

### EDINBURGH.

Messrs. Paterson's orchestral concerts, which are given in the M'Ewan Hall on Monday evenings, continue to draw crowded audiences, and the recently appointed conductor, M. Emil Mlynarski, is winning golden opinions. Among the soloists who have made appearances during the last few weeks have been Madame Donalda, Madame Aino Aklte, Mr. Sapellnikoff and Mr. Mischa Elman.

The Classical Concerts under the management of Mr. James Simpson are also as highly successful as formerly, and at the fourth concert, given in the Music Hall on December 3, the audience were treated to a delightful exposition of wind instrument music by the Société Moderne d'Instruments à Vent, with M. Louis Fleury, the eminent flautist, as leader.

A fine performance of Spohr's 'The last Judgment,' conducted by Mr. John Tait, was given in St. James's United Free Church on November 30. The soloists were Miss Skinner, Miss Urquhart, Mr. Bain and Mr. Brown. Mr. Dämbmann was leader of the orchestra, and Dr. W. B. Ross presided at the organ.

The Edinburgh Amateur Orchestral Society, conductor Mr. T. H. Collinson, gave its first concert of the season in the Music Hall on November 23. The programme included works by Weber, Mendelssohn, Delibes and Nicolai; also Beethoven's seldom heard Triple Concerto for pianoforte, violin, violoncello, and orchestra, the solo parts in which were sustained by Mrs. H. S. Murray, Miss Laidlaw, and Mr. H. S. Murray. The vocalist was Miss Ethel O. Kinloch, who sang acceptably Mozart's 'Non mi dir' and a couple of old English songs.

The first of a series of three chamber concerts was given in St. Andrew's Hall on November 25 by a new local combination consisting of Miss Emily Buchanan, Miss Dorothea Shephard-Walwyn, Miss Dorothy Chalmers, and Mr. D. Millar-Craig. Two string quartets—Mozart's in C major (K. 466) and Brahms's in A minor (Op. 51, No. 2)—constituted the instrumental part of the programme. The performers have all established reputations as soloists, and their ensemble playing revealed qualities of rare excellence. Miss Eva Jamieson and Miss Kate Moir, accompanied by Mr. W. B. Moonie, sang in charming style duets by Brahms, Lane Wilson, and Offenbach.

In the cathedral church of St. Mary, on December 2, the combined cathedral choir, conducted by Mr. T. H. Collinson, gave an impressive and much appreciated rendering of Brahms's 'Requiem.' The second of the University Historical Concerts was given in the Music Class Room on December 7, and was devoted to a Couperin-Chopin recital on the harpsichord and pianoforte by Madame Wanda Landowska.

Among other concerts given during the month have been a vocal recital by Mr. A. B. Bach, assisted by his pupils Miss Eugenie Bach, Miss Scott Paterson and Mr. J. Inch Jamieson, with Mrs. Bach at the pianoforte; a pianoforte recital by Miss Jean Nesbitt; and a violin and pianoforte recital by Miss Alix Young and Miss Winifred Christie.

### GLASGOW.

The first performance in Scotland of Elgar's 'The Kingdom' was quite worthy of the occasion. The Choral Union, trained by Dr. Coward, sang the opening section ('In the upper room') with fine effect, and they achieved a great success in the 'Pentecost' section, where Elgar's exacting music was sung without the slightest hitch. The solo music, sung by Misses Esta D'Argo and Grainger-Kerr, and

Messrs. Henry Brearley and Herbert Brown, was generally well-rendered, a word of special praise being due to Mr. Brown for his impressive reading of the part of Peter. The Scottish Orchestra, under the composer's incisive bat, played exceedingly well, and Mr. J. E. Hodgson did good service at the organ. The Bach Choir and the Amateur Orchestral Society joined forces and gave a noteworthy concert on November 24 (too late to be noticed last month). The choral programme included selections from three cantatas, viz., 'God goeth up with shouting,' 'Praise Jehovah in His splendour,' and 'My spirit was in heaviness,' and in these the Bach Choir, conducted by Mr. J. M. Diack, sang with fine intelligence. Notable features were the good attack, the crispness, and the clear enunciation, as well as the freedom which results from having the music well memorised. The accompaniments were effectively played by the Amateur Orchestra, judiciously supplemented by Mr. Herbert Walton at the organ. The chief orchestral number on the programme was Mendelssohn's 'Italian' Symphony, of which a good account was given by the orchestra under Mr. W. T. Hoeck. The first and last movements, although revealing some weakness in two of the string sections, were played with considerable spirit, and the charming interweaving of the flutes in the Andante was brought out quite nicely. The solo music in the cantatas was sung by Miss Grainger-Kerr and Messrs. Stanley Newman and Richard Metcalfe. The Classical Concerts of the Choral and Orchestral Union continue to maintain the high level of artistic excellence expected from a conductor of Mr. Emil Mlynarski's powers. At the third concert, on November 29, a fine performance of Haydn's symphony 'La Reine de France' was given, and Smetana's symphonic poem 'Sarka' was brought to a first hearing here. Madame Donalda, as vocalist, was also an attraction. Mr. Mischa Elman was soloist at the fourth concert, on December 6, when he gave a virile rendering of Dvorák's Violin concerto in A minor. The programme likewise included Brahms's second Symphony, and a novelty in the shape of the overture to Glinka's 'Russlan and Lioudmilla.'

On December 13, the Choral Union, under Dr. Coward, gave a performance of Bach's Mass in B minor. In the 'Qui tollis' and in the 'Crucifixus' the choral singing was very impressive, but while the more florid movements were often sung with great brilliance, there were moments when clearness was sacrificed. The soloists were Misses Jenny Taggart and Alice Lakin and Messrs. John Harrison and Peter Dawson; and the Scottish Orchestra, with Mr. J. E. Hodgson's efficient aid at the organ, played the accompaniments. The Saturday Popular Orchestral Concerts continue to attract large audiences. An outstanding feature was the remarkably fine performance of Dvorák's 'New World' symphony, on December 10.

The Western Amateur Orchestral Society, a highly enterprising body, ably conducted by Mr. John MacTaggart, gave a successful concert on December 16. The programme, which had the merit of being unhackneyed, included a first performance here of 'The Forest' symphony, a composition by the little-known 18th century composer J. L. Ellerton. Mr. Charles Tree was the vocalist. On the same evening there was produced 'The Kink,' a comic opera by a young local musician, Mr. G. H. Martin. The music proved to be easy and tuneful, and evidently modelled on Sullivan or German.

At the second of Mr. A. M. Henderson's Chamber Concerts, on December 8, a most interesting programme of duets for two pianofortes was played by Mr. Henderson and Mr. James Friskin. Some songs, beautifully sung by Mr. Gervase Elwes, provided the necessary variety. At her pianoforte recital on December 16, Madame Curzon Watt again proved herself a performer of remarkable ability.

### LIVERPOOL AND DISTRICT.

At the fourth concert of the Philharmonic Society on November 22, Dr. F. H. Cowen conducted one of the finest performances of Elgar's 'Variations' ever given here, and Mr. Kreisler's playing in Brahms's Violin concerto was unsurpassably great. The vocalist was Madame Julia Culp, a most accomplished Lieder singer, and the choir was heard in Dvorák's 'Blossoms born of teeming Springtime,' from



his oratorio 'St. Ludmila.' The fifth concert, on December 6, was conducted by Mr. Henry J. Wood, whose reading of Tchaikovsky's fifth Symphony did not universally commend itself, although it is certain that the fine orchestra has never played with more force and refinement. Mr. Wood's attention to matters of detail was usefully employed upon the choir, whom he drilled into great responsiveness in singing Sullivan's Choral Epilogue from the 'Golden Legend.' The vocalist was Madame Kirkby Lunn, less effectively heard in Isoldé's 'Liebestod' than in music more suited to her range in Berlioz's 'La Captive,' and especially in Saint-Saëns's 'La fiancée du timbalier.'

A new society, the Oxtou and Cloughton Orchestral Society, a capital organization chiefly of amateur players, gave an excellent programme in the Birkenhead Town Hall on December 10, when Mrs. A. J. Bamford cleverly played Saint-Saëns's G minor Pianoforte concerto, and Mr. Albert Garcia sang, accompanied by Dr. Stanley Dale. Mr. J. E. Matthews was the careful and competent conductor.

The fourth concert given by the Vasco Akeroyd Symphony Orchestra on November 29 was devoted to Tchaikovsky and Wagner, represented by a careful performance of the former's fifth Symphony (greatly differing from Mr. Wood's reading in the same hall a week later), and Wagner's 'Siegfried' Idyll and overture to the 'Flying Dutchman.' The vocalist was Madame Susan Strong. The concerts continue to receive encouraging public support.

A large audience assembled in the Philharmonic Hall on December 8 to hear the Post Office Choral Society's performance of Parts 1 and 2 of the 'Creation,' which was well rendered by a choir and orchestra of 250, conducted by Mr. Percival Ingram. The vocal principals were Madame Anna Shergold, Mr. Henry Turnpenney and Mr. Jackson Potter. The miscellaneous items included Bishop's 'Now by day's retiring lamp,' sung with spirit and precision.

Concerts on the Cheshire side of the Mersey have included performances by the Liscard Orchestral Society, conducted by Mr. Philip Smart, on November 26, and by the Birkenhead Glee and Madrigal Society, an excellent combination of male voices conducted by Mr. J. C. Clarke, on November 24.

The eleventh annual concert of the Liverpool Village Choir was given in the Philharmonic Hall, on December 10. Composed of children's voices only, drawn from the elementary schools, and conducted by its founder, Mr. R. T. Edwards, the singers have at various festivals obtained twenty-two first prizes, two seconds, and one third in twenty-five contests—no mean record since 1900.

The Ormskirk Musical Association gave a successful concert on November 30, when they performed Gounod's 'Faust' (Novello's concert selection). The vocal principals were Miss Mary Langdon, Mr. George Barnett, and Mr. J. C. Brien. The band and chorus of 120 were conducted by Mr. John Ball.

At their first subscription concert in the Parr Hall, on November 23, the Warrington Musical Society, conducted by Mr. F. H. Crossley, performed Elgar's 'Dream of Gerontius' in a highly satisfactory manner, assisted by Miss Phyllis Lett, Mr. H. Turnpenney and Mr. Charlesworth George, and a choir and augmented orchestra numbering 250. As a prelude, Elgar's 'Sursum corda' was played by the strings, brass and organ.

A new concert contralto, Miss Amalfi, who is of local origin, made a successful début at the Kubelik-Bachhaus recital on December 3. She possesses an exceptional voice of even and sympathetic quality, and in addition to her local training has studied under Madame Marchesi and Mr. Henschel with evident advantage.

The concert given by the pupils of the Liverpool College of Music on November 30, afforded further evidence of promising talent among the singers and instrumentalists, who did credit to their teachers. Another interesting annual event was Mr. John Lawson's pupils' concert in St. George's Hall on November 16. In both cases the performances showed the value of systematic training on a sound basis.

Mr. W. L. Tomlins, of Chicago, recently completed his second course of lectures to teachers in the elementary schools of this city, and prior to his departure was entertained at the University Club by officials of the local Education Department and others interested.

At Mr. Filson Young's fourth lecture, on November 25, in connection with the University Music Lectures Association, his subject was 'The musician as hearer.' He criticised the conventional orchestra of 100 which was employed in concert-rooms of varying dimensions, and considered that half the enjoyment was lost in such places from various causes. The literary interpretation of music in the form of the modern annotated programme he considered a snare, and overdone. Everyone's mental image should be made from the music itself. To illustrate his meaning, Chopin's Impromptu in A flat was played three times over by Mrs. R. A. Axtens (a former pupil of Madame Schumann), and the hearers were asked to listen to the music with three different interpretations in their minds; the second and third of which, widely dissimilar, were read by Mr. Young, the first had been previously left to each hearer. We led irrational lives in generally listening to music late in the evening, when the body was tired.

At his fifth lecture, on December 9, Mr. Young's subject was 'Music in four dimensions': Religious (J. S. Bach), Domestic (Mendelssohn), Social (Chopin), Human (Wagner). He said that Bach's religious music was the supreme example. Everything had a rhythm, as for example, the ticking of a watch, and the tides of the sea, which had rhythms of six hours' duration. Bach's rhythms were of great length, rhythms of patterns of notes, and while he bound himself to rules which modern composers discarded, his music had a dignity and calm which soothed the mind, and his religious music had a grave sweetness, never flippant, never gay. Handel had not such a keen sense of rhythm as Bach, and the religion of the choral music in the 'Messiah' was chiefly expressed by massiveness and dignity. The airs in the 'Messiah,' especially the 'borrowed' airs, were not religious music. Mendelssohn's music has not withstood the test of time, yet he had brought music into the house and made it a domestic thing. He did small things perfectly, and his 'Lieder ohne Worte' was an epoch-making work. His music to many conveyed memory and association, precious qualities to be found in its formal melodies and definite, simple rhythms. Chopin's music was an expression of the great world, and of Paris of the 19th century. Its causes were not perhaps worthy, but Chopin had added new elements to music in expressing moods and emotions. He was truly a creative genius. Wagner had lifted music out of all convention, and had made opera reasonable and beautiful. His music had always an idea ready to illustrate, unlike some composers who left one in doubt as to whether they were attempting to depict a soul in agony or a thunderstorm. His music was a completion of something else, and provided musical expression for all emotions which can be so expressed.

The subject of the final lecture, on December 16, was 'Music and Religion, a union and a divorce.' Mr. Young said his own opinion was that music was a living thing, whereas religion was a dying thing in the world to-day. The music associated with religious worship in England was in a very low and unworthy condition. In its modern development music had no sympathy with religion, and he recommended the use of ancient plain-song or German chorales for congregational purposes.

The recently formed Walton Philharmonic Society, conducted by Mr. Albert Orton, performed Sterndale Bennett's 'May Queen' on December 15, the pianoforte accompaniments being played by Mr. Branscombe. The choir of sixty voices sang well.

Mr. Allen Gill, conductor of the Alexandra Palace choir, was a welcome visitor on December 17, when he lectured to the local section of the I.S.M. in the St. George's Hotel on 'Choral Music from very early times to Palestrina.' A feature was the delightful singing of music by Morley, Lassus, and Palestrina, by a choir specially trained and conducted by Dr. A. W. Pollitt.

The Welsh Choral Union added to their laurels by a superb performance of Mendelssohn's 'Elijah' on December 17, when they were associated with an exceptionally good quartet of vocal principals in Miss Jenny Taggart, Miss Mabel Braine, Mr. Gervase Elwes, and Mr. Thorpe Bates, who achieved special distinction. This young baritone's career will be watched with interest. Mr. Harry Evans was an inspiring conductor.



## MANCHESTER AND DISTRICT.

After all the weeks of doubt and hesitation, Mr. Ernest Denhof has now decided to put his fortunes to the touch, and we are to have the 'Ring' dramas next April; there is reason to believe that the scheme, having emerged from a somewhat nebulous state, will now attract still more definite support from the public, although the earlier date fixed will inconvenience some possible patrons. Musically, 'Young Manchester' seems to be mobilising as rapidly, and with as resolute purpose, as it has done politically, for the membership of the new Manchester Musical Society has jumped 150 since last I wrote. A body of this sort, all of one mind, can be of great use to the cause of musical progress here, because if it were urged by, say, any of the orchestral societies that it were inexpedient on account of expense to produce some big work not yet heard, they could reply, 'we are organized, and will help to make your audience a bigger one than it would be otherwise,' and the introduction of such a spirit of co-operation into the city's musical life would have wider and more far-reaching effects than would be immediately apparent.

It was a bold idea on the part of Dr. Richter to place Beethoven's Pastoral Symphony in juxtaposition with Strauss's 'Zarathustra' symphonic poem at the sixth Hallé concert, but Beethoven should not follow Strauss, for whether we like it or not, the great modern spoils our palate, and Beethoven, even when gloriously played, seems colourless. Are we not apt to lose sight of the fact occasionally that the placidity of the early symphonic art could not possibly be the expression of our restless modern life and thought? Music should make us think and feel intensely in one vivid moment, and only great, vital imaginations can do that. Nobody can even distantly approach Richter's splendour of conception in that great elemental tone-picture of sunrise, with its booming nature ground-tone, nor in the sweep of that 'Tanzlied' of the 'Uebereinschen.' 'Zarathustra' reveals more fully than almost any other modern work the monumental side of Richter's art.

Mr. Willy Hess, in Max Bruch's D minor Concerto and Saint-Saëns's 'Rondo Capriccioso,' was revealed as a player with a technique of almost flawless perfection.

The Wagner operatic evening, on December 1, brought us the Steersman choruses from the third act of the 'Flying Dutchman,' which opened very shakily, but improved as the work progressed. The Vassals' choruses from Act 2 of 'Lohengrin' were sung lustily, but never conveyed the impression that, in rowing parlance, the choir 'sat well above its work.' These two selections were probably new to the great majority of the choir, who probably also possessed little idea of the relative balance of orchestral and choral parts, and as there had been no joint rehearsal, the moments of hesitation may be explainable partly for these reasons. In Act 3 of 'Tannhäuser' everybody was on surer ground, and a corresponding improvement was to be noted. Miss Agnes Nicholls, Mr. Barron Berthald and Mr. Richard Evans were the soloists, a very keen interest being displayed in the last-named singer from Bolton—who, like many other Lancashire vocalists, had left arduous manual toil in pit, foundry, or factory, for an artistic career—a very high baritone with clear, ringing voice.

Even Dr. Richter can rarely have conducted a more finely inspired performance of Beethoven's Symphony (No. 7) than that of December 8. Not for many a long day has such a finely drawn pianissimo tone been heard from the Hallé string players. Two movements from Mackenzie's incidental music to 'Manfred' were also in the programme; but a more representative work of this composer's might easily have been chosen. It must be said that, apart from Elgar and Bantock, Dr. Richter has not been happy in his selection of English composers' works.

It does not lead to the lot of many solo pianists to play at the Hallé and Gentlemen's Concerts, as well as at the Brodsky and Schiller-Anstalt chamber-music concerts, but this rare distinction has been deservedly bestowed upon Mlle. Johanne Stockmarr. Saving only Carreño, she is the most virile lady pianist heard here in the last fifteen years.

The ninth Hallé Concert, on December 15, brought one of the rare visits paid by her native place by Madame Kirkby Lunn, whom Sir Charles Santley has described as our solitary

great British lyrical singer. Dr. Richter is beginning to reap the harvest of a persistent preaching of the gospel according to Richard the Third, for 'Don Juan' was actually given the equivalent of an encore! Dvorák's 'New World' Symphony orchestration seemed like sugar-candy after the Straussian mighty harmonies; to the curious in these matters, one may draw attention to the marked resemblance of the principal theme on pp. 63-65 of the miniature score of this Symphony, to one of the most powerful phrases in 'Gerontius.'

At the Gentlemen's Concert on December 7, Miss Agnes Nicholls, to the accompaniments of her husband, gave a recital of art-songs, most of them new to Manchester. A hidden treasure discovered among manuscripts (1614) in the British Museum, and arranged by Arnold Dolmetsch, 'Have you seen but a whyte lillie grow,' was sung with wonderfully appropriate naïveté.

The two Promenade Concerts during the past month under Mr. Speelman have brought interesting things, some excellent orchestral work, and a violoncello player of uncommon quality in Mr. Arnold Trowell. Miss Clara Butterworth sang much better than when heard here a year ago. The plébiscitary method of drawing up a programme (for December 17) finds great favour with the promenade audiences, this plan being adopted at the concluding concert of each half of the season.

Flourishing amateur orchestral societies at Heaton Moor (Mr. Walter Evelyn, conductor), at Altrincham, in which Mr. C. H. Fogg is the leading spirit, and the Manchester Beethoven Society, under Mr. W. Cockerill's direction, have all given concerts of more than average merit during the past six weeks. The Oldham Orchestral Society, also an amateur body, is flourishing exceedingly under Mr. Frederick Dawson's conductorship; here additional interest is lent to the concerts by the appearance of artists like Madame Donalds, Zimbalist, Joseph Holmann, and others.

At the Manchester Vocal Society's second concert, on December 17, a repetition of Brahms's 'Vineta' (heard under the same auspices two months ago) afforded some opportunity for estimating the advance made under Mr. Herbert Whittaker's guidance. Already the leaven of newer and higher ideals, both in the choice of work and the manner of its performance, is beginning to work: Elgar's 'Deep in my soul,' Berlioz's exquisite pastoral 'Thou must leave Thy lowly dwelling,' from the 'Childhood of Christ,' together with lighter items by Stanford, Parry, and Moellendorff, made up a well-varied programme, the most gratifying feature of which was that the exacting Elgar piece held most encouragement for future attainment.

To Mr. Alfred Higson and his Sale and District Musical Society belongs the honour of singing for the first time in Manchester the new works by Delius and Debussy produced recently at the Blackpool festival; and after his animadversions on the first of these works at Blackpool, Dr. A. Herbert Brewer may be interested to learn that both pieces were rapturously applauded by an essentially popular audience, the Debussy chanson 'Cold winter' being doubly encored! If further evidence were needed of the keen appreciation and perception on the part of genuine working-class audiences, the experience of one of Lancashire's 'crack' competitive choirs visiting a big industrial centre not many miles from Manchester may be adduced. Admission to the concert-room was 2d., and every nook and corner of the vast building was crammed, platform as well; works like Brahms's 'Autumn,' Max Bruch's 'Morning song of praise,' Elgar's 'Weary wind of the west,' Saint-Saëns's 'Softly wakes my heart,' or Massenet's 'Pensée d'automne,' were encored. Or again, at the new Albert Hall in Manchester, the centre of evangelical Nonconformity and aggressive social work, the past month has witnessed a most creditable performance by the Nonconformist Choir Union, under Mr. Granville Humphreys, of portions of Bach's 'Christmas Oratorio'—not exactly what would be termed a popular work for the masses.

At the opening concert of the Preston Choral Society the choir took a subordinate position in face of the attractions of Backhaus and Kubelik, along with Mlle. Alice Verlet and Miss Amalfi. The choir, under Dr. E. C. Bairstow, sang the original ten-part version of Pearsall's 'Sir Patrick Spens,' the four-part tenor division disturbing the balance rather seriously in the dramatic episode; the closing section

was beautifully sung. The conductor's 'Sweet day so cool' and Stanford's 'Valentine's day' were too ponderously delivered. Brahms's 'O lovely May' concluded the programme.

*Postscript.*—To the list of pioneer workers here in the cause of Max Reger's music (albeit only very early compositions) might have been added in last month's article the name of Mr. James Richardson.

#### NEWCASTLE AND DISTRICT.

During the past month two important new British choral works have been heard in Newcastle. On November 30 the forces of the Choral Union and the Hallé Orchestra united under the baton of Mr. Granville Bantock, and gave Parts II. and III. of his 'Omar Khayyâm,' Part I. of which was given at the festival last year. Although here and there a lack of thematic distinction is apparent, and facility of invention leads to undue prolongation, the work made a great impression. It is so gorgeous in hue, the choral and orchestral writing are so original, and the pictorial element has so large a place, that the depressing fatalism of the poem is outweighed by the beauty of the music, and its harsh outlines are softened by the medium which delivers its message. Particular mention must be made of the impressive and beautiful close of Part III. An ideal trio of soloists were Miss Phyllis Lett, Mr. F. Mullings and Mr. Herbert Brown, and the thankless task of the 'Pots' was entrusted to six members of the chorus. Except for a lack of attention to pianissimo on the part both of choir and orchestra, an excellent performance was obtained, the former receiving unreserved and warm commendation by the composer. Miss Lett sang beautifully three of the lovely Sappho songs, and the fanciful comedy-overture, 'The pierrot of the minute,' opened the concert. A work of totally different calibre was Mr. Rutland Boughton's 'Midnight,' conducted by the composer at a concert of the Postal Telegraph Choral Society a week later. Mr. Boughton has no fatal fluency, but seems to have to wrestle fiercely with the medium of expressing his thoughts in a way that frequently reminds one of Beethoven's third period. Undoubtedly the work is one of much power and originality; there are many pages of sheer beauty, and there are tunes of swinging irresistibility which stamp it as the product of a mind formed for great things. The choir grappled manfully with the great difficulties of the vocal parts, and there was a local orchestra. The remainder of the well-chosen programme included an excellent interpretation of Coleridge-Taylor's 'Minnehaha' cantata, under the direction of the conductor of the Society, Mr. E. L. Bainton. The soloists were Miss Lillie Wormald and Mr. N. Allen. Mr. Boughton also delivered an eloquent and thoughtful lecture the following Monday on 'Wagner,' which was brought to a close by the Grail scene from 'Parsifal.'

Other choral Society performances have been: South Shields—'Cavalleria Rusticana' (Mr. M. Fairs); Whitley Bay—Walford Davies's 'Everyman' and part-songs of Delius (soloists, Miss G. Jacobson, Madame Dewhurst, Messrs. R. Ripley and Dan Price); Durham—Sterndale Bennett's 'May Queen,' 'Minnehaha,' and Mozart's G minor Symphony; the Newcastle Glee and Madrigal Society (Mr. J. Liddell); the Tynemouth Amateur Vocal Society (Mr. M. Fairs), who gave 'Judas Macabæus,' with pianoforte and strings—soloists, Misses Jenny Taggart and H. Cragg-James, and Messrs. J. Cheetham and H. Harris; and Jarrow Philharmonic Society (Mr. G. Dodds), who gave a performance of 'Elijah,' which was marked by excellent choral singing. The last three concerts were on December 14. Canon Culley conducted two performances of Part II. of Mendelssohn's 'St. Paul' in the Cathedral, on December 7 and 11. They were given by an augmented choir and string band, the wind parts being tastefully added at the organ by Mr. W. Ellis, but the tempi were generally too fast, and there was not much attention to detail. A small organization at Dunston gave 'Minnehaha' under the baton of Mr. W. Maddock; and on December 12 the Newcastle Catholic Choral Society sang Haydn's first Mass. 'Messiah' performances have been given by the Choral Union (Dr. Coward), Darlington Choral and Orchestral Society (Mr. T. Henderson), and numerous smaller bodies. The Philharmonic Orchestra gave its first *matinée* concert at the Tyne Theatre

on November 24, at which Haydn's 'Clock' Symphony, Mozart's 'Serenade,' Mendelssohn's 'Fingal Overture' and other works were creditably performed. Mr. Rogers conducted. The French Modern Wind Instrument Society gave an interesting programme at a gathering of the Chamber Music Society on December 2. Compositions by Beethoven, Handel, Pierné, Wailly, and Bernard were played with a high degree of finish. Virtuoso visits have been those of the inimitable de Paellmann, and of Kubelik and Backhaus. The violin items were nearly all mere show pieces, but Backhaus distinguished himself by a splendid rendering of Schubert's 'Wanderer Fantasia.'

On December 15, in connection with the Classical Concert Society, Mr. Leonard Borwick gave broad, virile performances of items by Bach, Beethoven and Schumann, and Miss Meta Diestel sang tastefully songs by Schumann and Brahms.

#### NORWICH AND DISTRICT.

The first concert of the season of the Norwich Philharmonic Society, with which was associated the Norwich Choral Society, took place on December 8 at St. Andrew's Hall, Norwich, when an interesting programme was presented, consisting of the Overture 'William Tell' (Rossini), Symphony in G minor (Mozart), and Mascagni's opera 'Cavalleria Rusticana.' The opera does not lend itself well to a performance on a concert platform, but a very successful rendering was given, the principal artists engaged being Miss Esta D'Argo, Miss Edith Clegg, Madame Lilian Tree, Mr. Harold Wilde, and Mr. Ivor Foster. Dr. Bates conducted, with his usual care and ability.

A crowded audience assembled in St. Andrew's Hall on December 13, when Herr Kubelik and Herr Wilhelm Backhaus made their first appearance in Norwich after the conclusion of their successful provincial tour.

The Saturday Popular Concerts given under the auspices of the Norwich Corporation and the management of Dr. Bunnett are having a very successful season, the attendance showing a great increase on that of the previous year. The fine band of the 16th Lancers has appeared on two occasions, and the Norwich Operatic Company volunteered their services on one evening, when various operatic selections were given, to the great pleasure of the audience assembled.

#### NOTTINGHAM AND DISTRICT.

On November 22, Miss Rowena Goldberg (pianist) gave a concert, assisted by Miss Pauline Theurer (songs at the harp), Mr. Johan Hock (violinello), and Mrs. Hock (accompanist). The programme contained works by Tchaikovsky, Chopin, Liszt and Brahms. A very successful performance of Benedict's 'Legend of St. Cecilia,' and Coleridge-Taylor's 'Hiawatha's Wedding-feast' was given by the Long Eaton Choral Society on November 29. The artists were Miss Mabel Manson, Miss Maud Wright, Mr. Alfred Heather, and Mr. George Utley. The choral work showed decided improvement, and reflected great credit on Mr. J. S. Derbyshire, who conducted.

The Nottingham Sacred Harmonic Society's orchestral concert on December 1 suffered from the political crisis so far as the audience was concerned, but the programme gave great satisfaction. The music selected was entirely English, and contained as novelties, a 'Faerie Suite of three dances' by Mr. Bernard Johnson, and 'Variations on a theme of Handel,' by Dr. Lyon. Mr. Johnson's work is slight and not serious, but gives room to hope for more solid work in the future. The Variations are distinctly clever, and the scoring musically, especially the string writing; doubtless many will be glad to hear Dr. Lyon's work at some future time. Mr. Douthitt contributed songs by Mr. Landon Ronald and Mr. Eric Coates; the latter represented local talent, but the appreciative reception given to his compositions may be attributed to their own distinct merit.

The Sacred Harmonic's performance of the 'Messiah,' on Boxing Day, was announced to be given under Mr. Allen Gill, with Miss Emily Breare, Miss Maud Wright, Mr. James Davis, and Mr. Watkin Mills as soloists.



## OXFORD.

The first concert of the term, M. Pachmann's recital, took place on October 25, in the Town Hall instead of in the Assembly Rooms, the latter being inadequate for such an audience as he attracts. A more enjoyable concert could not be imagined. The artist was evidently in the best of health and spirits, and gave some of the works in his programme the finest interpretations they have received in Oxford. On November 3, under the auspices of the Musical Club, Mr. Leonard Borwick and Señor Casals gave a concert of violoncello and pianoforte music. A week later Kubelik and Backhaus gave a concert in the same hall.

An interesting lecture on English folk-songs was given by Dr. R. Vaughan Williams, on November 16, in the new Masonic Hall. At a concert given under the auspices of the Musical Union in the Examination Schools, on November 21, Messrs. T. F. Morris, H. Kinze, Waldo Warner and Ivor James played quartets by Beethoven (Op. 59, No. 2) and Dvorák (Op. 51).

On November 23, in the Town Hall, an excellent orchestral concert was given under Dr. Allen's baton, opening with Bach's Concerto in D minor, for two solo violins accompanied by strings only, in which the soloists were Fräulein A. von Aranyi and Fräulein J. von Aranyi (great-nieces, it is understood, of Joachim). The concerto went well on the whole, and great credit is due to Dr. Allen and the Oxford string players. At the same concert, Mendelssohn's Concerto for violin and orchestra was given, Fräulein A. von Aranyi playing the solo part upon one of the 'Strads' formerly belonging to Professor Joachim.

On November 26, in the Town Hall, Mr. Plunket Greene gave another of his interesting song recitals, accompanied by Sir Charles Stanford, to a large audience. Two days later, in the same building, Mr. Mark Hambourg, assisted by Mlle. Verlet (soprano) and Mr. Arnold Trowell (violin-cello), gave an excellent concert.

On December 6, in the Sheldonian Theatre, the Professor of Music, Sir Walter Parratt, gave a lecture on the interesting subject of 'Carols' to an appreciative audience. The Professor paid a warm tribute to the efforts of Sir John Stainer and Mr. Bramley, of Magdalen College, in their endeavour to resuscitate some of the very best carols, and their collection (published in cheap form by Novello & Co.) has led, said the Professor, to the increased popularity of carol-singing year by year. As to the history of the carol, he said it was, of course, one species of folk-song. The illustrations to the lecture were nicely rendered by a small choir from the Choral Society, under Dr. Allen's able direction, and included a specimen, in two parts only, from the Cowley Carol Book (14th century), another from the collection by Fuller Maitland and W. S. Rockstro (15th century), gradually coming nearer home to a carol by the present Dean of Christchurch, Dr. Strong, 'In the deep mid-winter,' which appears in the new 'Oxford hymn book,' and which the Professor said was not a mere hymn-tune, as many so-called carols were, but contained the true ring of the ancient carol.

The Sunday evening concerts at Balliol College have been continued during the term as usual, under the able direction of Dr. Walker.

## SHEFFIELD AND DISTRICT.

## PERFORMANCE OF LISZT'S 'ST. ELIZABETH.'

Performances of Liszt's oratorio 'St. Elizabeth' are so rare that especial interest centred in a revival of the beautiful and picturesque work by the Sheffield Amateur Musical Society on December 9. The record of previous performances in England, dating from the first—under Sir A. C. Mackenzie, at St. James's Hall, London, in 1886, when Liszt was present—include those at the Crystal Palace, 1886; Bishop Auckland, 1886; Liverpool, 1894; Newcastle, 1901; Birmingham, 1903; and February 17, 1910, at Manchester, under Dr. Richter.

If the strikingly picturesque performance at Sheffield under Mr. Henry J. Wood be the means of calling attention to this strangely neglected work, the enterprise of the Amateur Musical Society will not have been in vain. The choral portions are not difficult, but, as the event proved,

they can be made extremely effective. Though styled an oratorio, 'St. Elizabeth' has hardly anything in common with British notions of that form. Of so-called sacred music there is but little. Only the closing cathedral scene, containing the most imposing music in the work, the chorus of the Poor, and the duet following the Miracle of the Roses, can come under that category. The rest is secular cantata, with leanings towards early Wagnerian opera. The composer's extensive and ingenious use of leading motives knits the work into a more organized whole than otherwise would be the case, for the libretto is based upon the six scenes depicted in the famous frescoes at the Wartburg and, necessarily, its divisions are somewhat disconnected.

Mr. Wood reduced the oratorio to a trifle over two hours in duration by several judicious cuts. The orchestral 'March of crusaders,' with its choral pendant, is largely mere repetition, and can well be omitted; while the orchestral Interludium is not one of the strongest sections in the work. With these and a few other omissions the performance was brought within reasonable concert length. Mr. Wood's tempi were extremely fast in several numbers, and generally he aimed at a highly vitalised and dramatic interpretation which made the hearing of it very interesting. The chorus, though once or twice hampered by the speed, sang with splendid force and warm colouring in the later sections. Their tone-gradations covered a wide range, and they made the funeral march very impressive. Three thoroughly capable soloists—Miss Ada Forrest, Miss Ellen Beck and Mr. Wilfred Douthitt—and a brilliant orchestra, mainly local, completed the ensemble. Help was lent in the production by Mr. J. A. Rodgers, assistant-conductor, and Mr. J. W. Phillips, organist.

The second orchestral promenade concert, given on December 1, was styled a 'classical night.' Mozart's G minor Symphony, Beethoven's 'Leonora' Overture (No. 3), and Mendelssohn's Violin concerto were the chief works. They were played smartly and with fine tone and clean ensemble by the orchestra, who also proved the excellence of their string tone in Bach's 'Brandenburg' Concerto (No. 3), and their all-round merit in the 'Tannhäuser' overture and smaller pieces. In the concerto, Miss Ivonne Astruc made a marked impression. Her tone is surprisingly rich, and she phrases so beautifully and has so neat a technique that she stirred the audience to enthusiasm. Miss Gertrude Haworth gave an artistic and very intelligent performance of Mozart's 'Non più di fiori,' and other songs.

The Philharmonic Probationary Orchestra is progressing so much that at their opening concert they essayed Beethoven's Symphony (No. 1) under Mr. J. H. Parkes. They played it with intelligence and care, and were nearly as good in some movements from Tchaikovsky's 'Casse Noisette' Suite.

The Senior Philharmonic Orchestra gave further evidence of steady progress at the opening concert of their season. Mr. Parkes directed capable performances of Mozart's 'Jupiter' symphony, Tchaikovsky's 'Capriccio Italien,' and other pieces.

Another flourishing orchestral body is the Amateur Instrumental Society, which Mr. J. Duffell directs. A well-prepared performance of Mendelssohn's 'Italian' symphony was the chief feature of their winter concert.

The Sharrow Choral and Orchestral Society is an earnest little organization, well trained by Mr. O. C. Owrid. There was much to commend at their opening concert, at which they gave Parry's 'Ode on St. Cecilia's Day' and Mendelssohn's 'Athalie.'

Among other interesting concerts of a busy month may be mentioned those of the Sheffield Choral Union ('Judas Maccabæus,' conductor Mr. H. Reynolds), the Rotherham Choral Society (Mr. Thomas Brameld), the St. Oswald's Musical Society (Mr. J. C. Simon) and the Norton Lees Choral Society (MacCunn's 'Lay of the last minstrel'). A well-rehearsed and very creditable performance of 'King Olaf' by the Victoria Hall Society, under Mr. H. C. Jackson, is also to be recorded.

A large number of 'Messiah' performances, headed by the annual one given by the Sheffield Musical Union under Dr. Coward, have, as usual, characterized the closing days of December.



## YORKSHIRE.

## LEEDS.

On November 3, at the first of the Leeds Philharmonic concerts, Dr. Richter conducted the Choral symphony, together with a series of extracts from 'Parsifal,' of which the Grail scene was the most important. The reading of the symphony was marked by his accustomed dignity, and if the Scherzo lost something in brilliance, it seemed more in keeping with the general character of the great work. The soloists were the Hon. Mrs. Julian Clifford, Miss Dewhurst, Mr. Brearley and Mr. Marsden Williams, and the last-named artist's reading of the baritone recitative deserves a word of especial praise. Three of the excellent Municipal Orchestral Concerts—now 'municipal' only in name—have to be chronicled. That their educational side is not neglected is shown by the fact that at these three concerts Beethoven's three 'Leonora' overtures have been performed in turn, affording a most interesting opportunity of comparison. The symphonies presented have been Beethoven's 'Pastoral' (November 26), Brahms in D (December 3), and Tchaikovsky in E minor (December 17). Mr. E. L. Bainton conducted his 'four dances,' which are good as music, but have hardly sufficiently marked characteristic rhythms to answer to their names. Mr. Baynton Power played the solo in Saint-Saëns's brilliant 'Africa' fantasia with great facility and sparkle, and Mr. Nathan introduced the Adagio and Finale of Brahms's Violin concerto. Tchaikovsky's 'Romeo and Juliet' fantasia was one of the less familiar features of the concerts, in which the orchestra, under Mr. Fricker, showed its all-round efficiency. A series of preparatory lectures on the programmes, given by local musicians before the concerts, are proving, to students and others, a help to their enjoyment. On November 30, the Leeds Choral Union, under Dr. Coward, gave the 'Samson and Delilah' of Saint-Saëns. Miss Dilya Jones sang the part of Delilah with good effect, and was ably seconded by the tenor, Mr. Henry Brearley, while the choir sang with their accustomed power. Among the choral performances must be reckoned an admirable one of Brahms's 'German Requiem,' at the Parish Church, on December 2. Dr. Bairstow conducted, his assistant, Mr. Bullock, played the organ with much judgment, and the addition of kettledrums added greatly to the characteristic effect of the music. The baritone solo was artistically sung by Mr. Browning, the principal bass of the choir, and though the soprano air lost a good deal by being entrusted to four choirboys, they sang it with remarkable unanimity. The choral singing was altogether excellent, and the work made a great impression, its solemnity and its deep emotion being strongly felt.

If choral and orchestral concerts are somewhat at a discount at Leeds just now, we are having more chamber concerts than usual, though, as is commonly the case, they seem to appeal to only a very limited section of the musical community. On December 6, the Leeds Trio (Messrs. Cohen, Schott, and Herbert Johnson) made their first appearance under that title, and played with an ensemble that indicated very careful preparation. Volkmann's powerful but comparatively little-known Piano-forte trio in B flat minor, and César Franck's equally unfamiliar Trio in F sharp minor, both works of very great interest. On the following evening, at the Leeds Bohemian concert, Reger's strange String quartet in D minor had, as an effective set-off, Schubert's great work in G (Op. 161), which received a very efficient interpretation from Messrs. Elliott, Wright, Moxon, and Drake. On December 14, the Rasch Quartet concert included a String quartet by Poggendorf (Op. 3) and Arensky's Piano-forte quintet in D (Op. 51), with Mr. Percy Richardson as the pianist. The ensemble was excellent throughout. On November 28, Messrs. Rasch, Giessing, and Lloyd Hartley, with the help of Mrs. Albert Joseph as vocalist, gave a concert at which piano-forte trios by Tchaikovsky and Sinding were introduced, and on December 5, Miss Ella Child gave a piano-forte recital at which she played in brilliant style pieces by Debussy and some earlier French composers, and introduced, with the assistance of Miss Alice Simpkin, Busoni's second Sonata for piano-forte and violin. Recitals by Miss Lilian Prust (November 21) and Miss Brooke (December 5) also call for mention, as

does a very successful concert given by Miss Agnes Nicholls, on December 12, in aid of a local charity. At the concert of the Leeds Symphony Society, an amateur organization, on December 13, Mr. Grimshaw conducted a Haydn symphony, and some music of lighter character; and on the same evening Zimbalist, with Mr. Charlton Keith as pianist, gave a violin recital at one of Messrs. Haddock's Musical Evenings.

## BRADFORD.

At the Bradford subscription concert, on December 9, Gerardy appeared in a Haydn Violoncello concerto in D, or at least in two movements thereof, for, to shorten the programme, the Finale was omitted. The symphony was Schubert's 'Unfinished' which, strange as it may appear, does not seem to have been heard at these concerts for something like twenty years, and was finely played by the Hallé Orchestra under Dr. Richter, while among the most brilliant performances were those of a Suite for strings by Bach and the 'Academic overture' of Brahms. On November 25, the Festival Choral Society, under Dr. Cowen, gave a performance of 'Elijah' that had all-round merit, the soloists being Miss Esta D'Argo, Miss Lucy Nuttall, Mr. Brearley and Mr. Herbert Brown. The concert of the Bradford Permanent Orchestra, on December 10, was conducted by Mr. Fricker, who took the place of Mr. Allen Gill and gave excellent performances of Tchaikovsky's fourth Symphony (omitting the first movement), and the 'Oberon' and 'Leonora' (III.) overtures. Miss Mabel Manson and Mr. Elstub were vocalists of more than average distinction. Some concerts promoted by the Bradford Arts Club deserve mention. On November 23, a programme of modern French music was undertaken by Madame Barbier, and on December 5 the Rawdon Briggs Quartet gave a second chamber concert.

## OTHER TOWNS.

At Wakefield, chamber music has been for many years past represented chiefly by the concerts promoted by two Wakefield ladies, the Misses Clarkson, and on December 8 they celebrated the completion of twenty-five years' work by an invitation concert, at which Miss Agnes Nicholls, with Mr. Harty at the piano-forte, sang a number of highly interesting songs, and Miss Kathleen Chabot gave an artistic and sensitive reading of Schumann's G minor Sonata, with other works. The programme contained, in a list of musicians who have appeared at the concerts, a striking evidence of the high standard which they have upheld, and it is satisfactory to note that the interest felt in them shows no sign of falling off.

In the City of York the Symphony Orchestra, under Mr. Noble's direction, gave a concert on November 28, the programme of which included Mr. Edward German's 'Welsh Rhapsody,' written for Cardiff in 1904, and on December 5 the York Musical Society, also conducted by Mr. Noble, gave two delightful works of old time, Handel's 'Acis and Galatea' and Bach's 'Sleepers, wake.' Save that a little more vivacity would have suited Handel's Masque, the performance was worthy of the society. The soloists—Miss Norah Newport, Mr. Brearley, and Mr. Higley—were all most efficient, and Mr. Higley's genial impersonation of 'the giant Polypheme' was quite in accord with the character of the work. A recital given on November 30 by Miss Florence Taylor, a highly promising young vocalist, deserves a passing notice.

At Hull, on November 23, the Vocal Society, of which Dr. G. H. Smith is the conductor, gave an excellent choral performance of Sullivan's 'Martyr of Antioch,' followed by a miscellaneous assortment of pieces by the same composer. The soloists, Miss Evans Williams, Miss Mostyn, Mr. Cheetham and Mr. Lycett, were generally efficient. On December 2 the Hull Philharmonic Society, under Mr. J. W. Hudson, gave Tchaikovsky's E minor Symphony, together with Schumann's 'Genoveva' overture and Elgar's 'Wand of Youth' suite. Miss Alice Verlet was the vocalist. At an afternoon service in Ripon Cathedral, on December 4, Schumann's 'Requiem' was given, under the direction of the organist, Mr. C. H. Moody, and the occurrence is of sufficient rarity to deserve notice. The Ripon Choral Society, on December 13, gave Dvorák's 'Spectre's Bride,'

also under Mr. Moody's conductorship. Miss Maud Wilby was the soprano, Mr. F. Mullings the tenor, and, in the absence of the baritone, Mr. Moody showed his versatility by singing the Narrator's part.

The Halifax Choral Society is, in the absence of its conductor, Mr. English, under the temporary charge of Mr. Fricker, who conducted on November 24 a most spirited and finished performance of Elgar's 'King Olaf,' as well as of the 'Cockaigne' overture and the 'Bavarian Highlands' suite. The choir has seldom, if ever, sung with such freedom and precision, and the difficult music of Olaf had just the right sense of breeziness and force. The soloists were Miss Evans-Williams, Mr. William Green, and Mr. Peter Dawson. On November 29 the Morley Choral Society, which is also under Mr. Fricker, gave Handel's 'Samson,' and on the same date Van Bree's 'St. Cecilia's Day' was given by the Keighley Musical Union, under Mr. R. H. Moore's conductorship. On December 6 the Huddersfield Glee and Madrigal Society gave a programme of choral music under Mr. J. W. Armitage's direction, the choir singing old and new compositions with good effect. Mr. Fricker contributed some organ solos.

## Foreign Notes.

### AACHEN (AIX-LA-CHAPELLE).

Otto Taubmann's 'Deutsche Messe' was recently performed for the first time in Aix-la-Chapelle, under the direction of Professor Schwickerath. The work, which is considered by many prominent German critics to be the finest achievement in this branch of composition since Brahms's 'German Requiem,' made a deep impression.

### ANTWERP.

At the first of the Nouveaux concerts (conductor, M. Mortelmans) the second act of Wagner's 'Parsifal' was heard for the first time with the greatest interest. At a concert of the Société de Zoologie the highly gifted young English violinist, Miss May Harrison, gave a fine performance of Glazounoff's Violin concerto, and Rimsky-Korsakoff's original 'orchestral fairy-tale,' entitled 'Le Chat,' was played for the first time.

### BERLIN.

The programme of the second Symphony concert of the Berliner Konzertverein was mainly devoted to works by Bohemian composers. Under the conductorship of Herr Joseph Stransky, Dvorák's beautiful Symphony in D minor and Smetana's symphonic poem 'Výšehrad' were heard to great advantage. The vocalist of the occasion, Frau Schmitz-Schweicker, sang Mahler's 'Kinder-Totenlieder' with orchestra. At the third Gesellschaftskonzert, given by the Sternsche Gesangsverein, Mozart's 'Requiem' was performed, being preceded by the first production of Alphons Diepenbrock's 'Te Deum.' At a concert given by the conductor, Herr Ferdinand Kauffmann, a Symphonic Fantasy for orchestra, male chorus, and tenor solo, by Volkmär Andreä, proved of considerable interest. On the 'Totensonntag' (November 20) the Singakademie (conductor, Professor Georg Schumann) gave excellent performances of Bach's cantata 'Wachet auf' and Sgambati's 'Requiem.' The latter work again made a deep impression by reason of its beauty and richness of expression. A Motet by Grabert, Wilhelm Berger's chorus 'Charfreitag,' Hans Fitzen's 'Colombus,' the interesting Motet 'Mein Odem ist schwach,' by Max Reger, and scenes from Wagner's 'Parsifal' constituted the programme of the 'Busstagskonzert' given by the Königlicher Opernchor (conductor, Professor Hugo Rüdel) in the newly rebuilt Royal Opera House. At the second concert of the Philharmonischer Chor (conductor, Professor Siegfried Ochs), Max Reger's setting for chorus, orchestra, and organ of the rooth Psalm was performed for the first time in Berlin. It gave rise to great difference of opinion, and was hissed as loudly from one section of the audience as it was applauded by the other. At the second symphony concert of the Blüthner-orchestre, on November 21, Herr Siegmund von Hausegger

introduced Walter Braunfels's interesting Symphonic variations on an old French children's tune, and Friedrich Klose's finely scored 'Elfenreigen.' Many interesting chamber music compositions have recently been heard on different occasions, including Hugo Kaun's Pianoforte trio (Op. 32), a Pianoforte quintet in E flat by Ludwig Thuille, Edgar Stillman-Kelley's String quartet (Op. 25), a Sonata in E minor (Op. 114) by Phillip Scharwenka, a String quartet by Alexander von Zemlinsky, Bernhard Sekles's 'Divertimento,' and Cyril Scott's String quartet (Op. 31). In giving a recital at the Musikhistorische Institute, Herr George Walter submitted an interesting selection of old vocal compositions by Monteverde, Caccini, Cesti, Caldara, Morley, Byrd and Purcell. On November 26 the opera 'Abbé Mouret,' composed by Dr. Max von Oberleithner to the libretto by Adalbert von Goldschmidt (an adaptation from one of Emil Zola's novels), was produced at the Komische Oper.

### BERNE.

Hans Huber's Symphony (Op. 118), Chausson's Poème for violin and orchestra (soloist, Herr Fritz Hirt), and César Franck's 'Les Eolides,' were among the interesting novelties recently performed at the Subscription Symphony Concerts.

### BOLOGNA.

At the Teatro Comunale the three-act opera 'Semirama,' by Ottorino Respighi, was recently produced with great success. The Italian critics are generally enthusiastic about the new work, which, though original in invention, is said to be considerably influenced by Richard Strauss.

### BONN.

At the first concert given by the Neue Musikalische Gesellschaft, whose aim is to perform rarely-heard or unpublished works by ancient and modern composers, Spohr's Andante for violin and harp, songs by Fritz Fleck, a hitherto unknown String trio in B minor by Haydn, and six unpublished Menuets for two violins and violoncello, by Beethoven, were heard with much interest.

### BREMEN.

Under the conductorship of Professor Noessler, Ermanno Wolf-Ferrari's 'Talitha Kumi, die Tochter des Jairus' was lately produced. The new work, termed by the composer 'ein geistliches Mysterium,' made a favourable impression. The composition proved equally interesting as regards both form and invention.

### BRESLAU.

At the first Symphony concert, given by the Orchester-verein (conductor, Professor Dohrn), Frederic Delius's orchestral rhapsody 'Brigg Fair' was heard with considerable interest. Max Reger's 'Symphonic prologue to a tragedy' was heard for the first time, without unanimous approval.

### BRUSSELS.

César Franck's symphonic poem, 'Le chasseur maudit,' and Vincent d'Indy's orchestral legend, 'Sauge fleurie' figured in the programme of the first concert populaire. The Société J. S. Bach gave the first concert this season on December 4. Excellent performances were given of the cantatas 'Ich bin ein guter Hirt' and 'Der Streit-zwischen Phöbus und Pan.'

### CREFELD.

On November 20, Edgar Tinel's latest work, the dramatic legend 'Katharina,' was given for the first time in Germany, under the conductorship of Professor Müller-Reuter. The occasion formed quite an important musical event, and its success led to a repeat performance. The recent performance of Elgar's Symphony by Herr Müller-Reuter's orchestra, under the composer's baton, is referred to on page 17.

### DORTMUND.

The leading personality in Dortmund's musical life, Herr Hüttner, recently celebrated the twenty-fifth anniversary of his appointment as conductor of the Philharmonic Orchestra. At the first symphony concert he was presented with an album containing portraits, with autograph dedication of famous musicians.



## DRESDEN.

On November 12, Karl von Kaskel's two-act comic opera, 'Der Gefangene der Zarin,' to the libretto by Rudolph Lothar, was produced with success at the Royal Opera House. The music is well written and melodious. Schubert's beautiful and rarely heard fifth Symphony in D major figured in the programme of the first concert of the Mozart Verein.

## FRANKFURT-ON-THE-MAIN.

The name of Frederick Delius has been much in evidence here lately. 'Sea-drift' and 'Brigg Fair' have been performed for the first time, the former by the Rühliche Gesangverein, under Herr Carl Schuricht, and the latter at the first symphony concert in the Opera House, under Dr. Rottenberg. At the Friday concerts of the Museum-gesellschaft, first performances have been given of Strässer's second Symphony and Rachmaninoff's third Pianoforte concerto, of which the solo part was finely played by the composer. — Sinding's rarely-heard D minor Symphony was greatly appreciated on its recent revival at the same institution.

## THE HAGUE.

The excellent violoncellist, M. van Isterdaal, is giving an interesting series of sonata recitals. At the second of these, on December 7, he performed a Sonata by Mr. Donald Francis Tovey, and Louis Delune's second Sonata (Op. 21).

## HAMBURG.

Professor Granville Bantock's overture 'The Pierrot of the Minute' was performed for the first time in Hamburg, at one of the symphony concerts conducted by Herr José Eibenschütz. The first concert of the Bandler Quartet was devoted to compositions by Max Reger, who himself took the pianoforte part in his new Pianoforte quartet in D minor. The concert terminated with a fine rendering of the String quartet in E flat, Op. 109.

## JENA.

The two-hundredth anniversary of the birth of Wilhelm Friedemann Bach (November 22) was commemorated with a performance of his Symphony in D minor at the first Academic Concert. On the same occasion, Dittersdorf's very rarely-heard third characteristic symphony 'Die Verwandlung Aetaceons in einen Hirsch' (after Ovid's Metamorphoses) was given.

## LANDAU.

The Musikverein celebrated the fiftieth anniversary of its inauguration with a very good performance of Liszt's 'Die heilige Elisabeth.'

## LEIPSC.

At the first concert of the Bach-Verein, Handel's oratorio 'Belshazzar' was performed for the first time in Leipsic, and aroused great interest. — The Riedel-Verein gave an efficient performance of Berlioz's 'Requiem.' — At the third Philharmonic concert (conductor, Herr Winderstein), Karl Bleyel's Violoncello concerto was played for the first time by Herr Karl Kiefer. At the fourth concert, Felix Woyrsch's Oratorien-Mysterium 'Totentanz' proved very impressive. — The name of Bruckner has been much to the fore. His second Symphony in C minor was played at the second concert of the Musikalische Gesellschaft (conductor, Dr. Georg Gohler), and a memorable performance of his fifth Symphony in B flat was given under the baton of Professor Nikisch at the seventh Gewandhaus concert. Bruckner's only chamber music composition, the String quintet in F minor, aroused great interest on its recent first performance at a 'Kammermusik' at the Gewandhaus.

## LYONS.

Camille d'Erlanger's opera 'Aphrodite' was recently performed for the first time at the Grand Theatre. The work was brilliantly staged and well received, the choral portions finding special favour. At the second concert of the Société des Grands Concerts, the conductor, M. Witkowski, introduced Debussy's 'Danses de Printemps,' which were rather coldly received.

## MILAN.

The coming Operastagione at the Scala Theatre promises to be interesting. The performances will open with Wagner's 'Siegfried,' which will be followed by Verdi's 'Simon Boccanegra' and Cimarosa's 'Il Matrimonio segreto.' Dukas's opera, 'Ariane et Barbe-Bleu,' will be produced. There is also to be a revival of Puccini's 'Saffio.' Thereupon will follow the first performance in Italy of Richard Strauss's 'Il Cavaliere della rosa.' A new opera, 'Fior di Neve,' by Lorenzo Filiasi, is also to be produced.

## MOSCOW.

In commemoration of the fifteenth anniversary of Professor Arthur Nikisch's first appearance as conductor in Russia, the Kussewitzky concert committee arranged an extra concert to be given under his direction. The programme was entirely devoted to compositions by Tchaikovsky, and included the Symphonie Pathétique. Herr Nikisch, who in Russia is considered unrivalled as an interpreter of Tchaikovsky's music, received tremendous ovations. Addresses, laurels and valuable gifts were sent from all parts of Russia. No foreign artist has probably ever been accorded such a tribute of admiration in that country.

## MUNICH.

At the Court Opera the first performance of Bittner's opera 'Der Musikant' took place recently under the direction of Herr Felix Mottl. The opinion was again expressed that the opera is the product of a genuine artistic mind and temperament.

## NÜRNBERG.

Two new Symphonies, viz., Hermann Zilcher's in A major and Bernhard Tittel's in D minor, were recently produced. — The first performance in Nürnberg of Otto Taubmann's Deutsche Messe was a great artistic success.

## PARIS.

On November 30, the opera 'Macbeth,' by the Swiss composer Ernest Bloch, was produced at the Opéra Comique. The music is said to be very modern in style and to show the influence of Strauss and Debussy. — A new operetta, 'Claudine,' by Rodolphe Berger, was produced, with success, at the Théâtre du Moulin-Rouge. — At the Apollo Theatre, Leoncavallo's three-act operetta 'Malbrook s'en va-t-en guerre' was much appreciated on its recent first performance. The composer makes extensive use of the tune 'For he's a jolly good fellow.' — 'La nuit,' a new work by Saint-Saëns for female chorus, soprano solo and orchestra, was produced at the first Conservatoire concert on November 27. — George Enesco's Symphonie concertante was produced at the Colonne Concert on December 4. On the same day, Sibelius's symphonic poem 'The swan of Tuonela,' and an interesting Concertstück for pianoforte and orchestra by Jan Brandts-Buys, were played for the first time in France at the Sechiari Concert in the Théâtre Marigny.

## ST. PETERSBURG.

The Siloti Concert on November 26 was mostly devoted to works by Gabriel Fauré. Under the composer's own baton, the orchestral Suites 'Pelléas et Mélisande' and 'Shylock' proved very attractive. The following evening a chamber music concert was given, with a programme that included the second String quartet and the beautiful Piano-forte quintet.

## ZÜRICH.

The opera 'Die Sennen' (Les Armaillis), by Gustave Doret and Debussy's 'Der verlorene Sohn' (l'Enfant prodigue) were recently given at the Municipal Theatre for the first time in the German language.

The balance sheet of the Hallé Orchestra Pension Fund has been issued. During the year ending September 30 the capital increased by £744 17s. 2d. to £7,190 17s. 1d. Eight new members were admitted, bringing the total to ninety-two. Three are receiving pensions of £20 and two of £21.

As briefly announced in our December issue, the Crystal Palace Choral Festival of the Nonconformist Choir Union will be held this year on July 1. The syllabus is now ready, and may be obtained on application to the Secretary, 24, Wallingford Avenue, St. Quintin Park, London, W. The conductor, Mr. F. Idle, and the committee have compiled an excellent programme for the book of music, which is being prepared by Messrs. Novello & Co., and will be ready for distribution by the 20th inst. Choral competitions for Free Church choirs will be held, and Dr. G. F. Huntley will adjudicate. The solo competitions are to be continued, at which Mr. Dan Price will adjudicate. Miss Carrie Tubb is the vocalist for the festival, Mr. J. A. Meale, of Hull, festival organist, Mr. E. Barson, recital organist.

At the conclusion of the Christmas term of the Royal College of Music, on December 17, the following awards were made: Council Exhibitions—Singing, Ada D. Soutar, £7; Lillie D. Chipp, £7; Bessie Jones, £9. Pianoforte, Emmie Gregory, £9. Violin, Evelyn M. Pickup, £9; Nora Ford, £9. The annual amount (£13), bequeathed by the late Edwin S. Dove for pupils who have distinguished themselves, was awarded to Philip Levine (scholar), the Leo Stern memorial gift for a violoncellist (£5 5s.) to Timothy Toomey (scholar), the Lesley Alexander gift (£21) to Maurice Soester (violinello); and the Manns memorial prize (£4 10s.) to Edward G. Toye (composition scholar).

On December 4, at the invitation of the Rev. Joseph Prestwich (visiting chaplain to H.M. Prisons), Miss Gertrude Haworth, the well-known contralto, visited Preston gaol and sang three sacred solos at the afternoon service. Some weeks previously Miss Haworth also visited Strangeways gaol, where she sang to about a thousand prisoners.

On Thursday morning (15th ultimo), in the Princess Hall, Ladies' College, Cheltenham, in the presence of the staff and pupils of the College, Dr. Janet Salisbury, of the College music staff, was presented with the robes of Doctor of Music (Durham), and two full orchestral scores subscribed for by her colleagues and many of her pupils.

The great Spring festival of the London Sunday School Choir will be held at the Royal Albert Hall on Saturday, February 11, when the choir and orchestra of 1,200 performers, conducted by Mr. Wm. Whiteman, will be assisted by Madame Ada Crossley and Mr. Plunket Greene as soloists.

Verdi's 'Requiem' will be performed at Queen's Hall, on January 24, by the Brighton Festival Chorus and Orchestra, conducted by Mr. Joseph Sainton, in aid of the Prince Francis of Teck Middlesex Hospital Memorial Fund.

Messrs. William E. Hill & Sons, 149, New Bond Street, London, W., have been appointed violin and bow manufacturers to His Majesty King George V.

Mr. Albert Orton has been appointed conductor of the St. Michael's Church Musical Society, Ditton, West Liverpool.

Mr. C. Bechstein has had the honour of being appointed pianoforte manufacturer to His Majesty King George V.

## Country and Colonial News.

BRIEFLY SUMMARIZED.

*We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.*

*Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.*

**ASH-NEXT-SANDWICH.**—Spohr's 'Last Judgment' was performed at the Parish Church on December 6. The soloists were Madame Lily Jönsson, Miss Marion Pilcher, Mr. Geo. de Orfe, and Mr. Edward Lidbury. The orchestra and choir numbered fifty performers, Miss Rae presiding at the pianoforte and Mr. A. H. Reeve at the organ. Mr. I. A. Bailey, organist and choirmaster of the church, conducted the performance, which reached a level not often attained by a village choir.

**BARKING.**—A highly successful concert, in the form of a performance of 'The Messiah,' was given by the Barking Choral Society at the Baths on December 15, under

Mr. Stanley Attwood's direction. The soloists were Miss Edith Hays, Madame Ethel Dyer, Mr. Leo Darnton and Mr. A. Medcalf.

**BATLEY.**—The performance of 'Elijah,' given by the Choral Society on December 6, was a great success. The choir of 120 voices sang with enthusiasm, alertness and good tone, and were assisted by an efficient small orchestra. The principals were Madame Bell, Miss Elsie Bradley, Mr. Fred Fallas and Mr. Jackson Potter. Mr. J. Fearnley conducted.

**BERKHAMSTED.**—The annual concert took place in the new Assembly Hall on December 10. The chief musical feature was a performance of Stanford's 'The Revenge.' In honour of the retiring headmaster, the Very Rev. Dr. T. C. Fry, a specially-composed choral ode 'Ave atque vale,' by Mr. J. T. Bavin, musical director of the School, was performed, and complimentary addresses were read.

**BIRKENHEAD.**—On November 24, at the Town Hall, the Birkenhead Glee and Madrigal Society gave their first concert of the season. Part-songs and choruses by Mendelssohn, Brahms, Schumann, Wagner, &c., were sung with artistic effect under the direction of Mr. J. C. Clarke. The soloists were Miss Alice Baxter, Mr. Frank Dickenson and Mr. Sidney Brooks (violinello).

**BISHOP AUCKLAND.**—The 'Messiah' (Prout's edition) was performed by the Musical Society at their first concert, which took place on December 14. The high standard of this Society's singing, for which credit is due to their conductor, Mr. Kilburn, was fully sustained. The soloists were Miss Laura Evans-Williams, Miss Florence Taylor, Mr. Frank Mullings, and Mr. Charlesworth. A small band assisted with the accompaniments.

**BLACKBURN.**—The Ladies' Choir, conducted by Mr. F. Duckworth, gave a concert with a miscellaneous programme on December 8. Among the choral works performed, Vaughan Williams's 'Sound sleep' and Arthur Foote's 'Into the silent land' and 'The green of spring' deserve mention for the excellence of their interpretation. Solos were given by Miss Minnie Grime (soprano), Mr. Arthur Rawstron (bass) and Miss Ivy Angove (violin).

**BRIGG.**—The Brigg Philharmonic Society held their first concert in the Exchange Hall on November 29, under the direction of Mr. W. E. Rowbottom. The principal work performed was Sterndale Bennett's 'The May Queen,' in which the solo parts were undertaken by Miss Barwell Holbrook, Madame Hilda Petty, Mr. Gervase Elwes and Mr. Neville Campkin. A professional orchestra assisted. Violoncello solos were played by the Rev. Dudley Cary Elwes.

**CAMBERLEY.**—Niels W. Gade's cantata 'The Crusaders' was given for the first time by the Yorktown and Camberley Choral Society at their first concert of the season at Camberley on December 7. The solos were rendered most capably by Miss Daisy Cook, Mr. Abel Starkey, and Mr. Walter Dodds. The singing of the choir throughout reached a high standard, in spite of paucity of voices; the sopranos especially were conspicuous for their pleasant tone. The orchestra, led by Mr. Connor, bandmaster at the Royal Military College, Camberley, supplied accompaniments efficiently. The conductor was Mr. J. Spyer.

**CARLISLE.**—The choir of Fisher Street Presbyterian Church gave a performance of Mendelssohn's 'Athalie' in the Church Hall on December 8. The singers were about forty in number, and were supported by a small string orchestra. Mr. A. J. Stewart, organist and choirmaster of the church, directed an interpretation that was notable for the fine tone and vitality of the singing. The work was new to Carlisle audiences, and was greatly appreciated by those present.

**CHELMSFORD.**—An interesting programme of choral music, which included a number of old sea-chanties arranged by Mr. Arthur Fagge, was efficiently carried out at the Corn Exchange on December 13, by Mr. F. R. Frye's new small Choral Society, which replaces his larger Musical Society, abandoned after twenty-eight years' existence.

**CHICHESTER.**—A fine performance of Handel's 'Samson' was given by the Musical Society at their 65th concert on December 5. The large audience was roused to enthusiasm both by the excellent singing of the choir—a well-balanced



body of 130, whose precision and brightness of tone were remarkable—and by the artistic performances of the soloists: Miss Emily Breare, Miss Florence Taylor, Mr. Frank Mullings and Mr. Joseph Ireland. An efficient band of about thirty, led by Mr. A. Burnett, played effectively and neatly. Dr. Read conducted.

**CHRISTCHURCH (NEW ZEALAND).**—The chief work on the programme brought forward by the Musical Union for their concert, on October 18, was Frederic Cowen's 'John Gilpin,' the difficulties of which the choir efficiently mastered. The orchestra played a number of pieces, among which Edward German's 'As you like it' incidental music gave them their best opportunity. Miss Winnie Nixon sang Goring Thomas's 'A summer night,' and Mr. Sidney Williamson Beethoven's 'Adelaide.' Dr. Bradshaw conducted.

**CLITHEROE.**—On December 7 the Parish Church Choral and Orchestral Society, which is in its second season and is about a hundred strong, gave a capital performance of Coleridge-Taylor's 'Hiawatha's Wedding-feast.' The tenor soloist was Mr. Archie Taylor. The miscellaneous second part of the programme included Faning's 'Moonlight,' Macfarren's 'You stole my love,' and Faning's 'The miller's wooing.' Mr. H. B. Shaw conducted.

**COLCHESTER.**—In connection with the dedication of improvements in the chancel of St. Nicholas Church on December 1, a performance of Gaul's 'The Holy City' was given, under the direction of Mr. R. Morland Dale. The solo music was given by members of the choir and organ accompaniments were played by Mr. J. A. Tatam, organist of the church.

**CRANLEIGH.**—At the school concert on Wednesday, December 7, excellent performances of the 'Death of Minnehaha,' by Coleridge-Taylor, and 'Sound sleep,' by Vaughan Williams, were obtained by the School choir. A small but efficient orchestra, mostly strings, led by Mr. W. A. Boxall, and consisting of friends in the neighbourhood, did good service in the accompaniments and performed some orchestral pieces. Mr. R. Harris conducted.

**DOWNHAM MARKET.**—On Wednesday, December 7, the Choral Society of about fifty voices, assisted by a small efficient orchestra, performed Van Bree's 'St. Cecilia's Day.' The soprano soloist was Miss Florence Macnaughten. The second part of the programme was miscellaneous, the most important items being Dr. Coward's choral ballad 'Tubal Cain' and Mozart's overture to 'Figaro.' Miss Vera Ellis, leader of the orchestra, played violin solos. The conductor was Mr. E. Harold Melling.

**DRIFFIELD.**—The Choral Society gave an excellent performance of the 'Messiah' at their 'Christmas' concert, given on December 6 in the Temperance Hall, under the direction of Mr. W. G. Peake. The choir, which was augmented for the occasion, displayed considerable richness of tone, and sang with precision. The principals were Miss Mary Lund, Madame Amy Dewhurst, Mr. Malcolm Boyle, and Mr. Llewellyn Roberts.

**DURHAM.**—The Musical Society gave their first concert of the season on November 25, with Mr. Coleridge-Taylor's 'The Death of Minnehaha' and Sterndale Bennett's 'The May Queen' as the chief features of the programme. Under the direction of Minor Canon Culley the choir lived up to their high reputation. The soloists were Miss Gertrude Walton, Miss Emily Smith, Mr. Edwin Morgan, and Mr. Llewellyn Roberts. The separate orchestral number was Mozart's G minor Symphony. — On December 11, the Wesleyan choir of Mount Pleasant, Spennymoor, performed the whole of Handel's 'Messiah' in two services. The soloists were Madame Agnes Baines, Miss Elsie Bradley, Mr. D. Appleyard, and Mr. R. Wilson. Mr. T. Shields conducted. The performances were well attended.

**FARNBOROUGH.**—At their fifth concert, which took place in the Town Hall on November 23, the Choral Society gave a spirited interpretation of Elgar's 'The Banner of St. George.' The programme also included Mendelssohn's 'Lauda Sion.' An amateur orchestra played accompaniments, and was heard alone to great advantage in Beethoven's 'Prometheus' overture. The soprano soloist was Miss Ethel Dexter. Mr. George A. Stanton conducted.

**GLOUCESTER.**—The Choral Society gave a very fine interpretation of the first two parts of Coleridge-Taylor's setting of Longfellow's poem, 'Hiawatha's Wedding-feast' and 'The Death of Minnehaha' on December 13. The choral singing was among the best that has been heard from this Society for some seasons, and the band was excellent. The soloists were Miss Florence Macnaughten, Mr. Spencer Thomas and Mr. Dan Price. Dr. A. H. Brewer was the conductor.

**GUERNSEY.**—The first combined festival of surpliced choirs (seven in number, forming an aggregate of 200 voices) was held on November 10, in the parish church of St. Peter Port. Mr. W. Crouzaz was the organist, and Mr. J. Matthews, organist of St. Stephen's Church, the conductor. The anthem was Eaton Faning's 'O how amiable.' The choral singing was considered the finest that has been heard in the town church for many years.

**HAWARDEN.**—The annual concert of the County School is always of considerable interest, because of its ambitious character. On November 30 the School Choir, in conjunction with the District Male-Voice Choir, gave an excellent performance of Cliffe's 'Ode to the North-east wind.' An orchestra with a nucleus of Hallé players did justice to the difficult orchestral parts. The School Choir also sang Elgar's three-part song 'The snow,' accompanied by the strings of the orchestra, with great effect. The Male-Voice Choir, apart from their share of Cliffe's work, gave a good account of themselves in W. Davies's 'Hymn to action.'

**HAYWARD'S HEATH.**—A very successful concert was given by the Musical Society before a large audience in the Public Hall on November 22. Elgar's 'Banner of St. George,' the chief work, was efficiently interpreted by the choir and orchestra of about sixty members. In the absence, through indisposition, of Mr. Reginald J. Beckett, the baton was wielded by Mr. A. W. Abdey. Miss Clara J. Lott was the accompanist.

**HEREFORD.**—At the Choral Society's concert on November 22, a varied programme included Parry's 'Ode to St. Cecilia's Day' and Elgar's 'From the Bavarian Highlands,' as its chief features. The choir lived up to the high standard that Dr. Sinclair requires and obtains from those under his control. The orchestra played Grieg's 'Peer Gynt' Suite. Vocal items were contributed by Miss Norah Newport and Mr. W. R. Batey, and Mr. T. Henry Smith gave violin solos.

**INVERCARGILL (NEW ZEALAND.)**—The Musical Union gave their third and last concert of the season on October 11 in the Municipal Theatre, with an interesting programme entirely devoted to the works of Elgar. The chief feature was the choral and orchestral suite 'Scenes from the Bavarian Highlands.' The other choral works were the epilogue from 'The Banner of St. George,' 'O happy eyes,' 'Fly, singing bird,' 'The snow,' 'My love dwelt in a Northern land,' and 'Weary wind of the West.' Mr. C. Gray conducted the orchestra of twenty-three players and a choir, which was constituted as follows: 47 sopranos, 19 altos, 11 tenors, and 24 basses. The soloists were Miss McGruer and Mr. H. Richards.

**LEAMINGTON.**—An Elgar programme was chosen by the Madrigal Society for their concert, given on December 8 at the Winter Hall, in aid of the Hospital Saturday Committee Fund. 'The Black Knight' was the principal work, and was capably interpreted. Perhaps greater effect was secured in the unaccompanied numbers, such as 'Go, song of mine' and 'O happy eyes.' The programme also included the Epilogue from 'The Banner of St. George' and 'Stars of the summer night.' Mr. E. Roberts West conducted. In the place of Miss Marie Brema, still occupied in London with her Savoy productions, Miss Grainger-Kerr sang the 'Sea pictures.'

**LEYBURN (WENSLEYDALE).**—The combined choirs of Wesley and Leyburn churches gave their first concert on November 23 with great success. The choral numbers were the Gipsy chorus from 'The Bohemian girl,' Faning's 'There is dew for the flow'ret,' and Garrett's 'O my love's like the red, red rose.' The orchestra played the Serenade from Elgar's 'The wand of youth.' Miscellaneous solo items were contributed by Mrs. Frederick Riddell, Mr. C. A. Flintoff and Mr. J. W. Cowper. Mr. Herbert E. Brooke conducted.

**LINCOLN.**—On November 30 the Musical Society gave an excellent performance of Elgar's 'King Olaf,' which did complete justice to the dramatic opportunities of the work. Their treatment of 'The challenge of Thor,' 'A little bird in the air,' and 'The maidens' chorus' may be singled out for special praise. The soloists, Miss Euneta Truscott, Mr. Webster Millar and Mr. Joseph Lycett sang their music with artistic effect. In the second part of the programme Sir Frederick Bridge's 'Crossing the bar' was performed as a tribute to the memory of the late Dean Wickham. The orchestra, besides supplying the accompaniments, played Tchaikovsky's 'Casse-Noisette' Suite. Dr. G. J. Bennett conducted with his usual ability.

**MIDDLESBROUGH.**—The programme of the eighty-ninth concert of the Musical Union, held in the Town Hall on December 7, consisted of Elgar's 'The Black Knight' (for chorus and orchestra), and Bridge's 'Flag of England' (for soprano soloist, chorus and orchestra), in which Miss Alice Baxter ably sustained the solo part. The choir of over 200 members gave a splendid account of themselves in these two works, singing with confidence, and maintaining the high standard the patrons of these concerts are accustomed to. The orchestra of sixty players, mostly local amateurs, acquitted themselves with all credit in the orchestral accompaniments to these works and to Beethoven's 'Emperor' Concerto, in which the pianist was Miss Tina Lerner. Mr. Nicholas Kilburn conducted.

**NEWPORT (MON.).**—Mackenzie's 'Dream of Jubal' was the chief feature of the concert given by the Choral Society on November 24. It was evident that the conductor, Mr. Arthur E. Sims, had bestowed great pains in training the choir, and the choral portions of the cantata received an adequate and spirited rendering. The orchestra was hardly so satisfactory, owing to the fact that only one rehearsal was possible. Miss Mabel Manson (who replaced Miss Amy Evans at a few hours' notice) was excellent in the soprano solo music, and Mr. Henry Turnpenney sang the 'Song of the sickle' very effectively. Mr. Charles Fry was once more the able exponent of the important recitations, and was also heard with effect in 'King Robert of Sicily,' with Mr. John E. West's music. The other soloists were Mr. W. G. Stokes and Mr. Humphrey Bishop.

**NORTHAMPTON.**—The Musical Society, under the direction of their enterprising conductor, Mr. C. J. King, gave an excellent performance of Elgar's 'The Dream of Gerontius' on December 15. The choral singers tackled the difficulties of such sections as the Demon choruses with great confidence and precision, and at other times did justice to the devotional meaning of the work. The part of Gerontius was interpreted in his well-known manner by Mr. Gervase Elwes. The other soloists were Miss Edith Miller and Mr. Pedro de Zulueta. Boys from the London College of Choristers sang in the semi-chorus.

**OSSETT (WEST RIDING).**—The Choral Society opened its season, on November 22, with Stanford's 'The Revenge' and Hubert Bath's 'The wedding of Shon Maclean,' both of which they performed with excellent expression and choral effect. The soloists were Miss Lillie Wormald and Mr. Robert Burnett. Mr. Ben Whitworth conducted.

**PAIGNTON.**—At a concert given by the Paignton Choral Society on December 14, Brahms's 'Song of Destiny' and Mendelssohn's 'Loreley' were the chief features of the programme. The choir sang both works with due regard for their different characteristics as regards expression, and with commendable technique. The orchestra played Mozart's Symphony in E flat (K. 540), and solos were given by Miss Margaret Layton (vocalist), Miss Ruby Pike (violinist) and Mr. C. E. Pike (violinist). Mr. Wilfred Layton conducted.

**PERTH (WESTERN AUSTRALIA).**—The Philharmonic Society gave its second concert in His Majesty's Theatre on September 28, and achieved another distinct success. The work performed was Haydn's 'The Creation,' which had not been given in Perth for some ten years. The choruses were sung with great enthusiasm, and with a precision that gave evidence of very careful training. The most effective readings given were 'The heavens are telling,' 'Achieved is the glorious work' and 'Sing the Lord ye voices all.'

The soloists were Miss Minnie Waugh (soprano), Mr. Rhys Francis (tenor), and Mr. G. C. Haywood (bass). The orchestra, which had been carefully selected, did its work meritoriously, assisted by Miss Estelle Baird (pianoforte), and Mr. H. Hadwen-Chandler (organ). A large and brilliant audience was present, and was most encouraging in its appreciation of the work of the Society and its popular conductor, Mr. Herbert C. Goff. 'The Messiah' was chosen for performance at the Society's Christmas concert.

**PLASMARL (SWANSEA).**—Handel's 'Judas Maccabaeus' was performed at Hermon Chapel on December 8 by the chapel choir, conducted by the veteran Mr. John Jones, and assisted by Mr. Willy Roberts's orchestra. Both choir and band acquitted themselves well. They were assisted also by the following artists: Miss Gertrude Reynolds, Miss M. L. Williams, Mr. Tom Bonnell and Mr. David Hughes.

**REIGATE.**—The Choral Society opened its season on December 8 with a successful performance of Sullivan's 'The Golden Legend' at the Public Hall. The choral singing showed the high qualities of expression and technical efficiency for which the conductor, Mr. Harold Macpherson, is responsible. The principals were Miss Gertrude Walton, Miss Muriel Mitchell, Mr. Samuel Masters, and Mr. Robin Overleigh.

**REPTON.**—The Repton School Musical Society gave their 138th concert—a 'Village concert'—on December 7. The chief feature of the programme was a selection from 'The Messiah,' in which the choruses were sung by a choir of men and boys, and the solo portions by Master Franklin and Mr. George Bryant (an old Reptonian). Cowen's ballad 'John Gilpin' was also performed. Mr. T. Price conducted.

**RIPON.**—An excellent performance of Schumann's rarely-heard 'Requiem' was given in the choir of the cathedral on Sunday afternoon, December 4, under the conductorship of Mr. C. H. Moody. Mr. W. E. Cave, pupil-assistant to Mr. Moody, played the organ accompaniments most artistically. The choir was filled to overflowing, and some hundreds were compelled to find seats in the nave.—The first concert of the Ripon Choral Society's twenty-sixth season took place on December 13 at the Victoria Opera House. The performance of Dvorák's 'Spectre's bride' was one of the best in the history of the Society. The choir sang superbly throughout, and the orchestral part was played with commendable finish by the Leeds Municipal Orchestra. Miss Maude Wilby and Mr. Frank Mullings gave remarkably fine interpretations of solos and duets. The hon. conductor, Mr. C. H. Moody, sang the baritone music at short notice. A miscellaneous second part included Sibelius's 'Valse triste' and Gluck's 'Don Juan' ballet suite.

**RUGBY.**—At the concert given by the Philharmonic Society on November 17, a Wagner programme was carried out under the direction of Mr. Basil Johnson. The choir took part in excerpts from 'Parsifal,' 'The Flying Dutchman,' and 'Die Meistersinger,' and did their work efficiently. Mr. Harold Wilde sang the Preislied, which led into the choral finale from the last-mentioned work. The other soloists were Miss Margaret Layton, Mr. Jackson Potter and Mr. Charles Tree. On December 8 the same Society performed the 'Messiah,' which had not been heard in Rugby for several years. The feature of the solo music was the singing of Mr. Dan Price, whose efforts were well seconded by those of Miss Mary Fielding, Miss R. Clayton and Mr. Joseph Reed.

**RYDE, I.W.**—Beethoven's 'Hallelujah' and Schubert's 'Song of Miriam,' &c., were sung by the oratorio choir in St. John's church on December 1. The accompaniments were played by an orchestra, assisted by Miss Marguerite Watts at the organ, Mrs. G. W. Fellows, soprano soloist, and Mr. W. Brennand Smith, organist of the church, conducted.

**ST. ALBANS.**—The choral society and orchestra of the School of Music performed Mr. Coleridge-Taylor's 'The Death of Minnehaha' on December 13, under the direction of Mr. W. L. Luttman, principal of the School. The choral singing was, in the opinion of a local commentator, some of the best that has been heard in the city, and came as a revelation to many of the audience. Miss Viola Salvin and Mr. T. W. Holgate were the soloists. An efficient orchestra played the accompaniments, and contributed separately a Symphony by Haydn.



**ST. LEONARDS.**—On December 7, at the Church of St. John the Evangelist, the Choir and Musical Society sang Brahms's 'Requiem' for the fourth time. An impressive performance was conducted by the organist and choirmaster, Mr. Leonard O'Connor, to whom special praise is due for his untiring work in giving this great composition a worthy interpretation year by year. Miss Jenkins and Mr. Crouch were the soloists.

**SCARBOROUGH.**—The Philharmonic Society opened its concert on December 7 with a performance of Coleridge-Taylor's 'Bon-Bon Choral Suite,' a work which was new to Scarborough. The choir, which is admirably trained by Dr. Ely, was not slow to take advantage of the many opportunities afforded them in the work for artistic and cultured singing, the ladies especially distinguishing themselves in the fourth number, 'Love and Hymen.' The baritone soloist was Mr. George Uttley, who also sang Stanford's new 'Songs of the Fleet' extremely well. Mr. Johan Rasch played Max Bruch's G minor Concerto, and the orchestra played the first movement of the 'Eroica' Symphony. Room was also found on the programme for Dr. Charles Wood's striking 'Dirge for two veterans,' in which Mr. Uttley and the choir again distinguished themselves.

**SEVENOAKS.**—The Sevenoaks Choral and Orchestral Society's twenty-second concert was given in the Club Hall on December 6. An interesting programme was presented, which included Brahms's 'Song of Destiny,' Mendelssohn's 95th Psalm, and Beethoven's first Symphony. The orchestra of local players was assisted by several members of the New Symphony Orchestra. The choral singing earned universal admiration. The soloists were Miss Ena Meyer, Miss Vera Moore, and Mr. Herbert Grover. The conductor was Mr. W. A. Taylor.

**SOUTHAMPTON.**—An excellent performance of Haydn's 'The Creation' was given by the Philharmonic Society at the Hartley Hall on November 23, under the able and well-inspired direction of Mr. E. H. Moberley. The choruses were intelligently and expressively sung by the choir, whose efforts often reached the high standard of the solo singing contributed by Miss Agnes Coates, Mr. Frank Mullings and Mr. James Coleman.

**SOUTHPORT.**—The Choral Society, ably conducted by Mr. J. C. Clarke, gave a fine performance of 'Elijah,' on December 9, before an excellent attendance. The principals were Madame Sadler-Fogg, Miss Hilda Cragg-James, Mr. John Collett, and Mr. Bridge Peters. The choral singing of this Society is quite noted, and on this occasion they gave a notable interpretation of the work. The orchestra, though small, was satisfactory.

**STAFFORD.**—On December 6 last, the Stafford Choral Union gave a very fine performance of Hubert Bath's cantata 'The wedding of Shon Maclean,' under the conductorship of Mr. Herbert Drury. Miss Mabel Perry and Mr. Arthur Rawstorn were the soloists, and the orchestra played under the leadership of Herr H. Suck, of Birmingham. As a second part of the concert, Mr. Frederick Dawson gave a pianoforte recital, to the great delight of the large audience.

**SWANSEA.**—The Swansea Church Choral Society, conducted by Mr. T. D. Jones, gave a successful and highly creditable performance of Sterndale Bennett's 'The Woman of Samaria' on December 1, at St. Mary's Church. The soloists were Madame Powney, Miss Kate Easton, Mr. T. H. Spicer and Mr. J. Thomas.

**SWINDON.**—A concert, organized by Madame Dockray, took place at the G.W.K. Mechanics' Institution on November 21. The chief feature of the programme was Madame Liza Lehmann's song-cycle 'In a Persian garden,' sung by Madame Dockray, Miss Wilhelmie Fink, Mr. Wilfred Hudson and Mr. J. Donning.

**TENBURY.**—Schumann's 'Paradise and the Peri,' and 'Winter,' from Haydn's 'Seasons,' were performed by the Musical Society for the first time on November 23. The choral singing was throughout deserving of the highest praise for its expression and conscientiousness. The tone was full and rich where necessary, and the pianissimo singing in 'O blessed tears' was remarkable. The soloists were Madame Hilda Sands, Miss Mabel Cross and Mr. H. E. Cripp. Mr. J. P. Davis conducted.

**TITCHFIELD.**—On Wednesday, December 14, the Titchfield and District Choral Society gave their fifth annual concert. Sterndale Bennett's 'May Queen' and Van Bree's 'St. Cecilia's Day' were admirably rendered by the choir and soloists. The latter were Miss Elsy Cockings (soprano), Mr. Ivor Warren (tenor), and Mr. Charles Wassell (bass). The male chorus, 'Rise, and break the chains,' was sung with much spirit. The whole choir is deserving of praise for its precision, excellence of tone, and ready response to the beat of the conductor, Mr. M. G. Coulson.

**TORONTO.**—The annual concert of the Toronto College of Music was given in the Massey Hall on November 2, under the direction of Dr. F. H. Torrington. The programme consisted of vocal and instrumental solo performances given by ten pupils of the College, with orchestral accompaniment, and Bach's Concerto in D minor for three pianofortes. The high standard of ability shown by all who took part reflected great credit on the organizers and the staff of the College.

**WINDSOR.**—The annual concert of the choir of St. George's Chapel and the Private Chapel took place on November 21. In the absence of Sir Walter Parratt the conductor's chair was occupied by Mr. Martin Akerman. The chief choral numbers were Spofforth's 'Come, bounteous May' and Wesley's 'I wish to tune my quiv'ring lyre,' both for male voices, Sir Walter Parratt's 'The quiet village,' and Dr. C. H. Lloyd's 'Kitty of Coleraine,' which was conducted by the composer. Solos were given by Miss Gertrude Walton (soprano) and Mr. Edward Mason (violinello).

**WORCESTER.**—The Musical Society gave a creditable performance of the 'The Messiah' on December 13, under the direction of Mr. W. Mann Dyson. The choir was well balanced and sang with enthusiasm. The solo parts were undertaken by Miss May Roberts, Miss Lilian Holloway, Mr. F. G. Pardoe and Mr. William Batey. Mr. A. P. Barry assisted at the organ.

## Answers to Correspondents.

**F. A. FACER.**—Our idea of the metronome rates of the two Brahms Folk-Songs (*Musical Times*, 787) is as follows: 'In silent night,' ♩ = M. 72; 'Love, fare thee well,' ♩ = M. 50 (that is, beating twice in a bar). The refrain (last four bars) should be sung in strict time. We have heard it miserably drawn out. The 'a' in 'You for your love would die, a' (from 'You stole my love') should be pronounced *aa*, not *ai*.

**G. F. B.**—(1) The second subject of the first movement of Beethoven's Sonata, Op. 79 begins at the 24th bar. (2) Valves were first applied to horns about 1813, but did not come into general use till much later. (3) The vast majority of present-day composers write exclusively for the F horn.

**ST. CECILIA.**—The approximate metronome rates for Rachmaninoff's Prelude in C sharp minor are as follows: After *Lento* (third bar), *Andante* ♩ = 88, *Agitato* ♩ = 138. These are the rates round which the inevitable *rubato* should revolve, but we should be sorry to say that there is only one proper rate for each section.

**A SINGER.**—Pipe-smoking is generally considered a risk by singers. Its physical effects may possibly be neutralised by the tranquil resignation with the scheme of things it induces.

**R. A. H. C. U.**—Your Kyries have many defects, and we are sorry to add, no commercial value.

Other answers are held over, or have been given privately.

## THE MUSICAL TIMES.

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- |                                      |     |                |
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- |                                   |     |                  |
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THE TIMES.

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DAILY TELEGRAPH.

Dr. Brewer's Suite was brought to its first hearing, and mightily pleased the majority of the audience. . . . It is a breezy little composition, well laid out for not too ambitious choral societies, its music is always in perfectly good taste, now and then it is full of a genuine and very dainty grace, as in the pretty chorus for mixed voices, "Love is a sickness full of woes," and the delicious sixteenth century lullaby, "Golden slumbers kiss your eyes," which is written for female voices only, and always it is clean and wholesome, and unexacting in its demands upon the singers. Clearly, then, it justifies its existence. The Suite went very well, under Dr. Brewer's guidance, the composer at the close being repeatedly recalled.

MORNING POST.

The numbers are singularly happy compositions, highly charged with old-world grace, but devised with a full knowledge of modern requirements, and their popularity is likely to be great, if their reception may be taken as any augury.

STANDARD.

The same fancy and imagination which characterise the composer's pastoral songs play round this delightful series of vignettes of Merrie England. The music, with its breezy lightness and delicate orchestral texture, suggests the playtime of Corydon and Phyllis amid the bowers of Arcady. Of the five numbers, the most striking are "Barley-Break," written in the style of the Elizabethan madrigalists, for male voices; and "Golden Slumbers," for female voices, a charming and seductive lullaby, daintily scored and very effective with its muted strings accompaniment and its melody and rhythmic sense. The last number, "Summer Sports," from which the Suite takes its name, is the most elaborate. The score graphically describes the hunt, and the bustle and excitement of the chase are cleverly suggested in the rush and life of the music. The whole work, which was finely performed and enthusiastically received, forms a little gallery of pastoral pictures of the olden time, and admirably reflects the sentiment of the sixteenth century poets, the spirit of whose verses Dr. Brewer has so happily caught.

YORKSHIRE POST.

It is eminently tuneful, daintily orchestrated, and as thoroughly English as the words. The Suite was sung by the Gloucester contingent of the chorus with admirable spirit, and had a very pleasant and exhilarating effect. There is a distinct place for such music, which, without attempting to scale ambitious heights, is artistic and agreeable, and there is no doubt that "Summer Sports" will have a good vogue with choral societies, as indeed it well deserves.

BRISTOL TIMES.

The composition is the best of the kind Dr. Brewer has written. His music is always bright, melodious, straight-forward, clear in design, and captivating. In this example these features are forthcoming in their best degree, and the musical equipment of every poem hits off in the most apt and enchanting manner the sentiments. Directed by the author, the choir and band gave a fine illustration of the work. They grasped the spirit of the poems and music, entered with zest into their portrayal, and helped to make "Summer Sports" a triumphant success.

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PRODUCED AT THE CARDIFF MUSICAL FESTIVAL, SEPTEMBER 20, 1910.

## THE VEIL

## POEM

BY

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## THE TIMES.

It was quite clear that the work made a deep impression upon the audience; for the applause during its course and at the end was evidently the result of real appreciation, and not merely what was due to the popular conductor of the festival. The appreciation was well deserved; there are points of genuine beauty in every number, and the earnestness of the whole conception and the skill with which it has been carried out place the composer in a stronger light than anything which he has yet written.

## DAILY TELEGRAPH.

It is a genuine pleasure to record that the very large audience was filled with an enthusiasm that knew no bounds. Recall of the composer followed recall in the charming concert-room. . . . Dr. Cowen has risen to heights at least as lofty as those reached by the poet whose muse attracted him. . . . I would go further, and say that he has risen higher. . . . Dr. Cowen, true to himself, has surpassed himself, and many are the lovely passages in his most recent production.

## STANDARD.

Dr. Cowen's festival novelty, "The Veil," which was heard for the first time, is the most ambitious and notable composition the composer has made to the literature of music. . . . Early in the first part we catch a glimpse of his felicity of expression in the tenor solo, "Now an Evangel," which in its sense of compassion makes an immediate appeal. . . . "Earth the mother," with its somewhat Elgareque influence and feeling, is one of the most eloquent sections. The second part, "The Dream of the World without Death," is ushered in by some pregnant orchestral strains, and it is this section that went a long way to-night to establish the success of the work. The contralto solo, with its note of tender solitude, mingled with passionate questionings, comes nearer to genuine inspiration than any other portion of the scena. . . . The duet between the Soul and the Body is probably the one that will go furthest in establishing the popularity of the work. . . . The work met with a great reception, and deservedly so, for it is, in depth of feeling, in width of design, and in imagination, the greatest and best thing that Dr. Cowen has given us.

## MORNING LEADER.

Its sincerity was clear, and its success was undeniable. . . . It proved to be essentially modern in conception, and its qualities in this respect were heightened by the absence of any traces of foreign, as distinct from British influence. It belongs to the same school as the "Dream of Gerontius," and it can claim a high place among the recent output of choral work of a distinctively national type. The interest of the work occasionally rose to great heights. . . . The general idea of mankind intently seeking to penetrate the mysteries of the unknown was excellently conveyed, and a still better effect was obtained in those sections where intense and tragical expression was called for. Altogether it was clear that in this music the composer has made a notable addition to choral literature, and has shown himself ready to adopt the British style of abstract expression.

## DAILY NEWS.

There are several happy imaginative touches. . . . Among these the most noticeable was the contralto's song, in which a mother bewails the loss of her children, which is a beautiful and impressive composition. Again, Dr. Cowen has been inspired in the song of the Watcher at the deathbed. It is for baritone, and has real poignancy and beauty. One could continue to point out this and that beauty in the work, but the mere mention of solos will convey nothing to the reader who has not heard and does not know "The Veil." It must be enough to say that Dr. Cowen has written a work which contains many surprising beauties, and that, if it falls short of being a masterpiece, it is certainly a most interesting contribution to native art.

## MORNING POST.

The success with which he presents his thoughts is a tribute to his intellectual powers, and helps to make the work a remarkable production. . . . There is a highly successful effort in the creation of atmosphere at the commencement of the "Dream of the World without Death," with the scene of the Watcher, and the orchestral colouring is excellent. . . . The sequential description by the Mother of the loss of her two children possesses great pathos, and the chorus that concludes this section has a breadth and an originality that might well have been maintained. . . . The duet [between the Soul and the Body] has a lyrical character that fully represents Dr. Cowen's powers of writing graceful and pleasing music. . . . The best effect is secured at its close, in which the Chorus have a share, and here the construction and colouring are masterly in their grace and tenderness. The Song of the Seeker does not in itself indicate that the special manner has been maintained, and the impression made was by means of the choral appeal for the removal of the Veil. It is here that the work reaches its climax, and with so much conviction that the audience burst into spontaneous applause when it reached a point of apparent termination. . . . The Vision of the Divine Presence is described in hushed, spoken sentences, and the work comes to a calm end with the awakening of the Seeker and the close of the vision.

## YORKSHIRE POST.

"The Veil" strikes one first of all as a remarkably able and thoughtful treatment of a noble and inspiring theme, and it shows not merely the power to provide fitting music for the text, but a sense of proportion and of the value of contrast that is of the greatest possible service in enhancing and holding the hearer's attention. The weird chromatic progressions by which it is sought to express the mystical atmosphere of a great portion of the poem are relieved by the tender mood of the section entitled "Earth the mother," and again by the simple and appealing pathos of the episode in which the mother is bereft of her children. This had the advantage of being sung by Madame Kirkby Lunn, whose consummate art has never been more strikingly displayed, for she obtained an effect of the deepest emotion without the least suspicion of exaggeration, but with a reticence which enhanced the sincerity of the performance not easily forgotten by those who heard it. But only her rightful share must be allowed the executant for a result which she could not have produced had not the same sincerity been discoverable in the music, which, to my mind, places Dr. Cowen on a still higher plane than he has ever occupied hitherto. Another very beautiful scene is the duet for soprano and tenor, a love scene of an exalted type, breathing an emotion which is not merely sensuous, yet has a note of passion mingled with its strains. A happy idea is where the lifting of the Veil is told by the contraltos and basses with the spoken voice, the effect of which at the central point of a great musical work is most striking.

## MANCHESTER GUARDIAN.

His music is essentially vivid. Much use is made of leading themes, and that which is associated with the idea of the Veil is especially striking. . . . The dream scene, in which the mother bewails, not the death, but the sudden disappearance of her children, is astonishingly powerful, and with the part of the mother filled by Madame Kirkby Lunn, it provided the point of supreme interest in the whole cantata. . . . The most cumulative effect occurs towards the end of the work. It is very massive and imposing. . . . The work was greeted with well-judged enthusiasm, and Dr. Cowen was called upon several times to acknowledge the applause.

## BIRMINGHAM DAILY POST.

When all deductions have been made there remains a quantity of very impressive and touching music, and music with a good deal of genuine humanity in it. It was received with great enthusiasm.

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The lofty thoughtfulness of the opening *tutti* and its concise way of stating the impressive themes at once prepare the hearer for a work of importance. The ravishing beauty of the second melody—which is noticeable keeps its physiognomy unchanged throughout,—the dramatic first entrance of the soloist, and the extraordinary power and beauty of the close of the movement are things which will strike the most casual hearer. . . . There will be little dispute as to the serene if slightly feminine beauty of the slow movement or as to its lofty idealism. It suggests "Parsifal"—but it is genuine Elgar. Indeed, it will not be surprising if it comes to be considered the most beautiful thing Elgar has written. The vigour of the *Finale* is irresistible. . . . It contains the most powerful and original section of the whole, a *Cadenza* accompanied in the most original way. It is remarkable as a *résumé* of all that has gone before, and is really a miniature movement of great significance.

### YORKSHIRE POST.

At a first hearing the Concerto impresses itself on the listener's mind as being artistic in the highest sense of the term. This is suggested at the very opening by the unpretentious but resonant presentation of the first subject. . . . The general sentiment of the music is nobility and quiet happiness, with a touch now and again of yearning tenderness. . . . The *Andante*, will probably be termed the gem of the composition. It is chiefly based upon a song-like theme of amorous tenderness, and has a companion subject, but both are characterized by a simplicity and refined expressiveness which make a strong appeal to the imagination of the listener. The *Finale* is the most vigorous portion of the work. At the beginning the solo violin is much more prominent than it has been hitherto, being written for with great brilliancy, but the orchestra soon reasserts itself, and the movement is continued with immense animation until a *pianissimo* passage of mystic impressiveness intervenes. Soon after this, the soloist begins an elaborate *Cadenza*, which, however, seems a logical outcome of the preceding matter and the principal climax of the work.

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*This Supplement is part also of the January issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 1s. 6d.*

The

# Competition Festival Record

No. 30.

## MEMORIAL TO MARY WAKEFIELD.

THE following circular is being sent out on behalf of the Committee of the Association of Musical Competition Festivals:—

To the deep regret of a large circle of friends, Miss Mary Wakefield died on September 16, 1910. One of the chief achievements of her useful and unselfish life was the development of the Musical Competition Festival movement, which now spreads its influence over the whole country.

It is, therefore, the desire of her friends to perpetuate her memory in connection with the movement. To this end, the committee of the Association of Musical Competition Festivals has decided to raise a fund to provide the design for a medallion or medal, copies of which will be given to each of the affiliated competition centres, to be by them awarded, either permanently, or for a year, as a challenge trophy, as the committee for each centre may decide. This will also be available, at cost price, for the non-affiliated competitions. The medal or medallion will bear upon it a portrait of Miss Wakefield.

It is hoped that many of her friends in all classes of the social scale, and others who have sympathised with her life-work, and witnessed its remarkable results, will subscribe.

Donations, even of small amounts, choir collections, &c., will be gladly received and should be sent, before February 11, 1911, to

MISS STELLA HAMILTON,  
Oakthorpe, Windermere.

MARY TREFUSIS, *Chairman.*

W. G. McNAUGHT, *Hon. Secretary.*

December 20, 1910.

The idea of holding a National Memorial Competition at the Royal Albert Hall in 1911 has been abandoned.

## THE AUSTRALIAN COMMONWEALTH.

Sydney, September 6.

The competition movement is being enthusiastically taken up here. It grew from the Welsh Eisteddfod, but it has been stimulated in its details by the news of what has been occurring in England. In the chief choral classes the choir from Ipswich (Queensland), conducted by Mr. Leonard Francis, achieved remarkable triumphs. They are so much elated at their victories that they contemplate a visit to the old country in order to pit themselves against some of our best choirs. Let us hope that they will be able to make the journey!

The chief classes, test-pieces, and results were as follows:

### FEMALE-VOICE.

'Sweet May' (Barnby) and 'O memory' (Leslie).  
Blackstone, 187; Warwick, 178.

### SECOND CHORAL (Mixed Voices, Small Choirs).

Chorus, 'Achieved is the glorious work' (Haydn); part-song, 'Go, Zephyr' (Bevan); part-song, 'Moonlight' (Fanning).

Ballarat (No. 1 choir), 287; Blackstone, 263 (tie); Ballarat (No. 2 choir), 263; and Warwick, 231.

### CHIEF CHORAL (Large Choirs).

Chorus, 'Thanks be to God' (Mendelssohn); part-song, 'The singers' (Mackenzie); and part-song, 'My love dwelt' (Elgar).

Blackstone, 290; Ballarat, 286; Sydney Harman's, 279; Balmain, 256; Warwick, 255; and Illawarra, 244.

### MALE-VOICE CHOIRS.

'Homeward watch' (Smart); 'He who trusts in ladies fair' (Eisenhofer).

Blackstone, 185; and Wesley (Sydney), 166

Mr. Stanley Hawley, a musician well known in London musical circles, was the adjudicator. He said the high-water mark of rendering was reached in the exceptionally fine performance of rarest beauty by the Blackstone and Ipswich Cambrian choirs. 'Personally,' he said, 'I am proud of being present, for I cannot believe that such a performance can often be repeated. Every word told, and was dramatically coloured. The changes of time seemed to add meaning instead of offering obstacles. I never again expect to hear so fine a performance. I shall certainly tell Sir A. C. Mackenzie and Sir Edward Elgar how perfectly rendered the choruses were. The Ballarat Choir, under any but such very exceptional conditions, would easily have won first honours.'

Mr. Francis must be a proud man!

## JERSEY.

November 15 and 16.

A highly successful 'Eisteddfod' was held here in the Oddfellows' Hall and West Park Pavilion. Perhaps the most pleasing feature was the number of the entries and the excellence of the singing in the School Choir competition. The adjudicator was Mr. Harry Evans.

The following were the chief awards:

### ELEMENTARY SCHOOLS.—SIGHT-READING (5 entries).

- 1st. St. Clement's Parochial (Mr. E. Carter).
- 2nd. St. Luke's Mixed (Mr. T. E. Stent).

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### PUBLIC ELEMENTARY SCHOOL CHOIRS (16 to 24 voices).

- St. Saviour's Parochial (Mr. E. Fisher).
- St. Martin's Parochial (Mr. C. de St. Paer).
- Jersey National Boys' (Mr. H. H. Coutanche).
- 2nd. St. Mark's Girls' (Miss K. Darling).
- Jersey National Girls' (Miss L. Daniels).
- St. Mark's Boys' (Mr. J. F. Cutland).
- 1st. St. Clement's Parochial (Mr. E. Carter).
- St. Owen's Parochial (Mr. J. Allan).
- St. Luke's Mixed (Mr. T. E. Stent).

### CHURCH AND CHAPEL CHOIRS (St. Helier's excluded).

- 1st. St. Saviour's (Mr. E. Fisher).

### CHURCH AND CHAPEL CHOIRS.

- 2nd. St. Helier's (Mr. J. Hubert).
- 1st. St. Clement's (Rev. C. W. Balleine).
- Royal Crescent U.M. (Mr. J. Cory, junr.).

### CHURCH CHOIRS AND CHORAL SOCIETIES (Part-song).

- 1st. St. Clement's (Rev. C. W. Balleine).
- 2nd. St. Helier's (Mr. J. Hubert).

## THE BLACKPOOL FESTIVAL.

A good deal has been said regarding some of the pieces used as tests at this great event, which was held in October last, and reported in our November issue. But when the criticism is analysed it is found to affect only two of the tests, viz., 'On Craig Dhu' (Delius) and 'In the midst of life' (Cornelius). The whole programme was really a splendid one, and we do not think it has been equalled by that of any other festival held at Blackpool or elsewhere. We give the whole list below:

## SUMMARY OF COMPOSERS AND TITLES OF TEST-PIECES.

Attwood ... ..	Anthem ... ..	'Teach me, O Lord.'
Bennett, W. S. ... ..	Song ... ..	'Castle Gordon.'
Bach ... ..	Pianoforte ... ..	Gavotte and Bourrée.
Bach ... ..	Chorale ... ..	'O Friend of souls.'
Beaumont ... ..	Pianoforte ... ..	'Tarantelle' in A minor.
Brahms ... ..	Pianoforte duet ... ..	'Hungarian Dances,' No. 6.
Brahms ... ..	Contralto solo ... ..	'Feldceinsamkeit' (In summer fields).
Brahms ... ..	T.T.B.B. ... ..	'Freiwillige her' (United are we).
Beale, W. ... ..	Male-voice quartet ... ..	'Go, Rose.'
Buck, D. ... ..	Boys' solo ... ..	'When the heart is young.'
Bantock, G. ... ..	Two-part song ... ..	'Robin, sweet robin.'
Bantock, G. ... ..	T.T.B.B. ... ..	'Lost Leader.'
Bantock, G. ... ..	S.A.T.B. ... ..	'In the Silent West.'
Berlioz ... ..	Two-part song ... ..	'A Morning Song.'
Byrde, W. ... ..	Madrigal ... ..	'This sweet and merry month of May.'
Century XVII. ... ..	Song ... ..	'Golden slumbers kiss your eyes.'
Cornelius ... ..	T.T.B.B. ... ..	'In the midst of life' (Op. 9, No. 3).
Chopin ... ..	Pianoforte ... ..	Ballade III.
Coleridge-Taylor, S. ... ..	Two-part song ... ..	'Drake's Drum.'
Coleridge-Taylor, S. ... ..	S.S.A. ... ..	'A June rose bloomed.'
Coleridge-Taylor, S. ... ..	T.T.B.B. ... ..	'O Mariners out of the Sunlight.'
Dodds, T. W. ... ..	Anthem ... ..	'Hear me when I call.'
Delius ... ..	S.A.T.T.B.B. ... ..	'On Craig Dhu.'
Debussy ... ..	S.A.T.B. ... ..	'Cold Winter.'
Elgar, Sir E. ... ..	Two-part arrangement ... ..	'Im Hammersbach.'
Fauré ... ..	Violoncello ... ..	'Berceuse.'
Franz ... ..	Mezzo-soprano solo ... ..	'Im Herbst' (In the Autumn).
Grieg ... ..	Pianoforte ... ..	Lyric pieces (Nos. 2 and 4).
Gade ... ..	S.A.T.B. ... ..	'The Water Lily.'
Haydn ... ..	Viola ... ..	'Serenade.'
Halévy ... ..	Bass solo ... ..	'Sila Rigueur' (La Juive).
Mendelssohn ... ..	Boys' solo ... ..	'For my soul thirsteth for God.'
Mozart ... ..	Pianoforte ... ..	Theme with variations.
Mozart ... ..	Pianoforte ... ..	Fantaisie in C.
Mozart ... ..	Soprano solo ... ..	'Non mi dir' ('Don Giovanni').
Meyerbeer ... ..	Contralto ... ..	'Noble Signors' ('The Huguenots').
Massenet ... ..	Tenor solo ... ..	'Pensée d'Automne' (An autumn thought).
Morley ... ..	Madrigal ... ..	'Hard by a crystal fountain.'
Nicholson, S. H. ... ..	Madrigal ... ..	'Phyllida flouts me.'
Parry, Sir C. H. H. ... ..	S.A.T.B. ... ..	{ 'Music, when soft voices die.'
		{ 'My delight and thy delight.'
		{ 'Ye banks and braes.'
Richardson, A. M. ... ..	S.S.A. ... ..	{ 'Weep you no more, sad fountains.'
		{ 'A flower thou seemest.'
Rubinstein ... ..	Girls' solo ... ..	'New Year's Song.'
Richmond, G. ... ..	S.S.A. ... ..	'Vogelweid the Minnesinger.'
Rathbone, G. W. ... ..	Children's cantata ... ..	Psalm xcvi. (Old Cathedral Psalter).
Russell ... ..	Chant ... ..	'Romanza Espresso.'
Schubert ... ..	Violin ... ..	'Serenade.'
Schubert ... ..	S.S.A.A. ... ..	'Abendlied.'
Schumann ... ..	Violin ... ..	'O come with us and wander.'
Schumann ... ..	S.S.A. ... ..	'Night March.'
Schumann ... ..	T.T.B.B. ... ..	'The River King.'
Schumann ... ..	S.S.A.A. ... ..	'Autumn Leaves.'
Stanford, Sir C. V. ... ..	A.T.B.B. ... ..	'A Song for the Seasons.'
Smart, H. ... ..	S.A.T.B. ... ..	'Romanze in C.'
Sibelius ... ..	String orchestra ... ..	'Cupid and my Campaspe.'
Thorne, E. H. ... ..	A.T.B.B. ... ..	'The sun returns' ('Eugén Onégin').
Tschaikovsky ... ..	Tenor solo ... ..	'Eri tu' ('Un Ballo in Maschera').
Verdi ... ..	Baritone solo ... ..	'An Indian Lullaby.'
Vogt, A. S. ... ..	S.S.A.A. ... ..	'The Frog and the Crab.'
Williams, C. L. ... ..	A.T.B.B. ... ..	'Romanza.'
Wolstenholme ... ..	Viola ... ..	'It was an English lady bright.'
Wood, C. ... ..	Quintet, male-voice ... ..	

'On Craig Dhu' is set to words by Arthur Symons, and is stated to be an 'impression of nature.' It is mostly in six parts (S.A.T.T.B.B.), but there are occasional divisions that make seven and eight parts. The tonal idiom is peculiar, the key often being indefinite, and there are many discords difficult for singers to hold firmly, especially when they occur in *pp* sostenuto passages. Then the rhythm exhibits some strange features that demand great sensitiveness and delicate treatment. There is no strain upon the voices. The sopranos, except for one F sharp, move in the range from E flat first line to E top space. A fine performance of this dreamy, moody piece is very striking, but anything short of this is a misery to all concerned.—W. G. McN.



## BIRMINGHAM.

Professor Granville Bantock and other musicians and amateurs in Birmingham are warmly advocating the establishment of a Midlands competition to be held in this great city. In order to promote the scheme, a meeting was called at Birmingham Council House on December 1, and the Lord Mayor presided. There was an excellent audience. Addresses were delivered by Dr. McNaught and Mr. Harry Evans.

Dr. McNaught said he was a firm believer in the utility of the competition festival movement. The movement had stirred many parts of England to their musical depths. It had already accomplished much good; it was going to accomplish still more. He was exceedingly glad to know that Birmingham was going 'to toe the line.' It was about time Birmingham did, for nearly every other important centre in the country had become alive to the value of the competitive festival. The movement was about twenty years old, and during that period it had spread all over the country, until he estimated that last year quite 60,000 people competed, and he hesitated to say how many there were in the audiences—100,000 or 150,000 people at least. The appeal of the movement was to executants and to audiences. Executants obtained a knowledge of technique they could not get in any other way. It was evident that there were in the country a great number of men and women who could create and train choirs. How could they be trained to the work except through the festival movement? How did the conductors of splendid choirs gain the extraordinary skill they undoubtedly possessed? They could not get the instruction at the Academies and Colleges. The finest school of training he knew of in this country was the competitive festival. Audiences sorely needed educating. People sometimes came patronizingly and reluctantly to a festival, but after hearing a choir or two, their interest was excited, and they found it as difficult to go as it had been to induce themselves to come. The visits of eminent musicians as adjudicators to these festivals had reacted not only on the musical taste of audiences, but also on the compositions of the musicians. Then the skill evoked had led composers to create new idioms of choral writing. This had been particularly the case with Professor Bantock, who, after visits to the great festivals, was so deeply impressed that he had been inspired to compose part-songs so profoundly difficult that hardly anybody could sing them! But through the festivals, choirs would in time secure efficient interpretation of them.

The movement provided an unequalled arena for the display of amateur talent, but they did not want only the best; they tried all they could to bring in the inefficient. He counselled those who were to organize the Midlands festival to cater for all and to encourage the lowly choirs to come in. They wanted the workmen's choirs and the girls' clubs. That was the spirit of the movement—to raise the standard in the land. The question of how to secure the co-operation of elementary school-teachers in the festival was delicate ground. There was a feeling among members of the teaching profession that they should not be called upon to risk their reputation in submitting to competition the choirs they trained. It was felt that teachers might prejudice their professional career by appearing as the conductors of unsuccessful or inefficient choirs, while, as a matter of fact, more credit might be due to them than to those responsible for the training of the more successful choirs. Some teachers had not equality of opportunity. Environment and opportunity counted for so much. The difficulty had, however, been got over in other parts of the country by classifying the choirs very carefully. It would be a pity if the schools did not come into the competitions, for the movement had elevated school music teaching in a wonderful way. Then they had been told, sometimes loftily, that the competitive spirit should not be introduced into artistic matters. But he did not think they ought to be expected to cease competition on moral grounds before it had been abandoned for this reason in the Universities, the Royal Academy, the Royal College of Music, and the Midland School of Music. Then as to the festivals engendering conceit: the sum of human conceit was far less after a competition than it was before, and he declared that as at present conducted the movement was not open to the charge of pot-hunting, for the winning choirs spent more

money on competitions than they ever got out of them. In conclusion, he said that competitions had proved that the potentiality of our race for choral music was great. It only awaited the advent of the skilled teacher, who could get results from any part of the country. He hoped strongly that success would attend the scheme.

Mr. Harry Evans (Liverpool) spoke of the competition movement from the Welsh point of view. He declared that in its time it had done great service in Wales. He pointed out that some time ago, when the Eisteddfod was at its best, its chief aim was artistic, but since then things had taken a wrong turn. Commercialism came in, big money-prizes were offered, and large choirs were induced to compete, to the exclusion of the smaller choirs. The consequence was that the standard of the music selected had declined, and while they got audiences of 20,000 people there was very little artistic result. Of late, however, there had been a change for the better, and the English competition movement had benefited by the mistakes in Wales and was now reacting on the Eisteddfod.

Mr. C. B. Bragg proposed a resolution affirming the desirability of holding a Midlands musical competition festival in Birmingham on dates to be subsequently fixed. The motion was seconded by Alderman G. N. Adams (Wolverhampton) and supported by the Rev. Joseph Wood, who remarked that for many years they had been trying to build up a musical public from the top, but he believed they would have to alter their plans entirely and build up from the bottom.

Others spoke in favour of the proposal, which was unanimously adopted and a committee was formed.

## LONDON CHURCH CHOIR ASSOCIATION.

The third annual competition for choir boys, in connection with the above Association, was held in the Trophy Room, St. Paul's Cathedral, on October 25, 1910.

Dr. Walford Davies, organist of the Temple Church, hon. conductor of the Association, was the adjudicator.

Dr. Davies stated that this was the only competition in London, and, so far as he knew, in England, entirely devoted to church music. He commended the movement to them all, its objects being the encouragement of the love of excellence and a raising of the standard of the singing in our churches.

The tests were selected from the music for the forthcoming annual festival.

The competing choirs were: Bow Church, Cheapside; Emmanuel, West Hamstead; St. George's, Hornsey; St. Mary Stratford, Bow; and St. Saviour's, Walthamstow (the holders of the challenge shield for the past two years).

At the close of the boys' competition, a further competition for full choirs (S.A.T.B.) was held. This was a new departure, instituted by the committee this year. Only two choirs entered for this, viz., Bow Church, Cheapside, and St. Mary Stratford, Bow.

Dr. Davies, in announcing the results, stated that he had had a very difficult task to perform that evening, owing to the high standard of merit which had been shown by the competing choirs. He congratulated the choirmasters and the members of the choirs upon their beautiful tone and expression. Some minor defects had been noticed; there was still a little 'hooting' in some instances in less important parts. The 'oo' sound was an excellent one upon which to build-up the voice, but should be discarded when it has been attained, in the same way as a scaffolding was demolished upon the completion of a building. He recommended a careful attention to 'blend,' which would remove a defect noticeable in one or more choirs, which were too much dominated by the leading boy.

The following results were then announced:

## BOYS' COMPETITION.

- 1st. Bow Church, Cheapside (87 marks).
- 2nd. St. George's, Hornsey (86 marks).
- Emmanuel, Hamstead (84 marks).
- St. Saviour's, Walthamstow (84 marks).
- St. Mary Stratford, Bow (76 marks).

## FULL CHOIR COMPETITION.

- 1st. Bow Church, Cheapside.
- 2nd. St. Mary Stratford, Bow.

# THE NORTH-EAST OF SCOTLAND MUSICAL FESTIVAL, 1911.

## 'CHILDREN'S DAY.'

The following circular has been sent out by the Committee:

SIR,—In August last my Committee issued a circular to all the School Boards of the area, inviting their co-operation in a 'Children's Day' to be held in Aberdeen on Friday, May 5, in connection with next year's festival. The response has been so encouraging that my Committee has resolved to complete the arrangements for holding that event. For the information of those who are interested in a very vital musical movement may I outline those arrangements? In the course of the morning and afternoon of May 5 competitions for school choirs will take place in the presence of the adjudicators, Dr. McNaught, Professor Granville Bantock, of Birmingham University, and Mr. David Stephen. There are nine classes open to school competitors:

- (1) Juvenile choirs other than day-school choirs, age under 16.
- (2) Higher grade school choirs, age under 16 years (in the published prospectus the age limit is wrongly stated to be 'above 15').
- (3) Elementary school choirs, age under 14 (Open).
- (4) Ditto, trained by non-professional musicians.
- (5) Elementary school choirs, age under 12 (Open).
- (6) Ditto, trained by non-professional musicians.
- (7) Rural elementary school choirs, age under 14.
- (8) Action songs, for children under 10.
- (9) Action songs, for children under 8.

The afternoon will close with a massed performance, by the children's choirs, of George Rathbone's cantata, 'Vogelweid the Minnesinger,' which Dr. McNaught will conduct. If practicable it will be sung to orchestral accompaniment. My Committee is taking steps to arrange for the service of excursion trains throughout the area on 'Children's Day.' I shall be pleased to furnish information to any inquirers.—Yours faithfully,

The University, Aberdeen, C. SANFORD TERRY  
December 10, 1910. (Hon. Sec.).

## LEAMINGTON. NEW FESTIVAL.

A NEW festival is announced to be held here on June 8, 9 and 10, under excellent auspices. On the first day the competitions are open only to Warwickshire districts, and there are ten classes for solo singing, violin and pianoforte solo, children's action-songs, school classes, and church and chapel choirs. The second and third days are open to all-comers. There are classes for solo singing, instrumental performances, male-voice quartets, ladies'-voice choirs, church and chapel choirs, choral societies, vocal quartets and male-voice choirs. The adjudicators will be Dr. McNaught and Mr. Granville Humphreys. The secretary is Mrs. Bernard Green, Svea, Milverton Terrace, Leamington.

ON November 26, at the St. George's Hall, Kendal, the Blackpool Glee and Madrigal Society gave a lengthy and varied choral recital in aid of the funds of the Westmorland Festival. The audience was large and appreciative, the greater proportion being singers who make up the Westmorland Choir. The late Miss Wakefield was to have been the patroness of the concert. The opening chorus, sung 'In memoriam,' was Bach's exultant 'Death, I do not fear thee,' from 'Jesu, priceless treasure.' The choir sang no fewer than twenty-four items, drawn from Bach, Marston, Tchaikovsky, Mendelssohn, Cornelius, Schumann, Schubert, Brahms (six selections), Berlioz, César Cui, Max Bruch, Debussy, Delius, Bantock and Elgar. Mr. Arthur Catterall played Bach's 'Chaconne' and several lighter solos, accompanied by Mr. George Rathbone. Artistically, this friendly visit paid to the cradle of competitions, by a choir which would not have been in existence to-day but for the beneficent influence exercised by Miss Wakefield, was a great success, and between £20 and £30 will be wiped off the festival debt.

## DATES OF COMPETITIONS, 1911

(WITH NAMES OF SECRETARIES).

- WORKINGTON.—January 2, 3. Mr. Stephens Jones.  
47, John Street.
- MIDDLESBROUGH.—January 2, 3. Mr. B. J. Bowen,  
85, Grange Road, E.
- BRAMLEY SALEM.—January 21. Mr. E. H. Wilkinson,  
83, Westover Road, Bramley, Leeds.
- SHEPHERD'S BUSH (LONDON, W.).—Oaklands Congrega-  
tional Church, February 8, 9. Mr. Reginald Paine,  
91, Churchfield Road, Acton, W.
- HUDDERSFIELD.—February 10, 11 ('Mrs. Sunderland  
Competition'). Mr. Thomas Thorp, Technical College.
- CARLISLE.—February 23, 24, 25. Mr. H. W. Sewell,  
Cathedral Chambers.
- MORLEY, YORKS.—February 25. Mr. A. A. Foster, Gill  
Royd, Morley.
- SOUTH LONDON.—March 4, 6, 8, 9 and 11. Mr. T. Lester  
Jones, 49, Terrace Road, Upton Manor, E.
- LONDONDERRY.—March 7, 8, 9 and 10. Mrs. A. M'C.  
Stewart, 9, Crawford Square.
- STRATFORD AND EAST LONDON.—March 18, 20, 23, 24, 25.  
Mr. J. Graham, 74, Park Hall Road, East Finchley, N.
- DOUGLAS (Manx Musical Festival).—March 28, 29, 30.  
Mrs. Laughton, Ballaquane, Peel.
- MORPETH ('The Wansbeck Competitions').—March 31,  
April 1. Mrs. W. W. Orde, Nunykirk, Morpeth.
- LONDON WORKING GIRLS' CLUBS.—April 1. Miss  
Chichester, 14, Pelham Street, S.W.
- BRISTOL.—April 3-7. Mr. W. E. Fowler, 8, Elmdale Road,  
Tyndall's Park.
- COLERAINE.—April 6, 7. Mrs. Lily Huston, Ulster Bank.
- LIVERPOOL CHILDREN'S FESTIVAL.—April 8. Mr. R. T.  
Edwards, Shingrigg, Priory Road, Anfield, Liverpool.
- BOURNE (WEST KESTEVEN).—April 25, 26. Miss Bell,  
Bourne, Lincolnshire.
- KESWICK.—April 26, 27. Mr. Thomas Dumble, 10,  
Borrowdale Road.
- STOURBRIDGE (Worcester Musical Competition).—  
April 26, 27, 28. Miss M. Bromley-Martin, Sarnhill,  
Tewkesbury.
- DENSTONE (Dove and Churnet Valleys' Musical Competitions).  
—April 27. Mr. A. Rawlinson Wood, Denstone  
College, Staffs.
- NORTHAMPTONSHIRE (NORTH).—April 28, 29. Rev.  
H. C. Holmes, Thorpe-Achurch Rectory, Oundle.
- YORK.—April 29 and May 1, 2. Mr. E. C. Brooksbank,  
Healaugh Old Hall, Tadcaster.
- RETFOED (NORTH NOTTS).—April 29, and May 1, 2, 3.  
Mrs. Herbert Peake, Bawtry Hall.
- ESKDALE (Tournament of Song).—May 2, 3. Miss  
Mary Yeoman, Prior House, Richmond, Yorks.
- SEVENOAKS.—May 2, 3. Hon. Violet Mills, Wildermesse,  
Sevenoaks; and Miss Ruth Turnbull, Oaklands,  
Hildenborough, Kent.
- LEITH HILL (SURREY).—May 3. Miss Vaughan Williams,  
Leith Hill Place, Dorking.
- PONTEFRAC.—May 3, 4. Mr. Oswald Holmes, Market Place.
- ABERDEEN.—May 4, 5, 6. Professor Terry, Cults, N.B.
- SOUTHPORT.—May 4, 5, 6. Mr. John Brook, 116, Duke  
Street.
- MID-NORTHAMPTONSHIRE.—May 5, 6. The Hon. Norah  
Dawney, Market Harborough.

WE very much regret to hear that it has been found necessary to abandon the Kensington and West London Festival, announced to be held this month. The entries were not numerous enough to justify the committee in proceeding. Under any circumstances, we think the date chosen was an unfortunate one, and its disadvantages were aggravated by the distractions of the election.

In response to several correspondents, we have to say that we do not know whether the Festival Association, whose address was 175-6, Piccadilly, London, will carry out the scheme of competition festivals announced to be held this Spring. There are no names of individuals on the only prospectus that has reached us. This Association has nothing whatever to do with the Association of Competition Festivals.



No. 969.

NOVELLO'S OCTAVO ANTHEMS.

Price 3d.



# And so I loved the world

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HAROLD MORE.

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|---|--|--|
| 223. Great is Jehovah (Male) Schubert 4d.   | 219. I have surely built T. T. Trimmell 4d.      | 215. It shall come to pass Dr. Garrett 6d.     |
| 602. Great is our Lord M. B. Foster 4d.     | 590. I heard a great voice G. F. Cobb 3d.        | 908. Jesu, Lord of life and glory Elgar 3d.    |
| 136. Great is the Lord Dr. Hayes 4d.        | 396. I heard a voice Sir John Goss 2d.           | 909. Jesu, lover of my soul (Male) F. Life 2d. |
| 708. Great is the Lord A. W. Marchant 3d.   | 903. I looked, and behold H. Willan 3d.          | 907. Jesu, meek and lowly Elgar 3d.            |
| 237. Great is the Lord Sir F. Ouseley 6d.   | 171. I saw the Lord J. Stainer 6d.               | 654. Jesu, Thou joy E. H. Davies 3d.           |
| 481. Great is the Lord M. B. Steane 3d.     | 114. I was glad T. Attwood 6d.                   | 844. Jesu, Thou sweetness H. J. King 3d.       |
| 813. Great is the Lord E. A. Sydenham 3d.   | 32. I was glad Sir G. Elvey 3d.                  | 904. Jesu, word of God incarnate Elgar 2d.     |
| 220. Grieve not the Holy Spirit Stainer 3d. | 79. I was glad C. E. Horsley 4d.                 | 788. Jesu Christ is risen to-day Gaul 4d.      |
| 609. Guide me, O Thou H. Blair 3d.          | 743. I was glad C. H. H. Parry 4d.               | 455. Jesu Christ is risen Oliver King 4d.      |
| 427. Hail! gladdening Light J. T. Field 2d. | 379. I was glad T. T. Trimmell 4d.               | 971. Jesu lives! no longer now Foster 3d.      |
| 545. Hail! gladdening Light Martin 4d.      | 119. I was in the spirit Dr. Blow 6d.            | 548. Jesu, joy in harvest M. B. Steane 2d.     |
| 326. Hail, thou that art A. Carnall 4d.     | 205. I will always give thanks Dr. Clarke 3d.    | 7. Judge me, O God Mendelssohn 1d.             |
| 560. Hail to the Christ J. Barnby 3d.       | 874. I will cry unto God H. J. King 3d.          | 677. Just judge of Heaven Garrett 6d.          |
| 945. Hail, true Body H. Willan 2d.          | 73. I will cry unto God Dr. Steggall 3d.         | 614. Justorum animas Byrd 3d.                  |
| 499. Hallelujah, Christ is risen Steane 3d. | 502. I will extol Thee C. M. Hudson 4d.          | 179. King all glorious J. Barnby 6d.           |
| 382. Hallelujah! the Light Oliver King 3d.  | 29. I will give thanks J. Barnby 4d.             | 581. Kings shall be thy G. C. Martin 2d.       |
| 173. Happy is the man E. Prout 8d.          | 156. I will give thanks E. J. Hopkins 6d.        | 894. Kings shall see and arise Bridge 6d.      |
| 681. Hark, the glad sound M. B. Foster 3d.  | 368. I will give thanks J. B. Calkin 3d.         | 425. Lead, kindly Light R. Dunstan 3d.         |
| 909. Hark, the glad sound A. R. Hall 3d.    | 915. I will give unto him H. Blair 2d.           | 528. Lead, kindly Light C. L. Naylor 4d.       |
| 457. Hark, the glad sound E. V. Hall 3d.    | 674. I will give you rain H. W. Wareing 4d.      | 589. Lead, kindly Light D. Pugh-Evans 3d.      |
| 345. Hark, the herald angels E. V. Hall 3d. | 225. I will go unto the altar C. Harris 3d.      | 37. Lead, kindly Light J. Stainer 4d.          |
| 444. Hark! what news Oliver King 3d.        | 437. I will greatly rejoice Cruickshank 4d.      | 706. Let all the world C. W. Jordan 4d.        |
| 404. Harvest Hymn F. Tozer 3d.              | 495. I will lay me down A. C. Edwards 3d.        | 132. Let God arise Dr. Greene 6d.              |
| 820. Haste Thee, O God John Shepherd 3d.    | 195. I will lay me down Dr. H. Hiles 4d.         | 375. Let God arise T. T. Trimmell 4d.          |
| 784. Have mercy upon me J. Barnby 3d.       | 209. I will lift up mine eyes D. S. Smith 3d.    | 857. Let my complaint Arthur Batten 2d.        |
| 535. Have mercy upon me J. Goss 4d.         | 739. I will lift up mine eyes J. V. Roberts 3d.  | 346. Let my complaint (Male) Thorne 3d.        |
| 377. Have mercy upon me, Kellow J. Shaw 3d. | 394. I will love Thee Kingston 4d.               | 509. Let not thine heart J. Stainer 3d.        |
| 401. Have mercy upon me J. Shaw 3d.         | 126. I will love Thee, O Lord J. Clark 4d.       | 807. Let not your heart Eaton Fanning 3d.      |
| 794. He sendeth the springs Wareing 4d.     | 760. I will magnify Thee W. H. Bell 4d.          | 438. Ditto M. B. Foster 3d.                    |
| 701. He shall swallow up Greenish 3d.       | 78. I will magnify Thee J. B. Calkin 3d.         | 438* Ditto (8 v.) M. B. Foster 3d.             |
| 707. He that dwelleth J. Booth 4d.          | 37. I will magnify Thee Sir John Goss 4d.        | 495. Let the heavens be glad M. Higgs 4d.      |
| 837. He that shall endure Mendelssohn 3d.   | 633. I will magnify Thee F. Life 3d.             | 226. Let the peace of God J. Stainer 4d.       |
| 808. He that spared not his Gladstone 3d.   | 780. I will magnify Thee E. M. Lee 3d.           | 565. Let the righteous R. F. Lloyd 3d.         |
| 900. He will swallow up death Wesley 13d.   | 929. Ditto A. W. Marchant 3d.                    | 328. Let the words of my A. D. Culley 3d.      |
| 389. Hear me when I call (Male) Dainton 4d. | 886. I will magnify Thee Palestrina 3d.          | 494. Let Thy merciful ears W. B. Bell 2d.      |
| 339. Hear my prayer Mendelssohn 3d.         | 133. I will magnify Thee J. Shaw 3d.             | 308. Let us now praise (Male) Thorne 3d.       |
| 412. Hear my prayer C. S. Stroud 4d.        | 154. I will mention Sir A. Sullivan 4d.          | 962. Lift up thine eyes A. J. Silver 3d.       |
| 310. Hear, O God A. Friedländer 6d.         | 790. I will not leave you W. Byrd 4d.            | 897. Lift up your heads O. Gibbons 3d.         |
| 138. Hear, O heavens P. Humphreys 3d.       | 575. I will open rivers E. Pettman 4d.           | 48. Ditto J. L. Hopkins 13d.                   |
| 94. Hear, O Lord Sir John Goss 2d.          | 371. I will set His dominion H. W. Parker 4d.    | 409. Ditto S. Coleridge-Taylor 3d.             |
| 139. Hear, O Lord C. King 2d.               | 100. I will sing a new song Dr. Armes 4d.        | 847. Ditto William Turner 2d.                  |
| 162. Hear, O Lord Sir F. Ouseley 6d.        | 608. I will sing of the mercies J. Booth 3d.     | 343. Lift up your hearts J. Barnby 4d.         |
| 831. Hear, O my people J. Holbrooke 3d.     | 134. I will sing of Thy power Greene 4d.         | 974. Light in darkness D. C. Jenkins 3d.       |
| 803. Hear, O Thou Shepherd Dr. Clarke 4d.   | 192. I will sing unto the Lord Wareing 3d.       | 595. Light of the world E. Elgar 3d.           |
| 522. Ditto T. A. Walmisley 4d.              | 6. I will wash my hands Hopkins 3d.              | 408. Lighten our darkness G. E. Vickers 3d.    |
| 776. Hear the voice and prayer Tallis 3d.   | 70. If any man hath not H. W. Davies 3d.         | 493. Like as the hart Thomas Adams 3d.         |
| 773. Hearken unto me W. H. Bell 3d.         | 979. If the Lord had not E. C. Bairstow 4d.      | 799. Ditto H. Clarke 3d.                       |
| 773. Hide not Thy face Kellow J. Pye 2d.    | 825. If the Lord Himself W. Child 3d.            | 530. Lo, God, our God M. B. Haynes 3d.         |
| 866. Hol every one J. M. Crament 4d.        | 758. If the Lord Himself Walmisley 6d.           | 335. Lo, summer comes again J. Stainer 6d.     |
| 246. Hol every one G. C. Martin 4d.         | 53. If we believe that Jesus died Goss 13d.      | 504. Lo! the winter B. Farebrother 3d.         |
| 330. Holy Ghost, to earth Dr. Crotch 3d.    | 544. If ye love Me M. B. Steane 3d.              | 883. Look down, Holy Dove Selby 3d.            |
| 842. Holy, Lord God T. Bateson 4d.          | 453. If ye love Me H. W. Wareing 3d.             | 711. Look on the fields C. Macpherson 4d.      |
| 412. Honour the Lord J. Stainer 4d.         | 759. If ye then be risen Ivor Atkins 3d.         | 859. Look upon mine adversity Blow 2d.         |
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| 321. How excellent is Thy Cowen 6d.         | 403. In my Father's house Crament 4d.            | 722. Lord, I have loved G. W. Torrance 3d.     |
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| 707. How long wilt Thou Oliver King 3d.     | 278. In that day Sir G. Elvey 4d.                | 351. Lord of all power (Male) J. Barnby 4d.    |
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| 766. I am Alpha J. V. Roberts 4d.           | 338. In the fear of the Lord J. V. Roberts 3d.   | 404. Lord of the rich and golden F. Tozer 2d.  |
| 621. I am He that liveth T. Adams 3d.       | 659. In the Lord C. Macpherson 4d.               | 318. Lord, Thou art God J. Stainer 8d.         |
| 664. I am the Resurrection Croft 6d.        | 385. In Thee, O Lord S. C. Taylor 3d.            | 803. Lord, Thou art good H. Howard 3d.         |
| 662. I am the Resurrection R. Rogers 3d.    | 33. In Thee, O Lord M. B. Tours 3d.              | 434. Lord, Thou hast A. W. Hiding 3d.          |
| 268. I am well pleased J. Rheinberger 3d.   | 148. In Thee, O Lord J. Weldon 3d.               | 830. Lord, we leave Thy J. Barnby 4d.          |
| 120. I behold, and lo Dr. Blow 3d.          | 467. Is it nothing (S.A.) M. B. Foster 3d.       | 274. Lord, what love have I Dr. Steggall 6d.   |
| 496. I came not to call C. Vincent 3d.      | 571. Ditto (4 voices) M. B. Foster 3d.           | 267. Lord, who shall dwell Dr. Roberts 4d.     |
| 537. I declare to you Cruickshank 3d.       | 725. Is it not wheat-harvest T. Adams 3d.        | 835. Love divine, all love E. V. Hall 3d.      |
| 168. I desired wisdom J. Stainer 3d.        | 180. Is it a good thing J. Barnby 3d.            | 350. Magnify His Name G. C. Martin 4d.         |
| 230. I did call upon the Lord Pattison 4d.  | 231. It is a good thing T. M. Pattison 4d.       | 290. Make a joyful noise A. C. Mackenzie 6d.   |
| 117. I have set God Dr. Blake 3d.           |  | 108. Make me a clean heart J. Barnby 3d.       |
| 420. I have set God Hamilton Clarke 3d.     |  | 431. Ditto A. W. Batson 3d.                    |
| 130. I have set God J. Goldwin 3d.          |  | 899. Make me, O Lord God J. Brabms 3d.         |
| 122. I have surely built Dr. Boyce 3d.      |  | 436. Man goeth forth A. Carnall 3d.            |

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# NOVELLO'S OCTAVO EDITION OF ANTHEMS.

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605.	Ditto	Novello	2d.	536.	O joyful Light	B. Tours	4d.	604.	Ditto	W. G. Wood	4d.
813.	Ditto G. P. D. ...	Stratini	4d.	543.	O Lamb of God	J. Barnby	3d.	381.	Praise the Lord, O my soul	Elliot	3d.
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865.	Now when Jesus	Joseph Holbrooke	3d.	232.	O praise the Lord	T. M. Pattison	3d.	753.	Rest, weary Earth	A. M. Goddard	3d.
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686.	O clap your hands	J. L. Hopkins	3d.	51.	Ditto (No. 2)	Gounod	4d.	740.	Save us, O Lord	E. C. Bairstow	3d.
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241.	O come hither	W. Jackson	3d.	263.	O taste and see	A. H. Mann	3d.	189.	Seek ye the Lord	J. V. Roberts	3d.
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832.	O everlasting light	John E. West	3d.	123.	O where shall wisdom	Dr. Boyce	6d.	716.	Sing and rejoice	B. Harwood	4d.
16.	O give thanks	Sir G. Elvey	3d.	435.	O worship the King	E. V. Hall	4d.	238.	Sing joyfully unto God	W. Byrd	4d.
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599.	O give thanks	E. V. Hall	3d.	234.	O ye that love the Lord	Docker	4d.	936.	Ditto	H. W. Wareing	3d.
596.	O give thanks	H. J. King	3d.	158.	Ditto	Sir G. Elvey	4d.	291.	Sing O heavens	A. C. Mackenzie	6d.
144.	O give thanks	H. Purcell	6d.	325.	Ditto	J. Naylor	3d.	781.	Sing, O heavens	Bruce Steane	3d.
17.	O give thanks	William Rea	3d.	160.	Ditto	H. W. Wareing	3d.	362.	Sing, O heavens	H. D. Wetton	4d.
520.	O give thanks	B. Steane	3d.	556.	Open to me the gates	F. Adlam	4d.	163.	Sing praises to the Lord	Dr. Croft	4d.
816.	O give thanks	E. A. Sydenham	3d.	668.	Our Blest Redeemer	E. V. Hall	3d.	36.	Sing praises unto the Lord	Gounod	6d.
66.	O give thanks	S. S. Wesley	4d.	863.	Our conversation is in	Gilbert	2d.	99.	Sing to the Lord	Mendelssohn	8d.
35.	O God, have mercy	J. B. Calkin	3d.	395.	Our Father, which art	J. Barnby	2d.	167.	Sing to the Lord	Henry Smart	18.
698.	O God, who art the Father	M. B. Foster	3d.	970.	Ditto (8 voices)	Lee Williams	3d.	542.	Sing to the Lord with	J. Barnby	4d.
106.	O God, of thy righteousness	Greene	3d.	305.	Our God is the Lord	E. E. Munda	3d.	525.	Sing unto God (Chos. only)	J. Purcell	4d.
141.	O God, the King of Glory	H. Smart	4d.	242.	Out of the deep	J. B. Calkin	3d.	297.	Sing unto the Lord	J. F. Bridge	6d.
585.	O God, Thou art my God	H. Purcell	3d.	638.	Out of the deep	H. W. Davies	3d.	603.	Sing unto the Lord	C. Harris	3d.
79.	O God, Thou art my God	F. Tozer	4d.	240.	Out of the deep	F. E. Gladstone	3d.	812.	Sing unto the Lord	Sydenham	3d.
34.	O God, Thou art worthy	A. Sullivan	4d.	692.	Out of the deep	G. C. Martin	3d.	856.	Sing we merrily	Adrian Batten	2d.
188.	O God, Thou hast	M. B. Foster	3d.	176.	Out of the deep	Dr. Naylor	3d.	944.	Sing we merrily	J. B. Blow	3d.
918.	O God, wherefore art Thou	Blow	3d.	81.	Plead Thou my cause	Mozart	4d.	532.	Sing we merrily	F. A. W. Docker	4d.
418.	O God, Who hast	A. S. Baker	3d.	55.	Ponder my words	Henry Gadsby	3d.	410.	Sing we merrily	E. V. Hall	4d.
30.	Ditto	A. W. Batson	3d.	159.	Praise my words (Male)	Sawyer	3d.	934.	Sing ye to the Lord	C. H. Lloyd	3d.
507.	Ditto	J. V. Roberts	3d.	521.	Praise God in His holiness	B. Tours	4d.	68.	Stand up and bless the Lord	Goss	4d.
880.	O heart, whose nature	Dupuis	3d.	641.	Praise, O praise our God	B. L. Selby	3d.	697.	Suffer the little	B. Harwood	3d.
982.	O heart subdued with	J. Brahms	3d.	712.	Praise our God	E. V. Hall	4d.	792.	Sun of my soul	G. W. Chadwick	4d.
47.	O holy night	A. Adam	2d.	172.	Praise the Lord	Sir J. Benedict	8d.	426.	Sun of my soul	R. Dunstan	3d.
347.	O how amiable	J. Barnby	3d.	561.	Praise the Lord	J. M. Crament	4d.	834.	Surrender of the soul	Cornelius	4d.
752.	O how amiable	E. Fanning	3d.	70.	Praise the Lord	Sir G. Elvey	4d.	905.	Take My yoke upon you	T. Adams	2d.
963.	O how amiable	Oliver King	3d.	208.	Praise the Lord	S. S. Calkin	3d.	297.	Teach me, O Lord	G. J. Elvey	3d.
239.	O how amiable	T. M. Pattison	3d.	125.	Praise the Lord, O Jerusalem	Bliss	3d.	850.	Teach me Thy way	William Fox	2d.
48.	O how plentiful	T. M. Pattison	3d.	137.	Ditto	Dr. Hayes	4d.	82.	Teach me Thy way	E. Hooper	2d.
				577.	Ditto	J. H. Maunders	3d.	669.	Teach me Thy way	Spohr	12d.

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## GOD SO LOVED THE WORLD.

SOPRANO (OR TENOR) SOLO AND CHORUS FROM "THE DARKEST HOUR."

HAROLD MOORE.

*Andante.* *p*

*Andante.* God so lov'd the world,

*p Org.* *pp Str.*

God so lov'd the world, that He gave His on - ly be-got-ten Son, Je-sus Christ, that

who-so - ev - er be - liev-eth in Him should not per - ish, should not per - ish, but have ev-er -

*rit.*

last - ing life. . .

CHORUS. SOPRANO. *pp* *mp*

ALTO. God so lov'd the world, . . . God so lov'd the

*mp*

TENOR. *pp* God so lov'd the world, . . .

*mp*

BASS. *pp* God so lov'd the world, . . . God so lov'd the

*mp*

God so lov'd the world, . . . God so lov'd the

*colla voce.* *pp*

# GOD SO LOVED THE WORLD.

world, that He gave His only be-got-ten Son, Je - sus Christ,  
 God so lov'd the world, that He gave His Son, Je - sus Christ, that  
 world, that He gave His on - ly Son, Je - sus Christ, that  
 world, that He gave His Son, Je - sus Christ, that

*legato.* *mp*  
 that whoso - ev - er be - liev - eth in Him should not per - ish, but  
 who - so - ev - er be - liev - eth in Him should not per - ish, should not per - ish, but  
 who - so - ev - er be - liev - eth in Him should not per - ish, should not per - ish, but  
 who - so - ev - er be - liev - eth in Him should not per - ish, should not per - ish, but

*Allargando.* *Solo. Poco animato.*  
 have ev - er - last - ing life. For God sent not His Son in - to the world to con -  
 have ev - er - last - ing life.  
 have ev - er - last - ing life.  
 have ev - er - last - ing life.  
*Allargando.* *Poco animato.*



GOD SO LOVED THE WORLD.

- demn the world, God sent not His Son in-to the world to con-demn the world,

*f* but that the world through Him, *cres.* the world through Him might be

*poco rit.* *D* *mf* Tempo lmo. sa - - - ved. God so lov'd the world,

*pp* God so lov'd the

*pp* God so lov'd the

*pp* God so lov'd the

*pp* God so lov'd the

*D* Tempo lmo. *poco rit.* *p*

GOD SO LOVED THE WORLD.

God so lov'd the world, that He gave His on - ly be-gotten Son, Je - sus

world, God so lov'd the world, that He gave His

world, God so lov'd the world, that He gave His

world, God so lov'd the world, that He gave His

world, God so lov'd the world, that He gave His

The first system of the musical score for 'God so loved the world'. It consists of five vocal staves and a grand piano accompaniment. The vocal parts are arranged in a choir setting with four voices (Soprano, Alto, Tenor 1, Tenor 2) and a Bass part. The piano part is in the bottom staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The lyrics are: 'God so lov'd the world, that He gave His on - ly be-gotten Son, Je - sus'.

Christ, that who - so - ev - er be - liev - eth in Him should not per - ish, should not

Son, Je - sus Christ, that who - so - ev - er be - liev - eth in

Son, Je - sus Christ, that who - so be - liev - eth in

Son, Je - sus Christ, . . that who - so - ev - er be - liev - eth in

Son, Je - sus Christ, . . that who - so - ev - er be - liev - eth in

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: 'Christ, that who - so - ev - er be - liev - eth in Him should not per - ish, should not'.

GOD SO LOVED THE WORLD.

per - ish, but have ev - er - last - ing life,

Him should have ev - er - last - ing life, . . . God so lov'd the

Him should have ev - er - last - ing life, . . . God so lov'd the

Him should have ev - er - last - ing life, . . . God so lov'd the

Him should have ev - er - last - ing life, . . . God so lov'd the

*colla voce.*

God so lov'd the world, God so lov'd the world.

world, . . . God so lov'd the world, so lov'd . . . the world.

world, . . . God so lov'd the world, so lov'd the world.

world, . . . God so lov'd the world, so lov'd . . . the world.

world, . . . God so lov'd the world, so lov'd the world.

*colla voce.*



# NOVELLO'S

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Examination, Wednesday, February 22, at 3.  
Fortnightly Concerts, Saturdays, February 4 and 18, at 8.  
Organ Recital, Monday, February 6, at 3.  
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The Examination for ASSOCIATESHIP (A.R.C.M.) will take  
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(Continued on next column.)

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# The Musical Times

AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1911.

## THEODOR MÜLLER-REUTER.

In May, 1910, Professor Müller-Reuter, of Crefeld (or Krefeld), Germany, paid a four weeks' visit to London. During this short period he paid many visits to the two opera houses then open (Covent Garden and His Majesty's), and to concerts given by the Philharmonic Society, Queen's Hall, and the London Symphony Orchestras. In our columns last August (p. 513) he recorded his impressions rather fully. Some of his remarks were flattering to our *amour-propre*. He declared that the 'wonderful orchestral tone of the orchestras without any doubt exceeded that of the German orchestras' in its round, full quality; and he said that this beauty of tone had something bewitching in it, 'the purity of intonation was excellent and the orchestral discipline truly remarkable.' Further, he said that the blending of string and wind tone alike in *pp* and *ff* was so perfect that one could say that the wind-tone was embraced by the strings. The introduction gained by Müller-Reuter to London musical society and his appreciation of our musical doings resulted in the Professor determining to perform Elgar's A flat Symphony in Crefeld, and in the London Symphony Orchestra inviting him to conduct one of their concerts. Both events have recently happened. The Elgar Symphony was performed on December 17, at Crefeld, under the direction of the composer, and Professor Müller-Reuter says it was the greatest success the orchestra had enjoyed in recent years. Then, on January 16 this year, the Professor conducted the London Symphony Orchestra through the following programme:

Overture, Benvenuto Cellini	...	...	<i>Berlioz.</i>
Symphony No. 3, in E flat (Eroica)	...	...	<i>Beethoven.</i>
Nocturne, 'Paris'			

( <i>'The song of a great city'</i> )	<i>Frederick Delius.</i>
Till Eulenspiegel's merry Pranks (Op. 28)	<i>Richard Strauss.</i>

Miss Gerhardt sang, with the orchestra, an arietta (Nourmahal's song from Moore's 'Lalla Rookh,' by Weber, the orchestral arrangement of which was by Müller-Reuter, and some songs by Hugo Wolf, in delightful performances of which she was accompanied on the pianoforte by the Professor. This programme was well calculated to test the conductor's powers, and it is satisfactory to record that the performance of all the numbers exhibited the first-rate capacity of our guest. All was clear and finished, and while there were no indications of a desire to get special effects, one felt that the interpretation of the composer was the aim. The Delius piece was not known to the Professor until he was asked to conduct it on this occasion, and therefore it is not a little remarkable

that he secured the best performance of this curious work that we have heard in London. Many of our readers will no doubt be glad to know some particulars of the career of a musician who views English music and musicians so sympathetically, and who may do much to make our composers known in Germany.

Theodor Müller-Reuter was born on September 1, 1858, at Dresden. His father was a teacher of various musical instruments, and thus the atmosphere of his childhood was favourable to his musical development. He soon exhibited talent as a pianist, and became a pupil of Wieck (Clara Schumann's father) and of his son, Alwin Wieck. By the time he was twelve years of age he had gained such facility that he went about as a 'wonder child.' His ordinary education was private, as he was not able to attend school regularly. He took pianoforte lessons also from Madame Schumann when she came to Dresden, and later, when she settled in Berlin, he travelled thither once a week to secure her aid. This involved his leaving Dresden at 4 a.m. in order to take his pianoforte lesson at 11 a.m. Later in the day he went to Bargiel for lessons in composition, and then he returned to Dresden on the same evening. A hard pilgrimage this, in the cause of musical culture! He also, at Dresden, studied composition under Meinardus, Ernst Julius Otto and Julius Rietz. Soon after this period, Müller-Reuter went to reside at Frankfurt, and here, at the Hoch Conservatorium, Madame Schumann, who was on the staff, continued her lessons, and the young musician also came under the influence of Joachim Raff, and in vocal matters of Stockhausen. In 1879 he went to Strassbourg as teacher of pianoforte in the town Conservatoire of Music, and whilst here he met with a disaster that altered the rut of his life. He over-practised, with the result that he strained his right wrist badly, the injury later extending up the arm, and also developing in his left arm. Practice was impossible; his projected career as a solo pianist had to be abandoned, and for five years he could not play. Only slowly did he regain muscular control and resume playing for ordinary purposes. In 1887 he returned to Dresden with the idea of becoming a conductor. Here he secured a position as conductor of a male-voice choir, a mixed-voice choir, and a very good amateur orchestra. He also became a teacher in the Conservatorium, and altogether made considerable progress. In 1893 he was invited to Crefeld in order to undertake the conductorship of the Konzert-Gesellschaft. This was a tempting offer, which was readily accepted because the resources included a capable orchestra of 60 or 70 performers, and a choir (mixed) of 250 voices, reputed to be one of the best in the Rhineland. It had been conducted by Grüters, and the repertory of the Society included oratorios and cantatas of the highest class, and all the classical symphonies and overtures. Until Müller-Reuter arrived the orchestral repertory was rather too conservative, inasmuch as it was confined to the generally accepted classics, with Schumann and Brahms as last words.

Liszt, Berlioz, and Wagner were never heard. It was not long however before the outlook was greatly expanded. The Society gave the first performance in Germany of Berlioz's 'Faust' in the language in which it was composed, namely, French. The Professor believes that only thus is the work truly effective.

Crefeld is an important manufacturing town. It is situated four miles from the left bank of the Rhine, and is twelve miles north-west of Düsseldorf. Its products are chiefly silk and velvet, but there are numerous other industries. The population is about 140,000. The townsfolk are distinctly musical. As in numerous other towns in Germany, there are many male-voice choirs and fewer mixed-voice choirs, and hardly any female-voice choirs as separate organizations. A town orchestra is granted £1,000 a year, and an opera house has a subsidy of £1,500 a year. Without this subsidy opera would be 'impossible' in this town, as it would be in almost every centre in Europe—a fact that must always be borne in mind when the success of opera abroad is compared with apparent non-success in this country. The Society which Professor Müller-Reuter conducts has also a small grant of £100 a year, but it is mainly self-supporting. When deficits arise, as they often do, the hat has to be sent round—a process with which we are only too familiar in England. The choir is made up of the best people in the town and is, as stated above, a very capable body. Professor Müller-Reuter says that they acquire their musical ability rather through their general musical education than from any direct teaching of sight-singing, &c. Chamber music is very popular, and no doubt that tends to cultivate an all-round capacity. The school children are not taught sight-singing, their musical practice consisting of folk-songs. But a scheme of sight-singing study is now under discussion, and will probably be adopted.

In 1902 the Kaiser made his first visit to the town, and was so much impressed by the cordiality of his reception and the importance of the place, that he resolved to raise it to the dignity of a garrison town. In 1906 the Kaiser himself led the Hussar Regiment into the town for the occupation of the new barracks. Music was a conspicuous feature of the reception, and the arrangements for it were entrusted to Professor Müller-Reuter. A grand-stand accommodated 1,500 school children who had been musically trained by the Professor. It had been arranged that the choir should sing a setting of Schiller's 'Freude Schöner Götterfunken' and a cavalier song, 'Wohlauf Kameraden aufs Pferd,' whilst the procession passed along. But the Kaiser, on reaching the stand, called a halt and listened to the singing, with which he was deeply moved.

The occasion to which Sir Edward Elgar was invited in order to conduct his Symphony was the seventy-fifth anniversary of the establishment of the organization. A handsome book of seventy or more pages was issued in honour of the event. It gives a full history of the Society, and portraits of

many musicians who are or have been connected with it. Portraits of Elgar and Max Schillings (who was present at the festival) are also given. In the account of the choral works performed, we note that Bach's B minor Mass appears eight times, the same composer's 'St. Matthew' Passion ten times, Brahms's 'Requiem' eight times, Handel's 'Messiah' ten times, Mendelssohn's 'Elijah' fourteen times, and 'St. Paul' ten times. Of Schumann's works the most favoured have been 'Paradise and the Peri' and the scenes from 'Faust,' each of which has been performed seven times. Elgar's 'Dream of Gerontius' figures once in the list.

Among the Professor's compositions, 'Das Lied des Sturmes' ('The Song of the Tempest'), for double choir and orchestra, is a work that might very well engage the attention of British Choral Societies. It is published in vocal score, with the words in English and German, and as it belongs to the school of writing that studies the limitations of the human voice, and the possibilities of choralists of average capacity, it can be approached without fear and trembling. There are some powerful choral effects in the work. It takes thirteen minutes to perform. 'The burial of Hackelberend,' the words of which are from Julius Wolff's poem 'Der Wilde Jäger,' is also entirely for chorus and orchestra. It contains seven numbers.

Professor Müller-Reuter adds to his musical capacity an unassuming and genial personality. We trust the reciprocity of feeling which has brought him before us will be continued. We are glad to hear that he purposes attending the International Musical Congress, which is to be held in London in May this year.

## MUSIC AND PICTURES.

By ERNEST NEWMAN.

The very abstract æstheticians who set their faces against all forms of instrumental music that derive support from concrete suggestions of art or life have evidently never thought out the problem of the interpretation of music and the other arts. So long as each of these keeps hankering after something that it is the special business of the others to supply, it is clearly impossible to regard the several artistic faculties as existing in watertight compartments,—this man being solely a painter, this one solely a poet, and another solely a musician. While the theorists have been busy trying to settle the frontiers of the arts, the practitioners have kept removing or muddling-up the boundary posts with a refreshing indifference to theory. Some day, perhaps, we shall arrive at the rational point of view that our artistic perceptions are no more partitioned off from each other than our senses in general. We all know that there is a real difference between taste and smell, but none of us can say where the one ends and the other begins in any particular instance. Do not eye and ear, again, co-operate in a thousand of the apparently undifferentiated sense-impressions



we get every hour? And how much of the disagreeable sensation that the sight of certain fabrics gives us is due to the memory of the unpleasant tactile sensations that they have given us at some previous time? Our physical and mental systems follow the law of all complex organizations—there is both specialisation and interchange of function. So it is, surely, with our artistic faculties. No man, perhaps, is wholly poet, or painter, or musician; he is predominantly one of these, but he still keeps up a few roads of communication with the others, narrow in some cases, broad in others,—Bach, Schubert and Berlioz, for example, always seeing things with a painter's eye. How else, indeed, can we explain the eternal desire of one type of artist to translate the products of another genre of art into terms of his own? The musician is always turning poetry or prose—or even pictures, as in the case of Liszt's *Hunnen-schlacht*—into music; the poet and the painter are always trying to re-express musical sensations and ideas in their own special media of words or line and colour. The curious thing, however, is that music is at once the most adventurous of the arts in this respect, and the most successful. It has taken complete possession, for example, of certain poems, or poetic or pictorial subjects, and made it impossible for us ever to think of them again without the music. The poets, on the other hand, though they have said many finely characteristic things about music, have never succeeded in producing anything like a satisfactory substitute for it. The music of a Schubert, a Schumann, or a Wolf will swallow up the words of a Goethe or a Heine; no case can be cited of a poet saying the same thing so much more finely than the musician that the poem is felt at once to comprehend the music and to irradiate it, as the 'Erl-King' of Schubert does the 'Erl-King' of Goethe. And it must be confessed that while music has often made a good show in translating pictures into its own terms, the painters, as a rule, have not thrown much new light on the creations of the musicians.

Is this the fault of the individuals, or is it the result of something in the natures of the two arts? In many cases, certainly, it is the former. Now and then, it is true, we meet with an artist who, without being a musician himself, can fasten intuitively upon the seminal points of a musical character or scene, and raise something of the same suggestion in us by his drawing of it. Fantin-Latour was an instance of this kind. No one has ever 'illustrated' a musician as he has done Berlioz and Wagner; I know of nothing by any other artist in this line to compare with his lithographs of Rienzi in prayer, the Rhine maidens in the first scene of the 'Rhinegold,' the Rhine maidens and Siegfried, Klingsor and Kundry, the Ball scene in the 'Symphonie Fantastique,' the casting of the Perseus statue in 'Benvenuto Cellini,' Juliet on the balcony, 'Sara la Baigneuse,' the Repose of the Holy Family in 'L'Enfance du Christ,' and the Apparition of Hector in 'La Prise de Troie.' But even Fantin-Latour fails at times;

and both his successes and his failures give us a hint as to where the opportunities and the difficulties of the painter lie with regard to music. It looks as if, from the very nature of his art, he had nothing like the freedom and range of the musician. Music, that is to say, can reproduce much more of the spirit of a picture than the artist can of the spirit of a musical work. Music is better at the pictorial than painting is at the psychological. It will be noticed that Fantin-Latour is always most successful when the problem given him by the musician is less psychological than purely pictorial. He fails with Isolde, for example. By choosing the moment when she is waving the signal to Tristan, in the garden at night, he evades the crucial difficulty of the painter—that of expressing in the face of the character all the wealth of emotion there is in the music; but even then his Isolde is too missish to impress us as being anything like the Isolde of Wagner. Fantin-Latour's success as a musical illustrator is probably due to his instinctive seizure upon the more graphic scenes of Berlioz and Wagner and his avoidance of the psychological. In his beautiful lithograph of Alberich and the Rhine maidens, for example, he wisely concentrates our attention on the graceful swimming figures and the swirling water; he feels, perhaps, that most of what Wagner has put into Alberich is beyond the artist, so he merely half-shows us the back of him in shade. Fantin-Latour's very avoidance, indeed, of certain of the Wagnerian scenes and characters suggests that he was conscious of how much of the soul of music the painter is barred out from,—in other words, that he himself was a musician as well as an artist. Conversely, the attempts made by other men to translate into line and colour the most untranslatable elements in music, indicate that they have little or nothing of the musical faculty in them.

Some striking verifications of this fact may be seen in Mr. Arthur Rackham's recent illustrations to the 'Rhinegold' and the 'Valkyrie.'\* Mr. Rackham, indeed, was hardly the best man for the work in any case; with all his dexterity and all his charm, he is at once too fantastic and too much of a mannerist for music of the scope and intensity of Wagner's. Delightful as the pictures are in their own way, no one who knows the 'Ring' can feel most of them to be anything else but complete failures to translate Wagner's music into line and paint. In Mr. Rackham, of course, the decorative artist comes first, and the psychologist is a very bad second. He sees life too fantastically or romantically, or too much as a pretty arrangement of outlines and tints, to be able to get deep down to the brains of things. The very qualities that made his Peter Pan so charming were bound to be his worst enemies when he came to handle Wagner. His chief error is that he is prone to turn a musical conception that is so moving because it is so truly human, into a pretext for mere

\* 'The ring of the Niblungs.' By Richard Wagner. Illustrated by Arthur Rackham. Translated by Margaret Armour. I.: The Rhinegold; The Valkyrie. (London: William Heinemann.)



decoration. In the exquisite picture facing page 102, for example—Brynhilde looking down from the rock—his main concern has plainly not been with Wagner's Brynhilde at all, but simply with a woman as part of a picturesque pictorial pattern. There is no suggestion whatever of Brynhilde in face or form; the face is merely a means of concentrating the light on the centre of the dark tree at the back, and the robe, breast-plate, dagger, and winged helmet are little more than pretexts for carrying through the middle of the picture the note of blue in the mountains and in the sky. So again with Brynhilde leading her horse down the path to the cave; the face, to which we at once look for some sign by which we can recognise the Brynhilde of Wagner, is a piece of purely conventional prettiness. The design has clearly been Mr. Rackham's main interest—the problem of the arrangement of the vertical and horizontal lines of tree-trunks and branches, and the curved lines of the horse's head—and Brynhilde is a mere accessory. There is the same overriding of the psychological by the pictorial interest in the picture of Brynhilde and Grani at the mouth of the cave (page 122). Here, indeed, there is an attempt—and not an unsuccessful one—to suggest in the Valkyrie's face something of the stern pathos of the music in the wonderful scene between Brynhilde and Siegmund. But the eye only finds the face at all after a conscious quest, instead of it being the most salient motive of the drawing. What has really fascinated Mr. Rackham has been the possibilities of wavy line in the Valkyrie's robe, her hair, the horse's mane, and the branches of the trees. It is again an exquisite picture, and again not Wagner. And the question at once arises, Has Mr. Rackham ever *heard* Wagner's music? I do not mean by that whether he has ever sat in a theatre and listened to a performance of the 'Ring'; presumably he has done this. The question rather is, what did Mr. Rackham hear? He apparently did not hear the music as we musicians do. No man, surely, who had realised the depth and dignity and warmth of the music that Wagner has given to Brynhilde could turn her into the pretty, well-groomed thing that Mr. Rackham makes of her. Or is it that the heroic is hopelessly beyond his reach? He sentimentalises Siegmund and Sieglinde in the great scene where the former draws the sword from the ash-tree's stem; in the picture facing page 88 (Sieglinde preparing Hunding's draught for the night) she is simply a beautifully gowned lady with a Burne-Jones face, by no means the wife or mother of a hero, or the carrier of the action of a drama as wide as the cosmos itself; in the picture of Hunding, Siegmund and Sieglinde at table (p. 82), she is again no more than a nicely-dressed and charming hostess, while poor Siegmund suggests a tramp who has been kindly asked in for a meal. Mr. Rackham, apparently, has not Fantin-Latour's sense of his own limitations and those of his special art.

Many of Mr. Rackham's failures—I call them failures, of course, from the Wagnerian and the musical points of view; the pictures are mostly exquisite enough as mere decorations—no doubt come from the impossibility of painting ever compassing the emotional intensity of music at its greatest. But beyond that, Mr. Rackham's inability to curb the fantastic in him sometimes causes him to make almost nonsense of Wagner. His Alberich, Mime, Fasolt and Fafner are only illustrations to a fairy-tale; he apparently sees nothing of the real driving force in the character of each of them, and his capricious imagination exaggerates the grotesque in them with the most disastrous effects. Here again one asks whether Mr. Rackham has ever *heard* Wagner's music, in the full sense of the word 'hearing.' Could anyone who has trembled in his seat in the theatre when the orchestra let loose its flood of hatred and anger as Alberich drove the cowed Nibelungs before him, ever conceive the scene in the rather childish way that Mr. Rackham shows it us? On the other hand, where fantasy obviously ought to have almost the first and last word, Mr. Rackham is more successful, as in his study of Loge. The illustrations as a whole, however, pleasing as they are as essays in pure decoration, leave us wondering how far the pictorial mind is capable of understanding great music, or at all events of translating it into its own special media. If any painters ought to understand Wagner, it is the Germans; but we have only to look at the pictorial monstrosities that make the shop windows of Bayreuth hideous during the festival to see that almost the whole of the finest essence of the music has escaped the artists. But surely we shall have some day a picture of Brynhilde or Sieglinde, let us say, that shall express in line and colour at any rate something of the grandeur and the pathos that Wagner has poured about them in his music?

### THE DANCING ENGLISH.\*

BY E. PHILLIPS BARKER.

Three hundred years ago, a facetious admirer of old Harry Rudge the taborer—'Sweet Hereford Hall'—implored him to bequeath his 'velom-spotted skin to cover Tabor's, at the sound of which to set all the shires a dauncing.' Now it may be that old Hal took this sportive gentleman's hint—that one of these witching 'dubs,' after three centuries of varied fortune, came by a last vicissitude, unrecognized, into the hands of one of the authors of the 'Morris Book,' and proceeded subtly to fulfil its mission in a new way. At any rate it would be an excellent story. Certainly to-day the shires are once more putting themselves in 'morris-ray,' and the 'Morris Book' stirs behind this pleasing portent and adds a moving sequel to the chequered history of the Morris-dance.

\* 'The 'Morris Book,' Parts I.-III.: C. J. Sharp and H. C. Macilwaine. (Novello & Co.)

In the middle of the 15th century one Wetenhale made a will. Amongst other things he left a cup 'sculpt cum moreys-dance.' And so in an assured position as an object of the silversmith's art, the Morris-dance makes its first appearance in England under that name. Not that this was its first appearance in a wider sense: folk-lore shows the dance to be an essential part of folk-customs common to England and the Continent, and of immemorial antiquity. The authors of the 'Morris Book' gave, in 1907, a hesitating assent to the theory of a Moorish origin. It is unlikely that they would do so to-day. What is plain without appealing to folk-lore, but only to the desultory notices of the dance, is that from the middle of the 15th century to the end of the Tudor period at least, it rode on a waxing wave of popularity. The Elizabethan writers teem with references to its bells and napkins, its scarves and other finery, its attendant grotesques. Churchwardens' accounts note expenditure on the outfit of the parish Morris. No revel was complete without it. Henry Machyn saw morris-dances galore, in strange and varied company: once with Jack o' Lent, his wife, his priest, and 'ys fezyssioun' (alas for the lost art of truly great spelling!); at another time three morris-dances together, with giants, 'duwylls' and other delights. Master Will Kemp, Shakespeare's fellow-actor, made the Morris an occasion for one of those vulgar professional tests of endurance which are always among the abuses of a vogue. We forgive him 'the horrible dance to Norwich' (the just stigma is Dekker's) in consideration of the lively record of his 'pleasure, pains and kind entertainment' he has left us in 'Kemp's Nine Daies Wonder.'

With the growth of Puritanism, the Morris tide ebbed back into the remoter villages whence it originally must have set outward, yet by a curious irony it is Philip Stubbes whose very virulence has given us the most spirited account of a great village morris. He pictures for us the 'lustie Guttes' decked with 'scarfs, ribbons & laces hanged all ouer with golde rings, precious stones, & other iewels,' twenty or forty bells about either leg, 'rich handkercheifs in their hands, and sometimes laid a crosse ouer their shoulders and necks . . . their bels iynghing, their handkercheifs swinging about their heds like madmen, their hobbie horses and other monsters skirmishing amongst the route.'

Stubbes and his friends won the day: they could not, however, kill: they could only maim. But industrialism, with the incurious 18th century gentility and 19th century indifference, carried on, and had well nigh completed, the decline. Nothing has been more disquieting than the attitude of the Englishman to his indigenous arts in their extremity. A rich store of dance and song has been passing away. While old singers were dying and carrying with them into silence a treasure of melody, musicians in the main were long deaf to the delicate product of their own

oil. While morris-sides were everywhere being disbanded, and the spirit of rhythmic motion was yearly vanishing from the countryside, the chorographer, the dancer, the light-footed and light-hearted were blind.

So the publication in 1907 of the first part of the 'Morris Book' broke fresh ground. It is not too much to say that before its appearance the Morris-dance was, to the mass of people, no more than a quaint old-world name, hazily associated with May-day, maypoles, village greens, Strephon and Chloe, ribbons, amiable rusticity, and a comfortably vague clamjamfrey of Merrie-Englandism.

The 'Morris Book' has gone far towards changing all this. It was the first, and remains the only systematic attempt to record from genuine tradition the step, style and structure of the Morris-dance in its surviving forms, wherever these could be found. The eleven dances that first saw the light, eight of them drawn from Headington, near Oxford, proved by their shapeliness and charm the claim of the Morris to rank high as a form of folk-art. So strong was their appeal, so rapid their advance in favour, that those who knew a good thing when they saw it were soon calling for more. The call was met by the further instalment of Headington dances forming the second part. Finally, after an interval of another year, came the third part, containing dances from other Oxfordshire traditions, from Gloucestershire and Northamptonshire, with two fine Derbyshire specimens, hybrids of country-dance and Morris-dance. Twenty-nine team-dances and fourteen solo jigs (reckoning variants) are now before the public.

This gives an excellent scope and variety to the dancer, or would-be dancer, to whom the book is mainly addressed. For those in search of ground principles, it is perhaps still too small a collection to invite generalization. Not till all possible sources have been tapped and the results are available, will the time come for the affirmation or denial of a norm. Yet even so, we are not driven to look for the unity of the Morris only in some undefined inner spirit or general outward effect. A spirit it has—a spirit of high artistic restraint amid all its fire and virility. But the wider range of tradition touched in the last part begins to show above all things, not less remarkably in variation than in correspondence, that the Morris is a single form of expression with well-marked structure and technique. Still, definition may well wait its season. To-day we may say that for us the Morris is 'Trunkles' and 'Shooting,' 'Hunting the Squirrel,' and 'The Flowers of Edinburgh,' 'Leapfrog' and things of that kind. It is dual rhythm of foot and hand—clear-cut rhythm linked with strong and stirring music—it is the sway and swagger of the Back-step; the sweeping flourish of the Show; the butterfly hover of the hands in 'Brighton Camp': it is that Half-caper in which the dancer for an instant seems to soar on wings: it is the Straddle, hardily angular. All these things the Morris is—and a pure delight!



Indeed, if the traditional Morris is all but a sapless trunk, it has assuredly maintained to the last some very green and vigorous shoots, for all the dances in these volumes are excellent. It is perhaps invidious to choose, but were this writer called on to name the five best, he would say: 'The Flowers of Edinburgh,' 'Brighton Camp,' the beautiful second version of 'Shepherd's Hey,' 'Trunkles,' and 'Rigs o' Marlow.' Of the jigs, 'Princess Royal' (first version) very narrowly robs 'Jockie to the Fair' of the palm. The four variants of the 'Bacca-pipes Jig' stand by themselves: prettiest are the third and fourth: the first involves the greatest risk of failure. For sheer quaintness and a spice of mystery, the 'Shepherd's Hey' jig, with its curious ritual touchings of calves, breast, cheeks and head, deserves a mention.

Technically, the 'Morris Book' shows an ascending progression in its three parts. In the first, good as it is, one feels that the writers were dealing with matter hardly familiar, and their expression of it is correspondingly tentative—sometimes even obscure. In general these blemishes are small, but in the description of the Morris-step, for example, there is a loose grip and lack of lucidity in passages, which must have cost many a beginner a frowning brow. A later additional note seems to show that the authors themselves felt this. Yet their method as a whole, handled as they proceed with increasing assurance and precision, proves fully equal to the strain put upon it by the complex dances of the last part.

One always hesitates to say that any more or less elaborate form of physical exercise can be learned *wholly* from a book, and perhaps the 'Morris Book' is not entirely an exception to this rule. The compromise between freedom and restraint—the difference between mechanical accuracy and style—is subtle, hard to catch and prison on the printed page; but up to this point the authors have spared no pains to strike the mean between brevity and fulness, to avoid overloading description and precept, while leaving no gaps to be filled according to the learner's taste or inventive power. And if the teacher is not thereby rendered quite superfluous, no amount of teaching can make the book other than indispensable to those who would know the Morris as it should be known.

If we have a quarrel with the writers it is that they have been too severely practical. We see Mr. Kimber (most lissom of dancers!) in his bells, with ribbons 'laid a crosse over his shoulders,' as Stubbes saw them: we see the Bidford men and the Winster men in varieties of that costume, at rest or in motion. But we miss sorely in the text some account of the different traditions represented, the customs associated with the Morris in each case—peradventure, too, what manner of men were Agamemnon and the mighty ones who lived before him—with much more that might appeal to the folk-lorist, to the lover of the country and its folk, of what is old and plain and of fair report—that might, too, awake in the dancer of the revival the sense that he takes his place as one of an ancient and honourable company, as

heir to a tradition no less ancient and honourable, not lightly to be tinkered at, moulded or altered to suit mere amusement or personal whim.

But doubtless these things lurk in the authors' notebooks, and it is with some good reason that they have said their *nonumque prematur in annum*. And, in the interim, a Fourth Part . . . ?

## ROYALTY AGREEMENTS.

### THE SOCIETY OF BRITISH COMPOSERS.

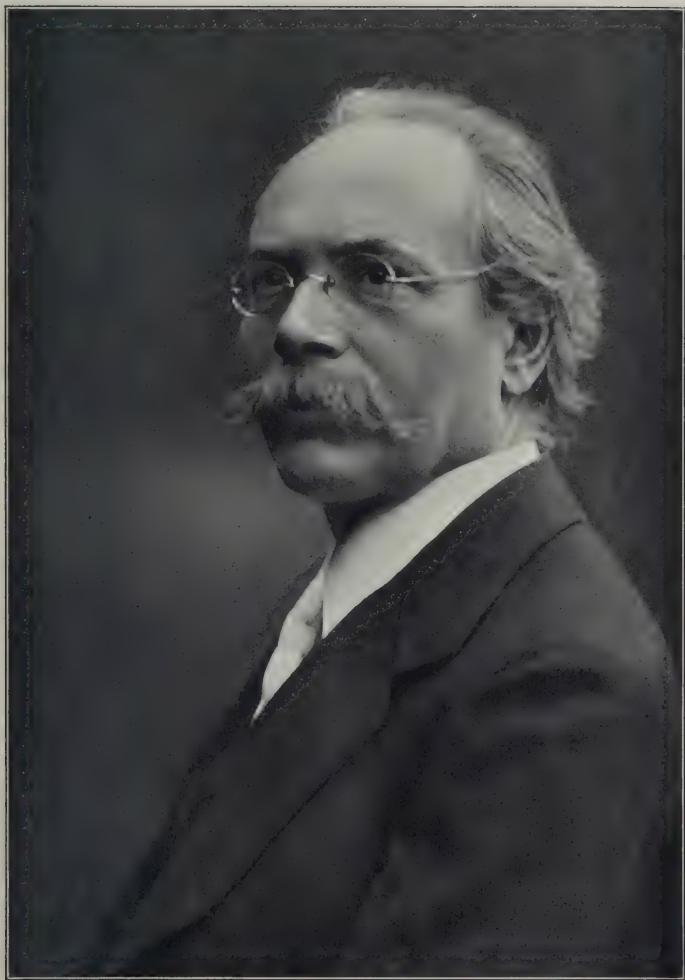
A year ago, in our issue of February, 1910, we called attention to a feature of the Law of Contract which is apt, in exceptional cases, to affect prejudicially the rights of composers in works the copyright of which they have assigned to publishers on Royalty agreements. It was pointed out that in such cases the law holds that the contract between the parties is a purely personal undertaking, which binds the publisher only so long as he continues to publish and sell his own copies of the work. The contract to pay the Royalty does not run with the copyright in the same way as a covenant to pay rent, or other covenant affecting land, runs with the land. The result of this is that, while the original publisher can free himself from his liability to pay the Royalty by parting with his copyright, voluntarily or otherwise, his assignee, whether a purchaser or a trustee in bankruptcy, becomes entitled to the copyright without any concurrent obligation to pay the Royalty. In our article we reflected on this state of the law by referring to it as an injustice, and it is an injustice for which some sort of remedy ought to be provided.

A decided protest was made against the existing state of the Law, before Lord Gorell's Copyright Committee in 1909, by a witness on behalf of the Society of British Composers, who presented to the Committee a badly drawn Bill which purported to provide a suggested remedy. It was however pointed out to the witness that the hardship complained of had nothing to do with the law of copyright, and that it rested with the composer to protect himself by inserting some suitable clauses in his contract with his original publisher. Notwithstanding this rather obvious view of the position, Lord Gorell's Committee eventually made a recommendation in favour of a proposed alteration of the law on the lines advocated on behalf of the Society of British Composers.

The Legislature however evidently did not see its way to interfere with the general law of contract, by drawing distinctions between copyright and other forms of personal property; for the recommendation of Lord Gorell's Committee was not adopted, and the New Copyright Bill of July 26, 1910, affords no relief against the hardship complained of.

Composers therefore have been driven to avail themselves of the hint thrown out by Lord Gorell's Committee. They must protect themselves by





*Theodor Müller-Röntgen*



their contract. And the Society of British Composers has been setting itself to work to devise some means of protection on those lines. Their grievance is stated, with more emphasis than restraint, in a pamphlet which embodies the result of their deliberations at a meeting held on November 29 ult.; and the recommendation they make is that, for the future, when a composer entrusts his work to a publisher on a Royalty agreement, he should not assign his copyright to the publisher, but should grant only a licence to last as long as the publisher himself continues to publish and sell the copies, and pays the Royalties. It is explained that by adopting this method the composer would be in a position to assume control of his copyright if for any reason, voluntarily or under legal stress, the publisher might retire from his position as publisher of the work. 'Under reasonable safeguards we do not think that any publisher is likely to quarrel with this scheme. But the reasonable safeguards must be found, otherwise new hardships are likely to arise in the place of the old.

A little light might advantageously be thrown on the following points :

1. If the composer retains his copyright, who will be entitled to sue for infringements of the right. Can a licensee sue or take criminal proceedings while the composer retains the copyright?
2. If not, will the composer undertake to sue when called upon by the licensee to do so. And if he will not give that undertaking, how is the licensee to protect himself against infringements, and pirates?
3. If the composer does give the undertaking, and afterwards assigns his Royalties, will the liability on that undertaking bind the assignee of the Royalties. If not, how is the licensee to protect himself against infringements, and pirates?
4. Who is to bear the costs of any legal proceedings for the protection of a copyright, having regard to the fact that at any moment for various reasons a licence may come to an end?
5. Would the conversion of the business of a firm of publishers into a limited company, or the amalgamation of two or more firms into one partnership or company, with a view to improving the financial position of all of them, be such an assignment as would involve the cancellation of all the licences held by all of them?
6. If the object of the composers is merely to protect their Royalties as against fraudulent or impecunious assignees, what will they do with the capital value of the publication, which will revert to them as an 'unearned increment' whenever a licence for any reason comes to an end?
7. Is it suggested that on the death or retirement of a publisher who has no partners, and who publishes exclusively under Royalty agreements, his entire catalogue is to revert to the various composers whose works he published, and that his entire business is to be practically wiped out?

We suggest to the Society of British Composers that they give their careful consideration to difficulties of the kind indicated above, and that they do not risk a good cause by seeking to gain too much.

## Occasional Notes.

From Webster's Dictionary :

CHOPIN : A liquid measure formerly used in France and Great Britain, varying from half-a-pint to a wine quart.

WAGNERITE : A fluophosphate of magnesia occurring in yellowish crystals, etc.

The news that His Majesty the King had conferred the honour of knighthood on Henry J. Wood, was received by the community with universal approbation and satisfaction. His life-work at Queen's Hall, London, and in connection with numerous musical festivals, has made his personality familiar to musicians and amateurs throughout the land. The new knight has done more than any other man living to create, educate, and feed the taste for orchestral music that is now a great factor in the musical life of the nation. We shall have more to say next month on his career. Meantime we offer him our sincere congratulations and best wishes.

That a wider acquaintance with music can be obtained by listening to performances than by providing one's own performance is a proposition that holds good in more than ninety-nine cases out of a hundred. Yet in a similar preponderance of cases musical experiences, especially those of the younger generation, are confined to the home-made article—the wearisome pianoforte lesson or the shop ballad sung by an elder sister. Only when they reach the adult stage do many people discover at orchestral concerts, chamber concerts, or opera performances, that they have an untutored liking for good music. Lately, some energetic propagandists have seized upon this prevailing fact as a fault to be remedied. Mr. Stewart Macpherson is carrying on an enlightened campaign of musical-appreciation study, and now Miss Gwynne Kimpton appears as the organizer and conductor of orchestral concerts for the young, the first of which is noticed in another column. The best feature of the scheme is the introductory lecture by Dr. Borland. The doubtful point is whether the music was all wisely chosen. The studied formalism and elegance (we risk a tirade of indignant expostulation) of classical music will often fall unheeded upon ears that would perhaps be attracted by something more romantic in melody, or by music imbued with the spirit of dance rhythms, neither of which is necessarily outside the category of 'good' music. We hope Miss Kimpton will take heed of the free advice on this subject that has been lavished upon her in many quarters, and in any case we wish her success in her venture.

The *affaire* Glover-Tchaikovsky has not yet reached the courts, although with the law of libel in its present state of stringency, it may get there yet. The lively discussion in the Press is quiescent, but it may burst forth afresh, for the Drury Lane pantomime is still on the boards and may be expected to remain there till the late spring. The trouble is this. Mr. Glover—the Mr. Glover, of Drury Lane—has taken the second subject of the first movement of



Tchaikovsky's 'Symphonie pathétique,' and made his chorus sing it to a verse about a silver 'Harp of Love.' Our first criticism is that the tune is by no means a good setting of the words (we hope Tchaikovsky's descendants will not take action). But what dastardly sacrilege it is, we are told, thus to take from their fit and proper environment the unutterable outpourings of a great man's soul. Socialism in music! What will they seize upon next—perhaps Strauss's 'Elektra'; nay, even his 'Symphonia domestica'; or perhaps they will ravish the whole-tone scale! Seriously, Mr. Glover scored a point when he spoke of 'amusement-seekers, many of whom have never heard of the Queen's Hall in their lives, and who, to judge by the letters pouring into the manager's office inquiring where the melody is published, will probably take an early opportunity of hearing the entire work under symphonic conditions.' Yet the principle of borrowing from high places could be carried to excess. We would not, for instance, like to hear the low comedian chanting his quips, say, to the 'death-knocking-at-the-door' theme in Beethoven's C minor. One of Mr. Glover's opponents was M. Safonoff; but we doubt whether he went to the pantomime.

Much regret will be felt in Manchester that Mr. Egon Petri has decided, after five years' residence in that city, to take up permanent residence in Berlin from next summer. He has long been famous for his recitals of Beethoven's Pianoforte sonatas at the Islington Hall in Ancoats—perhaps the dingiest, dreariest part of industrial Manchester, having for its architectural glories the frowning fronts of mills and workshops. One's imagination is fired by the contemplation of this glorious vision of the mighty Beethoven, played by the pupil of Busoni, right in the heart of this teeming industrial population. How often anywhere can opportunities be found for such an experience as *all* these sonatas in a few weeks? In the winter of 1908-9, Mr. Petri played them at the University, and then in Ancoats, only omitting the very earliest; the following winter they were all performed in Ancoats in diversified order, and this winter they have been given again in chronological order. And after Christmas followed a series of recitals drawn from Bach and Beethoven's miscellaneous works.

Mr. Petri has been pleasantly outspoken in giving, through the medium of a letter to the *Daily News*, his reasons for leaving England:

I feel I am born to *play* the pianoforte, not to *teach* it, and I have come to the conclusion that I never shall make my way as a pianist as long as I am in Manchester.

Why this should be so I do not know; but the fact is there, nobody will engage you as long as you hold a provincial post. The circle of towns where I played has become smaller and smaller during those five years, till now I play merely in Manchester and suburbs—becoming a sort of local slum-pianist. In England they do not want me, because I am in England; on the Continent they do not want me either—also because I am in England.

I have no appointment in view, and, for all I know, I may be selling matches or grinding an organ in the streets of Berlin next winter. But even so, I shall risk it. Berlin is the town where a pianist has a chance—it is also the town where I have friends, and my best friend, Busoni.

And then I may get on. They may even engage me in Liverpool or London, which they have not done a single time in the last five years, as, for concert-agents, the distance between Liverpool and Berlin is smaller than the distance between Liverpool and Manchester.

He adds that he has no ill-feeling either against the College or against Manchester.

The Beecham opera season came to an end in December. We have heard nothing definite as to the future, but Mr. Beecham has been complaining somewhat bitterly of the lack of support which met his bold enterprise. There is much to be said upon the questions raised by the financial failure of the great experiment. We think there were some extenuating circumstances that could be urged on behalf of the public to account for their attitude. But whatever the cause, there can be only one feeling with regard to Mr. Beecham. He has lavishly poured forth money and energy, has won for himself a great position as an operatic conductor, and has earned the admiration and gratitude of those who were able to witness his many remarkable productions of old and new works. Now his insatiable taste for opera-giving enters a new phase. He has undertaken to produce, at the Palladium, with his own company, abbreviated versions of popular grand operas and to conduct in person, at least on the opening night. By the time this appears in print the season will have started, and its artistic value, which promises to be high, will be known.

A meeting to further the objects of the International Musical Congress (London, May 29 to June 3) will be held at the Mansion House on Wednesday, February 15, at 12 o'clock noon. The Lord Mayor will preside. The Rt. Hon. A. J. Balfour, M.P., has promised to speak.

## THE CHAPEL ROYAL, WINDSOR, UNDER KING HENRY V.

By W. H. GRATTAN FLOOD.

The English Chapel Royal was founded by King Edward III. on August 6, 1348, and the foundation was confirmed by letters patent, dated October 26, 1351, being also heavily indulgenced by Pope Clement VI. in the same year. It was erected for twenty-four priests, one of whom was to be Dean, and twenty-four poor knights; and the chapel was exempt from episcopal jurisdiction. William Mugge, the first Dean, was promoted to a prebend in Lichfield Cathedral. His successor, in 1390, was Thomas Butler, an Irishman of the noble house of Ormond, who was appointed Prior of the Knights Hospitallers of Ireland in 1408, whereupon Richard Kyngston was named Dean of Windsor.

On May 29, 1409, King Henry IV. granted in mortmain to the dean and canons of the Chapel Royal, Windsor, a vacant plot, within the Castle called 'Wodehaw,' by the great hall, whereon to build 'houses and chambers for their Vicars, Clerks, Choristers and servants.' On October 8 following, the King granted for life to Richard Kyngston, Dean of the Chapel Royal, 'a house and a mill and a kitchen within Windsor Castle,' at a rent of twenty shillings yearly. On November 29, 1410, the dean and canons were licensed 'to take stones and other necessities for the repair of the chapel and the houses of the canons'; and on the following December 13 one of the canons, William Gillot, was appointed to collect funds for the same object. From all this it is evident that choral services were royally provided for in the Chapel Royal even before the reign of King Henry V.

As far as I am aware, none of our musical historians, in dealing with the reign of Henry V., have noticed the interesting fact that as a boy he had accompanied King Richard II. to Ireland in 1399, and was knighted in Dublin. The young prince was captivated with the

strains of the Irish harp—so lauded by Dante, as Galilei writes—and henceforth he became an enthusiastic votary of the *clairseach*. On the occasion of his coronation in Westminster Hall on April 3, 1413, harps were largely in evidence; and it is recorded by Thomas of Elmham that 'the sweet strings' of the minstrels' harps 'soothed the souls of the guests by their soft melody.' His chief minstrel, William Halyday, was granted for life an annuity of £20 13s. 4d., by privy seal dated August 28, 1413.

It is admitted that King Henry V. was a patron and lover of music, and he kept up the musical services in the Chapel Royal as became a royal musician, also availing himself freely of the developments of musical art. He brought his chapel with him to France in 1415, headed by Robert Gilbert, the Dean, and including such musicians as Simon Marchford (Rector of Harrow), Thomas Woodford, Gerard of Hesse (Yorkshire), Thomas of Hanley, and William Lochart. We read of the royal singers pealing forth Anthems and Te Deums for the great victory of Agincourt on October 25, 1415; and as the choristers proceeded with the chanting of the beautiful Psalm *In exitu Israel de Aegypto*, Holinshed tells us that the King 'commanded every man to kneel down on the ground at the verse *Non nobis, Domine, non nobis, sed nomini Tuo da gloriam*, which done, he caused *Te Deum*, with certain anthems, to be sung.'

The Agincourt anthem is well known to students of English music, and three versions, or variants, of the music score still survive. However, it may not be inappropriate to quote the last verse of the 'Song':

Now gracious God he save our King,  
His people, and all his well willing;  
Give him good life, and good ending,  
That we with mirth may safely sing,  
*Deo Gratias, Anglia, redde pro victoria.*

William Hardgrove was appointed Verger of the Chapel Royal on November 28, 1415, with residence within the Castle of Windsor, 'with the keeping of the mantles of the Knights of the Garter, to bear the rod before the King and his heirs in processions on festival days.' A couple of months later (February 5, 1416) the King granted the Dean and Canons that they should be quit of tenths, fifteenths, or other quota or tallages, whether agreed to by the clergy or imposed by the Sovereign Pontiff; and he also gave his chapel many privileges.

At the celebration of the Feast of Pentecost (Whit-Sunday), in 1416, Henry V. had as his royal guests the Emperor and the Duke of Holland, and to give *éclat* to the banquet he had all of his minstrels—sixteen in number—present, who received rich gowns for their performance.

Robert Gilbert,\* Dean, and the Windsor singers also accompanied King Henry to France in 1417. On the Feast of the Resurrection (Easter Sunday) of the following year, the English monarch had not only his chapel choir to render the sacred music, but at the evening banquet he had a band as well as his minstrels and trumpeters. Nor must it be forgotten that a band of Irish minstrels also discoursed martial music in the campaign of 1418, for we have it on unquestioned authority that Irish pipers accompanied Thomas Butler, Prior of the Knights Hospitalers of Ireland, and fought at Harfleur on September 25, 1418. Butler, as has been previously stated, was formerly Dean of the Chapel Royal and Chancellor of Ireland, and he responded to the appeal of the King by heading in person 1,500 Irish and Anglo-Irish troops, whose prowess has been celebrated in the

historical poem on the siege of Rouen by John Page, who was himself present. It is only pertinent to add that this martial prior died during the siege of Rouen on August 10, 1419.

After the surrender of Rouen, on January 19, 1420, Henry V. entered the city in triumph, and being a pious monarch he at once paid a thanksgiving visit to the Cathedral, where his Chapel Royal singers were in waiting, with Dean Gilbert at their head. This memorable incident is chronicled for us by John Page, who thus writes of the victorious English king:

His Chappelle met him at the door,  
And went before him on the floor,  
And songe a Respond glorius  
That is named *Quis est magnus*?

It is very probable that the Chapel Royal choristers assisted at the King's marriage to Princess Katherine of Valois, at the Cathedral of Troyes, on the Feast of the Holy Trinity, June 2, 1420. One thing is certain, that the English monarch at this date kept up his practice on the harp, and induced his young Queen to cultivate the instrument. In October, 1420, he procured a harp for Queen Katherine, and as became a royal patron of British made musical instruments, he sent the order to a London maker. Nor are we left in doubt as to the manufacturer, for in the Issue Rolls of the Exchequer there is an entry of payment of £8 13s. 4d. to William Merston, for two new harps purchased for King Henry and Queen Katherine, manufactured by John Bore, of London, harp-maker.

Nor even in his last hours did King Henry V. forget his minstrels. He died on August 31, 1422, and left an injunction that an annuity of one hundred shillings was to be paid to each of his minstrels—which was accordingly done. In regard to the Chapel Royal he laid the foundations of a glorious musical tradition, but it was reserved for his son and successor, Henry VI., to make the dean and canons a corporate body, and to create the position of 'Master of the Song' in favour of a separate lay official, Master John Plummer, who is still commemorated on every 'Obit Sunday' at St. George's Chapel, Windsor, as 'at the head of those who also are held in grateful remembrance.' This John Plummer was made first Master of the Song on September 29, 1444, at an annual salary of forty marks, for the training of eight choristers, or singing boys. It were ungracious not to add that the present distinguished organist, Sir Walter Parratt, M.V.O., worthily upholds the high reputation of the musical services, the foundations of which were laid during the reign of Henry V.

## WAGNER AS A HUMANITARIAN.

By D. C. PARKER.

The typical genius of the revolutionary type is seldom a lovable person. He makes such demands upon his nerves, he works with such a fevered brain, that irritation is stamped upon many of his actions and impatience written large across the chronicle of his daily life. He sees a goal; it is to reach it that he strives and spends his enormous energies, and in his determination and zest to accomplish his life's task he is often none too scrupulous of the feelings and rights of others. He has his feet upon the skull of the booby who was rash enough to cross his path, and in countless little ways he pays for his inborn gifts by a total lack of sympathy and compassion. To many of his contemporaries Nietzsche, with his wild countenance and fierce drooping moustaches, must have appeared as something akin to a human engine without a safety-valve. The man of singular strength of purpose and

\* Gilbert was also Precentor of Eton. In 1422 he was made Archdeacon of Durham.



inflexibility of will power is wont to cry with Brand 'All or Nothing!' and sometimes the avalanche makes the last sad scene a pitiful sight for gods and men.

Although Wagner was a progressivist and wrought a revolution in music, he possessed a many-sided personality not usual with the Berserker, *Ja-sager*, *Übermensch* of our imagination. Much was written against him during his lifetime, and he doubtless caused many sores, for he went out with a heavy hand against the Philistines and Vandals. But even his contemporaries must have seen that the sensitive boy developed into a sympathetic man; that beneath the proud exterior, behind the imperial figure, there was one who naturally took the side of the weak and down-trodden in vital questions. To some it may have appeared that this was a redeeming quality in an otherwise impossibly complex nature, something not unlike the love of Shylock for his Jessica. That Wagner felt keenly and thought deeply on many questions affecting the welfare of mankind is evinced by numberless incidents which occurred during a crowded and energetic life.

The first indication of Wagner's sympathy with the members of the animal kingdom is to be found in the story of his boyhood. In spite of a restless energy which, judged from the labours of his later years, seems thoroughly characteristic, he showed a quite unusual love of nature and of animals. It is not difficult to imagine with what glee the youthful and impressionable stripling skipped into the green fields of the country, and we can readily understand to how great an extent they thrilled the child who was later to create such unforgettable pictures of old Nuremberg, with its shaded streets and spring blossoms. But Wagner's love of nature was not greater than his love for animals. As a boy he was the friend of dogs, and was ever ready to make friends of them. One of these companions, named Robber, a noble Newfoundland, whom he had come across at Riga, played an important part in the composer's life. When the whole world was against him he turned to it and there found the sympathy and trust which many of his fellows withheld. It accompanied him and his wife on that eventful and stormy voyage during which he heard from sailor's lips the fascinating tale of the cursed Vanderdecken. Robber is ensured of immortality through being mentioned in the pamphlet entitled 'Eine Ende in Paris.' During the composer's residence in Magdeburg he was constantly attended by another dog named Rüpel, and in later years his Marke was inseparable from him. Had Wagner left us the projected 'History of my dogs' we should doubtless have found it a very interesting document, as his love for them was very great. This was not a pose. It was not like the attitude of Baudelaire towards cats, to whom he dedicated poems, nor yet like the foolish freaks of fancy which cause an actress to befriend a crocodile. It was rather a joy in their presence and an understanding of their natural sagacity which could only have sprung from a deep-rooted knowledge of their life and habits.

Wagner's splendid appreciation of the immense value of life gives one the key to a good understanding of his nature. There is something broad and full-blooded in his cosmic outlook. Just as in his sympathy with animals he is at one with Schopenhauer, so in his attitude to life he is largely at one with Buddha. His studies in philosophy and religion brought him face to face with the personal expression of the best minds both of East and West. With a great number of the utterances left by the sages of the Orient he was in entire agreement. He relished particularly the sayings of the Persian poet Hafiz. In the course of his excursions among these books of wisdom, and during his researches into the legends and lore so closely

interwoven with them, he found opinions which he had formed previously on his own account. In thus finding his views confirmed by acknowledged leaders of the world's thought, he must have experienced no small pleasure. Whether this be so or not it is quite certain that he held views on the sanctity of life which are not commonly found among those who constitute the cultured life of Europe. In his school days, along with several companions, he paid a visit to a slaughter-house. There he saw an ox killed, and the action produced such a revulsion of feeling that he did not easily forget the incident. Indeed, so greatly did the sight repel him that for some time afterwards he did not eat meat. This episode reminds us of the theory which he expounded later in his life when he declared that the meat-eating man was a slaughterer of animals, and that meat-eating had been largely responsible for man's physical degeneration. To one holding such views the chamois hunter and the sportsman with gun in hand are robbed of all their heroism. Once only did Wagner figure in a hunting party, and this was when he made a visit to an acquaintance named Kittle. In a moment of excitement he fired a shot and witnessed the result of it later in the appearance of a wounded hare. The sight of the creature, full of the eloquence of dumb pain, was never entirely obliterated from his memory. Here was an experience akin to that which we find in his early opera 'Die Feen.' The hero, Arindal, has shot a hind. 'The beast can weep,' he cries, 'a tear-drop glistens in its eye.' To the man who does not think on such subjects seriously, all this seems very squeamish, but Wagner is to be numbered among those whose sensitive natures revolt at cruelty of whatever kind it be. There are men like Tolstoi, Prince Kropotkin and Verestchagin, whose lives have been one cry of anguish at man's inhumanity to man. The conditions which existed in the theatre of their actions called forth a protest from them, for they were single-minded enough to see the barbarism and futility of cruelty and hate. They therefore sought to condemn the Grand Inquisitor and to abolish the Cossack's lash. They saw that man's selfishness and hypocrisy were responsible for many a hideous episode in the world's history, and that men sought to justify those very actions which brought such tribulation in their wake. If the Maiden of Nuremberg be now but the relic of a brutal past, there yet remains much unnecessary pain and suffering in the world. To many, with its claims of progress and goodwill ringing in their ears, it seems as though the world were uttering a lie, for there exist those who, with *Aves* upon their lips, slaughter humanity from throat to buttock. Wagner's large heart caused him to sympathise with the suffering. Wherever there was pain his feelings went forth in a flood of disinterested and generous emotion. He had some hard words for warlike peoples whose success with the sword gave them that smug sense of self-complacency which was so bitterly ridiculed by Nietzsche in his essay on David Strauss.

If further evidence were required of Wagner's attitude towards such questions, one could point to his pamphlet 'Über die Vivisektion,' which dates from 1879. Herein he proclaims himself a thorough-going humanitarian. He denounces vivisection as a false utilitarianism. It is from the animals that man acquires a knowledge of himself and his own place in the universe. So great was Wagner the musician, so momentous was the change which he wrought in the world of opera, that his historical importance as a composer has overshadowed the tremendous activity which he exerted in other directions. If Wagner the philosopher and poet is not to be taken too seriously, there yet remains Wagner the humanitarian, and a study of this aspect of a versatile personality yields



much good fruit. It was the humanity of Wagner which gave us 'Die Meistersinger,' and technically great as that work is in a hundred ways, it is yet infinitely greater in its human impulses. Here his own laughter, 'broad as ten thousand beeves at pasture,' as Meredith has it, is heard in every page of the score, and it is a laughter such as Franz Hals would have delighted to paint—a laughter more kindly to human hearts than the waggish chuckle of the incorrigible Till of Brunswick. The work overflows with the infectious *gemüthlichkeit* of the homely Hans Sachs, and the power of characterization displayed is indeed extraordinary. From Eva, Sachs and Walther of Stolzing, to the delightful thumb-nail sketch of that intensely lovable and mediæval figure, the night-watchman, it is all the work not only of a great artist but of a great man. He gives us pictures of the town in different garb—a church in the morning, a street fight at night, a festival in the coloured fields, and all because this meant so much to him. He paints the obstreperous apprentice with as much care as the sleepy burgher: for to the man interested in life, alleys and taverns have their tales to tell, and petty pedlars who bolt their doors and wear their nightcaps early have a humour and philosophy of their own. And so all those old masters live and breathe again. It was the human Wagner that made this possible, the man whose soul was quick where human interests were at stake. Great was the composer's consciousness of man's responsibility in vital things, and he approached such a subject as vivisection with all the thoroughness and seriousness which only a German can command. This activity exhibits him in yet another rôle, and we seem to see him often as one whose desire it was

'Never to blend our pleasure or our pride  
With sorrow of the meanest thing that feels.'

#### MUSIC IN VILLAGE CHURCHES.

An address having the above as its text was recently given by Mr. C. Lee Williams at the Shire Hall, Gloucester. Mr. Williams took the line, urged by so many, that far too much is attempted by village choirs, and that a choral service on cathedral lines too often leads to failure on their part, and complaint, more or less justified, by the congregation. We presume Mr. Williams would allow the use of simple settings of the Canticles and short and easy anthems, but the fact is there is great difficulty in choosing music which combines simplicity with fitness and good musicianship, though he claims a larger selection than we should have thought existed. We have looked through several hundred examples, and have found so many which are merely a collection of well-worn idioms, wearisome by their familiarity. Most people who sit down to write a service do so with the intention of putting all their strength into elaboration of detail. If we could prevail upon our best writers really to invent a style of service-music in which the vocal part is well within the powers of a country choir, and to add an interesting and varied organ-part, the result would be, with our improved instruments and the progress of the art of organ-playing now so much in evidence, an advance in the cause of church music. We do not say that nothing worthy of its high purpose has yet been written, but that from its very rarity those in charge of village choirs fly at once to music far above their powers. Mr. Williams deplores (and we heartily agree with him) the spectacle of a village choir wrestling with a so-called cathedral service, though, from what we have already said, we cannot think as he does that 'settings of the Canticles and the

Creed are entirely out of place in a village church.' He admits later that, though 'the bulk of the country people . . . would like to join, and are capable of joining, in the services themselves [?], and do not want to have it sung for them in elaborate and impossible settings, they generally understand that the choir, in which some of them very likely take an interest, has an undoubted right to be heard alone if the settings are simple.' It is a subject of which we can never hope to hear a satisfactory solution. That the hymn is the peculiar property of the congregation there can, however, be no question, and our experience agrees with that of Mr. Williams that the stately old hymns of a chorale type, sung slowly in unison in a low key suitable for all voices, are most inspiring. As to the settings of the Kyrie, we agree that the choice too often falls upon those of which simplicity and congregational fitness are not strong features. The response is a humble supplication, and should be within the capacity of all present. Many of our well-known settings are quite unsuitable, even for well-trained choirs. Strict adherence to modal harmony with the simplest melodic treatment is best, while the compass of the treble part should be within easy reach. Mr. Williams rightly deprecated the singing at a high pitch of Tallis's Festival responses. His plea for reverting 'to the simple old inflexions in unison which everyone knows' has some justification, and we presume he alludes to the Ferial setting, where, however, mutilation has done its work, the subject needing revision and the adoption of uniformity.

As to the fear that simple chants, hymns and an anthem will not keep a choir together very long, we can only say that this is, if true, a proof that the choir take a wrong view of their work. The fact must be met, however, and Mr. Williams's plan seems to us a good one. He says, 'Why not hold your weekly practice in the school . . . and devote half the allotted time to a little secular music?' He also adds that the practice of such music, especially if unaccompanied, 'has a most wholesome educational value.' Also that 'it is the incessant pounding away on the organ, harmonium, or pianoforte, that is the ruin of half the choirs in the country.'

There is no doubt that, in the many cases where there is difficulty in obtaining boys, much may be done with young girls' voices, and Mr. Williams gives examples from his own observation where the happiest results have been obtained by these means. He quite rightly points to the extraordinary success obtained by girls' voices in the many musical competitions in this country as strong support of his contention.

In conclusion, the subject is, we think, one of which it is difficult to over-estimate the importance, and such papers as that read by Mr. Williams must prove helpful and encouraging to those whose burden is the onerous and often disheartening work of training village choirs.

#### THE EVOLUTION OF THE ADULT MALE VOICE.

By E. DAVIDSON PALMER.

The evolution of the adult male voice is one of nature's secrets. It seems strange that in this age of exhaustive scientific investigation, when the workings of nature in other directions are so well understood, the process of development by which the boy is enabled to secure a good voice in manhood should remain a mystery and an enigma. Yet it is a fact, and one about which there is little or no dispute. We have most of us noticed at one time or another how capriciously nature seems to act in this matter.

How often do we see the gift of a fine tenor voice thrown away upon a man who not only does not know a note of music but who cannot be got to take the trouble to learn! On the other hand, how seldom do we find that the man of decided musical proclivities is favoured by nature in this way! It does happen occasionally, and then we have the material for a great singer. But in most cases the talent is bestowed upon one man and the voice upon another.

But what is perhaps more remarkable still, is the way in which nature deals with the voice of the boy-singer at and after the changing period. And this is the point on which I wish particularly to dwell. We might reasonably expect to find that an exceptionally fine voice in boyhood would, as a general rule, be the precursor of an exceptionally fine voice in manhood. But we all know that this is not the case. It is a matter of common observation that the boys in our cathedral choirs—boys who have been specially selected from all parts of the country on account of the superior quality of their voices—are not the stock from which our leading men-singers are derived. In the great majority of cases, after the changing period has come and gone, although they often make their mark as musicians, we hear no more of them as singers. The supply of tenors and basses for professional purposes is drawn from quite a different source. With very few exceptions these singers are men who, in boyhood, if they sang at all, sang but very little, and only in a desultory way.

It is sometimes argued that the reason choir-boys do not become singers in after life is that they sing too much in boyhood, and especially that they continue singing until too near the age of puberty—a time when it is generally believed that the singing voice requires complete rest. There is much force in this argument, and it might perhaps be accepted as a fairly satisfactory explanation of the matter, were it not for one curious fact, viz., that while it is perfectly true, as a general rule, that nature obtains the material for her best men-singers from those who have not been singers in boyhood, she occasionally acts in quite the contrary way, and bestows a voice of phenomenal excellence upon a man who has not only sung much in childhood, but has continued to sing right through the changing period. I do not know whether it has ever happened in the case of a bass singer, but there is more than one instance on record in which a fine tenor voice has been obtained in this way. One of our most popular operatic tenors has testified to the fact as exemplified in his own voice, and this is how he describes the development-process: 'My voice never broke; it gradually lowered in pitch from soprano to contralto, and then changed almost imperceptibly into the tenor quality.'

Now what is the real meaning of these puzzling phenomena? Of course it goes without saying, that while nature may appear to be acting in an arbitrary and capricious manner, in reality she is doing nothing of the kind. She is simply doing her best to furnish us with a clue to the secret of her *modus operandi*. And if we would only rid our minds of preconceived notions, and so prepare ourselves to profit by the hints which she from time to time throws out, we should, I think, have little difficulty in finding the clue that is needed. Is it not distinctly discernible in the statement of the tenor singer above referred to? The point to be noted is that the singer in question continued to employ in manhood, as well as during the period of adolescence, the same mode of production as he had used in boyhood. How many choir-boys do this? Probably not one in a hundred; perhaps not one in a thousand. When the changing period arrives they find that, by a mode of production which may have been already employed by some of them for a few

notes at the bottom of their compass, but which to many of them is altogether new, they are enabled to obtain what to them appears to be the true, manly quality of tone; and consequently, with the natural eagerness of youth to rush into manhood as soon as possible, the great majority of them adopt this mode of production forthwith, while that which they had previously employed for either the whole or the greater part of their voice they put aside as being of no further use to them. We know the result. The choir-boy's voice, however good it may have been in his early years, proves as a rule of very little value in after life.

Have we not here a clear case of cause and effect? When at the approach of manhood the original mode of production is changed the consequences are unmistakably harmful; when it is persisted in they are in the highest degree beneficial. It is of course impossible to reconcile this conclusion with the commonly accepted view regarding the adult male voice, but it is nevertheless strikingly confirmed by evidence of another kind. It has already been said that the men who have the best voices are, generally speaking, those who have not been singers in boyhood. If we question these men about their voices, we find that they have no recollection of any breaking period such as the ordinary choir-boy, in common with many other boys, goes through. On the contrary, as far as their memory serves them there was no noticeable change at this critical time. The voice of the boy simply merged gradually and imperceptibly into that of the man; and their impression, often amounting to a decided conviction, is that they are producing it now, and have been ever since the changing period passed away, in precisely the same way as they were doing before that period began.

There is not space to pursue the matter further in the present article, but what I have written will perhaps be sufficient to stimulate inquiry into a subject regarding which investigation is greatly needed.

#### AN ORGAN THAT TOOK OVER TWENTY YEARS TO BUILD.

Deep in the wilds of Worcestershire, ten miles from 'everywhere,' lies the peaceful village of Dormstone, approached by winding lanes through avenues of trees, past picturesque farmhouses with curious old dovecotes. In journeying to one of these farmhouses for a holiday I heard of the home-made organ about to be described.

I was told that a cottager at Flyford-Flavell had built himself an organ, and my curiosity being aroused I arranged to visit the village. I found the 'organ builder' in his garden planting cabbage seed. He is a typical country labourer, his short, thick-set figure being much bent by years of toil. After I had explained my mission, William Simmons—that is his name—asked me into his cottage to see and examine his wonderful organ. I did not know that the organ I was about to see was a pipe-organ, so imagine my surprise when I saw a great collection of pipes reaching to the ceiling of the cottage!

'However did you make this?' I asked. 'With a shut-knife, old razor, an' a saw,' was the justly proud reply. 'I suppose you were a long time making it?' I queried. 'Yes,' replied the old man, 'above twenty years. I had to do it at odd times after my day's work.'

The case of the organ is 7 feet high by 5 feet 6 inches wide, and is made of oak and deal. It is stained and varnished. The 'fretwork' front—I say 'fretwork' because the laths are full of small round holes (these



holes were marked out by drawing a pencil around a halfpenny—is made in small sections, and can be removed when a greater volume of sound is required.

The organ has one manual, the compass of which is about four and a quarter octaves (C to E). The keys are made of polished boxwood. There are 309 square wood pipes which provide five different qualities of tone. Five stops are placed at the left side of the organ. Commencing from the lowest there is the Open Diapason. Next comes the Stopped Diapason. The first nine semitones of the bottom octave run on the same pipes as the Open Diapason, so that forty-four pipes are given to this stop instead of fifty-three. Next comes the Principal. These are stopped pipes throughout.

The next stop was a great surprise. It is a 'combination of the 15th and 16th.' The 16th gives an octave above the 15th. The pipes of the 15th are stopped, whilst those of the 16th are open. The fifth stop is the Flute, and when one remembers that all the pipes are made of wood and in tune, one cannot possibly imagine the vast amount of patience exercised by Mr. Simmons in getting this degree of perfection.

On the right-hand side of the keyboard is a shaft for blowing. The 'blowing' part consists of double bellows, square feeding-box, and bellows-escape. A lead weight attached to a cord shows when the bellows are full or empty. This weight, together with candelabras made out of old brass candlesticks, are the only visible signs of metal. The music-desk is not a fixture, but can be used as a table-stand. I learned that the old man had been a member of the 'Village carol singers' and played the double-bass, so probably the desk was made to answer both purposes. An old table-drawer, in which there is a pile of manuscript written by Mr. Simmons from time to time, fills the space between the pipes and the keyboard.

After my examination of the organ, the clever old man turned to me and said: 'I knows yer plays, and I should loike to 'ear yer get some music out of 'im.' I explained that the violin was my instrument and that the organ was secondary; but the 'organ-builder' insisted upon my playing 'something.' I sat upon the stool, and immediately Mrs. Simmons was called to 'blow,' the old man remarking: 'This is one of the "we" uns. Yer 'as to say "we" when yer talk o' playing this 'ere organ.' I had been improvising upon the instrument for a few minutes when the old man, who was standing in the doorway of the cottage, shouted: 'Master Phillips, let's 'ave summat big.' I at once commenced playing a prelude and fugue of Bach's, at the conclusion of which Mr. Simmons came to the stool, placed his hand upon my shoulder, and with his eyes sparkling with pride, said: 'Master Phillips, ye've got a lot o' music out on 'im, but ther's sich a lot left in 'im yer.'

I then turned my attention to the maker of this wonderful instrument, and from questions put I found that William Simmons was born sixty-five years ago at Stoulton, a small parish four miles north-west of Pershore. He had little or no education, and commenced work on a farm at the age of seven, earning three-halfpence a day. Four years later he started as a 'roadman,' and worked under the Worcester Turnpike Trust until it was abolished. He afterwards worked for the Upton Snodsbury Highway Board until that also was abolished. He is now working for the Pershore Rural District Council, and with a knowing wink the old man added, 'An' I 'ope to work for 'em until they be abolished.' He persevered with music 'on his own account,' and held several posts as organist. He was organist at the Parish Church, White Ladies, Aston, for four years; Himbleton Parish Church for four years; Parish Church, Flyford-

Flavell, for two years; and Upton Snodsbury Parish Church for sixteen years. During this sixteen years Mr. Simmons only missed three services, and those through illness. The church is three miles from his cottage, and after walking to and from the church twice a week, the organist received the handsome sum of £6 per year.

Mr. Simmons has not only succeeded in playing and building an organ, but he is the composer of not a few chants and hymn-tunes. Forty-three years ago he married Sarah Ann Houghton, at Peopleton, and has had eleven children—six daughters and five sons. Nine of these are still living.

'Plum Tree Cottage,' the home of Mr. and Mrs. Simmons, is in the parish of Flyford-Flavell, nine miles east of Worcester. It is called 'Plum Tree Cottage' for the remarkable fact that a prolific plum tree has its root inside the building, its branches protruding through the walls of the dwelling-place. The 'organ builder' and his wife have lived in this cottage for thirty-seven years.

At my request the old man seated himself at the organ, and with the assistance of Mrs. Simmons sang and played 'How beautiful upon the mountains.' I was very much surprised at the quality of tone of the organ. It is mellow, full, and of considerable volume. In fact the whole piece of work is so clever that I took my farewell of the genius with one haunting thought: 'What would this man have achieved with the advantages of a thorough musical education, combined with a thorough training in the art of organ building?'

BEN PHILLIPS.

## WELSH MUSIC FROM AN ENGLISH POINT OF VIEW.

BY FRANK KIDSON.

It is particularly unfortunate that Welsh musical history has, from 1742, for a century or more onward, been in the hands of editors unqualified by reason of a mistaken patriotism and by lack of knowledge for so important a function. Their accounts of the national music of Wales have, equally unfortunately, been accepted and repeated, as well as faultily enhanced, by many subsequent writers equally unfitted for the task. The native of the Principality who has grown up in this, is therefore naturally inclined to resent, as an attack upon 'gallant little Wales,' any attempt to set things right. The antiquary, musical or otherwise, who allows patriotism to interfere with his just balance of facts, is a harmful and pernicious person.

It is refreshing to see that such men as Dr. Lloyd Williams and Mr. Emlyn Evans have taken a saner view of Welsh national music than others. They have accepted the fact that an abnormal antiquity cannot be assigned to all existing Welsh airs, and, with others, they have made an attempt, by the formation of the Welsh Folk-song Society, to gather together really Welsh music.

It is only from those who are prepared to seek out facts and to draw logical conclusions, without reference to national bias, that we can hope for anything like a satisfactory account of a particular nation's music.

Since 1784 and 1794, when Edward Jones wrote largely of Welsh musical matters, the technique of historical research has changed. We no longer work in the unscientific methods of a century ago. We seek light from a wider circle of facts.

It was William Chappell, who, in an obscure footnote of small type ('Popular Music,' old edition, p. 64), drew brief attention to the errors of Welsh editors; although in a like manner certain myths



regarding the antiquity of Welsh music were exposed, and exploded, in a Welsh historical journal published in 1863-64, 'Cerdor Cymreig.' Yet this was in the Welsh language, and it had not the slightest effect in checking the absurd conclusions of Welsh editors. In fact, it was not until the publication of a paper read by Dr. Lloyd Williams, in January, 1908, that anything like a sane view was publicly expressed on the subject in the English language.

In the *Musical Times* for November, 1910, Mr. Emlyn Evans offered some criticism on the article 'Welsh Music' in the new 'Grove.' He very properly says that priority of publication does not necessarily carry with it proof of nationality.

The new article in 'Grove' does not follow such line of argument, but it points out, with great reason, that the Welsh editors were either entirely ignorant or did wilfully shut their ears to obvious facts. For example, it is pretty obvious that such Welsh tunes which have been noted traditionally, bearing corrupted titles of the originals published a century or so before in the ordinary course as English, are merely oral remembrances of these originals. There are a great many examples of this class. There is Richard Roberts's 'King's joy,' printed in 1829 as 'never before published,' which turns out to be the cavalier song, 'When the King shall enjoy his own again,' 1652.

There is 'The monks' march,' printed by Jones in 1784, with the remark that this was 'probably' the tune of the Monks of Bangor, when they marched to Chester in 603. This 'probability' became a certainty with later editors, and it was boldly called 'The monks of Bangor's march.' George Thomson even got Sir Walter Scott to write a poem for the air dealing with the massacre of the unfortunate monks. And so the romantic feeling grew. A reference to Playford's 'Dancing Master,' vol. ii., 1719, reveals the same tune printed by Jones, both the slow and the quick parts, practically note for note, under the title, 'Monk's march with the wanders.' That this refers to General Monk, created Duke of Albemarle, is proved by the tune appearing at the end of the 1665 edition of the 'Dancing Master' as 'The L. Monk's march.' In this copy the quick part is not present, which is sufficient to show that Jones's source was the later version of it. To show how little change has been made, the 1665 copy and the first part of Jones's, 1784, may be given:

#### THE L. MONK'S MARCH.

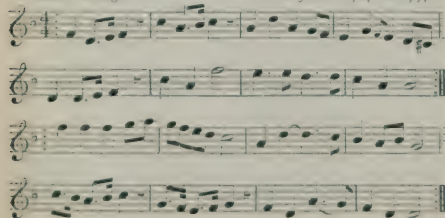
From 'The Dancing Master,' 1665.



#### THE MONK'S MARCH.

Ymdaith Mwng.

From Jones's 1784 and 1794.



A quick movement follows this, which also occurs following the same tune in the 'Dancing Master,' 1719.

Another Welsh claim is for the air 'The First of August,' which originally came into notice about the beginning of the 18th century by reason of a party of Swedish tumblers or dancers using it. It then appeared as 'The New Swedish Dance,' and after a varied career took the title 'The First of August' or 'The Glorious First of August,' from a song in praise of the Hanoverian succession. Details of all this will be found in an article by myself in the *Musical Times* of September, 1895. Without any mention of its previous English and Scottish associations, Jones, in 1802, speaks of it in connection with the payment of Welsh tithes, and a note about the observance of Llammas day, to account for its title translated into Welsh. And so we may go on, merely taking those tunes that have corrupted English titles.

Even so late as 1896 there is an example in Mr. Benner's collection of traditional Welsh airs. We find the mysterious title (with a Welsh equivalent), 'Barley shot.' On turning to this air we discover that it is the old Scottish song tune 'O gin' I were fairly shut of her,' which in most early collections of dance music is abbreviated into 'Fairly shut' or 'Fairly shut of her' (see Walsh's 'Caledonian Country Dances,' c. 1750, and elsewhere). This is something on a par with the old tune called 'Paddy's resource,' being turned into 'Paddy's racehorse,' though this is not a Welsh editor's slip.

There is another point to note as an example of criminal editorship. In Bremner's 'Harpsichord and Spinnet Miscellany,' published at Edinburgh (as a contemporary advertisement proves) in 1761, there is a lesson named 'Cibel,' and a Cibel is, of course, an obsolete dance measure. Jones, in 1784 and again in 1794, boldly takes it from Bremner, bass and treble, and even the turns over certain notes, and transfers it bodily to his 'Relicks of the Welsh Bards,' calling it 'Sibyl,' without a word of comment at his appropriation. The change from 'Cibel' to 'Sibyl' adds a mystic flavour which the mere name of a dance measure would not give.

It is a thankless and a wearisome office to wade through Welsh collections and find so many examples of senseless and needless appropriations. For, be it remembered, Wales can honestly boast of a wealth of national music peculiarly its own, and it is unfortunate that until the establishment of the Welsh Folk-Song Society no serious attempt was made to rescue its fast disappearing remains. It is also an unfortunate thing that editor after editor has been content—in an age when, in other matters, such myths are swept aside—blindly to repeat the wild statements made by the earlier writers. These editors did not seek for such fresh material as already existed in the old country dance books, an indication of which I pointed to in the 'Welsh Folk-Song Journal.'

Mr. Emlyn Evans speaks of the 'characteristics' of Welsh music. What characteristics can we fix upon when so much of the so-called Welsh music is of doubtful origin? I think it may be honestly stated that most, if not all of the tunes mentioned in the new 'Grove' as being doubtful, have few characteristics of the traditional music recently noted from the peasantry, or the many undoubted Welsh melodies in Blind Parry's, Jones's, and some other collections. Then it must be realised that any tune which passes into another country, and remains there merely by tradition, soon gets the national flavour of the music of its resting-place imparted to it.

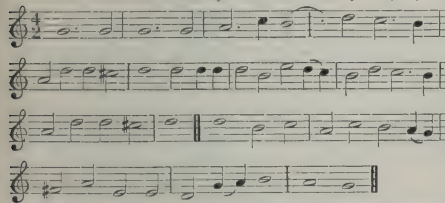
For example, there is the old tune fitted to the ballad 'Queen Dido,' which commences, 'When Troy town for ten years' war.' The tune is generally

assigned as the composition of Dr. John Wilson, as it first appears among his compositions in his 'Cheerful Ayres,' printed at Oxford in 1660, and Playford continues this assignment when he reprints it in his 'Musical Companion,' 1672. Blind Parry prints a copy of 'Queen Dido' as 'Brenhines Dido,' in 1781, and it will be noticed that the second part of the air has got engrafted on to it a decided Welsh flavour. The fine, marked character of the original melody, purely English in style, has given place to another type. There are other instances which might be cited of a like change, due no doubt to a traditional life in Wales, and transference from the voice to general performance on the harp. This may therefore stand against a fixed argument as to 'National characteristics.'

A BALLAD.

DR. WILSON.

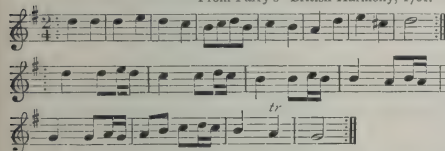
From Playford's 'Musical Companion,' 1672.



The time notation is faulty, but the example is copied as given by Playford.

## BREHNINES DIDO. (QUEEN DIDO.)

From Parry's 'British Harmony,' 1781.



Mr. Emlyn Evans speaks of the 'Bells of Aberdovey,' and expresses surprise that in the article in the new 'Grove' it should be assigned to Charles Dibdin. He regards the facts that Dibdin put the air forth in 1785 as his own composition, and that it was never inserted in any Welsh collection before 1844, or earlier Welsh claim made for it, as 'negative inferences.' I answer, if a man retains an article for fifty-nine years which he asserts is his own, without a shadow of a claim being made for it, in the interval, the inference is pretty positive on his side. He further queries why it has not been included side by side with songs undoubtedly by Dibdin. If Mr. Evans will examine every moderately complete edition of Dibdin's songs, from that one in five volumes dated 1799 to Davidson's edition issued in 1842, he will find the song side by side with the rest of Dibdin's. But it may be asked, on the other hand, If the air be Welsh, why was it not included in any Welsh collection prior to 1844? Between 1785, when Dibdin first issued it as his own composition, and Miss Williams's collection of 1844, a great number of Welsh collections had been issued—Jones (1794-1802), &c., and several by John Parry and others—men all eager to publish Welsh airs, and 'The bells of Aberdovey' is a delightful one, and yet Welsh editors avoided it.

Whatever inferences may be drawn, negative or positive, the proveable facts are these. In 1785 Dibdin produced an opera at Drury Lane called 'Liberty Hall.' In this opera he introduced a comic character, being a Welshman who speaks a mixture of Welsh and English. This is quite an old 'wheeze'; Shakespeare did it, D'Urfey did it, and a hundred others.

He makes the Welshman sing a song in broken English, interlarded with Welsh words (these, no doubt, obtained from a Welsh friend) relating to the Bells of Aberdovey. The song with music was published in oblong folio by John Preston, in 1785 or 1786, and the title-page, to distinguish the opera from those made up of odds and ends, expressly states that the whole composition is by Mr. Dibdin, thus—'Liberty Hall: or The test of goodfellowship,' a comic opera as performed with universal applause at the Theatre Royal, Drury Lane, being entirely an original composition by Mr. Dibdin.

In 1844, Miss Williams, who had been collecting songs in South Wales, published a version of the air with the sole remark, 'The origin of this air is unknown.' Whether she knew that the air had long been recognized as Dibdin's, or how she obtained it, she does not say, although in regard to her other airs she gives more explicit notes as to where she noted them down.

These are definite facts: the inferences may be made at will. My inference is that Miss Williams's notation is a traditional version, evolved from Dibdin, which she had heard somewhere. As to its Welsh character, Dibdin was sufficiently an artist to make this song sung by his Welshman sufficiently Welsh-like to be in keeping. Did not Hook adopt a Scottish style when he composed 'Within a mile of Edinburgh town'? Does not every composer, when it is desirable, follow a like course?

It is in no sense with a wish to degrade Welsh music that I have penned this, and the article in 'Grove,' but with an earnest desire that some effort should be made to clear the lumber and extraneous matter from the subject. The false conclusions I have spoken of here, and in 'Grove,' are obscurities which cloud, and prevent true light being thrown upon it. It is surely time that Wales should make an authoritative collection of its own melodies, stating their source, and, before admitting doubtful airs, examine the evidence for and against in a dispassionate manner, and without a national bias towards the many which have accidentally become sojourners in the country.

## THE PSYCHOLOGY OF BERLIOZ.

BY GERALD CUMBERLAND.

Though more than a century has passed since Berlioz was born, it is doubtful if he is more generally understood to-day than he was three decades ago. His music has never enjoyed real popularity in this country, and though his 'Damnation of Faust' has been given up and down the kingdom times without number, yet any success it has enjoyed and any sporadic enthusiasm it may have elicited, have been due, not to real understanding of the composer's aims, but rather to an appreciation of a few isolated numbers of that extraordinary work. And, truly, Berlioz offers so many peculiar features of mental and moral equipment that he must always remain something of a problem to those who are unwilling to devote their time and patience to the study of his work and character.

Berlioz is most readily comprehended in his prose works. The 'Mémoires' gives us the inner man stripped of everything save his incessant poses; but, as attitudinising was as natural to him as unaffected simplicity is to a dumb animal, no one can possibly be deceived by his posturings. He did not attitudinise for the delectation of *les autres*, but solely for his own enjoyment. He saw himself as he saw everything that touched either his imagination or his emotions, and in his own eyes he was a figure of colossal proportions.



All the mental and moral qualities and defects that make his 'Lettres Intimes,' his 'Mémoires' and his 'A travers Chants' so irresistibly fascinating are to be found in his compositions: to understand the former is to grasp the meaning and the full significance of the latter.

It is one of the peculiar and altogether charming traits of humanity that the habitual boaster, given to exaggeration as he always is, soon comes to believe in his own inventions: when he has said a thing three times, it is true. It was so with Berlioz. No one will ever be able to separate the true from the false in his 'Mémoires'; the whole work is, in fact, a romance, and the romance consists in heightening commonplace circumstance out of all recognition by suffusing it with volcanic emotion, and by presenting it in the glamour of lime-light. But lime-light never deceives, and neither does Berlioz; for, though we cannot know precisely when he is romancing, yet we are instinctively put on our guard by the intense tones of his voice, and we end by discounting every adventure he chooses to relate.

His 'Mémoires' begins quietly enough, but when we have turned over a few pages we begin to detect the workings of the artist-mind. Almost imperceptibly the narrative strengthens and becomes hot; suddenly, it reaches boiling point, and we come to *l'affaire Smithson*. 'I have now come to the grand drama of my life.' That is how Chapter 18 opens, and very soon we realise that we are intended to view the whole business as a primeval spectacle. Men fall in love every day, but not *à la Berlioz*: he is apart, remote, august. He sees Miss Smithson act Shakespeare at the Odéon, and he declares, hand on heart, that it 'would take a great physiologist adequately to describe the nervous state' into which he was thrown. That is the authentic Berlioz. Later on, he goes to a rehearsal of 'Romeo and Juliet,' and, entering the theatre at the moment when Romeo carries Juliet off the stage in his arms, gives 'a loud cry' and rushes out of the theatre, 'wildly wringing my hands. Juliet had seen and heard me. . . . I had frightened her, and she asked the men who were with her to watch me, *as she did not like the look of my eyes*.' The italics, of course, belong to Berlioz: he could not resist them. When, on the succeeding page, Miss Smithson leaves Paris, we are told that 'no words can describe what I suffered; even Shakespeare has never painted the horrible gnawing at the heart, the sense of utter desolation, the worthlessness of life, the torture of one's throbbing pulses,' &c., &c. This is in the grand manner: it is the manner of Berlioz. When we remember that at this time the musician had never exchanged a single word with his beloved, that she was not even aware of his existence, that he made no attempt to be introduced to her, and that this intense account of his feelings was written nearly twenty years after the events he describes, one doubts the veracity of the man whilst applauding the superb art of the writer.

But one love was not enough for Berlioz. With his thoughts still 'veiled in crape' (it was in the height of the Byronic fever), he fell in love with an anonymous lady, a teacher of the pianoforte, and for reasons unknown (if they ever existed) he executed a superb piece of tragedy-comedy. He was in Rome and, not receiving certain expected letters, he began to be assailed by tormenting doubts concerning the anonymous lady. Nothing less than a return to Paris (which he had only just left) could confirm or put an end to his suspicions, and on the way there he received, at Florence, a certain mysterious letter. 'I was beside myself with passion, and shed tears from sheer rage; but I made up my mind on the spot what to do. My duty was clear. I must at once proceed to Paris, and kill two guilty women and

an innocent man; and then commit suicide. It will be noticed that Berlioz maintains the Byronic ideal, though with slight variations: Byron lived on soda-water and biscuits when engrossed with love, and Berlioz solemnly assures us that 'I had taken nothing but a little limejuice since we started, and my companion began to regard me as scarcely human.' Space forbids further details, but Berlioz spares us nothing. Not even the disguises bought at a milliner's, and tried on to ensure a perfect fit. Nor the storm that overtook him at sea. Nor the picturesque description of himself 'as a devil doomed to wander on the earth with a piece of the true cross in his possession. . . . But there was no murder, and there was no suicide.

The 'Mémoires' and the 'Lettres Intimes' are full of this melodrama; never before, we are assured, was there such a terrible fellow in the wide world. It is well done; indeed, Mrs. Radcliffe herself could not have bettered it; but, after all, it is not true. We know it is not true, because often when we can check Berlioz's narrative by documentary evidence, we can prove that his instinct for truth was swamped by his love for the grotesque. And that, I submit, is both the strength and the weakness of Berlioz as musician and writer. Form, melody, orchestration, harmony—all suffered occasional distortion by this itch for the unusual. Mere size intrigued him beyond all powers of resistance. He flirted with grandeur and succumbed to grandiloquence. And he was often incapable of sustained reasoning, resorting to dogmatic assertion when at a loss for argument. Writing of the custom of 'adapting' master-pieces for public consumption, he chastises Castilblaze, Fétis, Kreutzer and Habeneck, justifying himself, not by reasoning, but by: 'No, no, no; a thousand times, no. . . . No, no, no; a hundred thousand times, no.' In such a manner do the emotional argue, and Berlioz was often the victim of his emotions and of his imagination. The former were never curbed; the latter enjoyed no discipline. And just as his emotions led him into frantic actions, and just as his imagination led him to believe that he had committed other frantic actions that could not truly be charged to his discredit, so in his music he was led to ignore his artistic conscience and inflate beyond recognition noble and original ideas.

And yet, when all is written, Berlioz escaped from himself a hundred times, and his *alter ego*, snatching weeks of mental and emotional calmness, gave to the world the incomparable beauty that we find in such perfect work as 'La Captive,' 'Le Cinq Mai,' the 'Requiem,' and 'Roméo et Juliette.'

## Church and Organ Music.

### THE ORGAN OF THE TEMPLE CHURCH.

The reconstruction of such an organ as this, with its historical associations, and in view of its supervision in former years by Dr. Hopkins, the great authority of his time, must be a matter of more than passing interest to the organ world of to-day. During its life of more than two hundred years, it has passed through the hands of seven builders, from the original work of Father Smith, in 1684, to that which has just been completed by Mr. Rothwell.

As it stands now, its chief characteristic may be said to lie in the softer-toned stops (as in the Choir organ), though modern methods have been by no means neglected, excellent examples of harmonic reeds being included in the scheme. Dr. Walford Davies, the gifted organist of the church, under whose



direction the work has been carried out, has decided upon a new means of stop control, consisting of tablets conveniently placed in a position parallel with the keys of each manual, a feature being the inclusion of the Pedal organ stops in the case of each manual.

Dr. Davies has, on the Thursdays of last month, given a series of organ recitals before a numerous audience, when his programmes have shown off the varied capabilities of tone and mechanism to full advantage. We give the specification of the organ :

## GREAT ORGAN.

	Feet.		Feet.
1. Double open diapason ..	16	9. Principal ..	4
2. Stopped diapason ..	8	10. Twelfth ..	2½
3. Wald flute ..	8	11. Fifteenth ..	2
4. Open diapason I. (small) ..	8	12. Mixture (3 ranks).	2
5. Do. II. ..	8	13. Double trumpet ..	16
6. Do. III. (large) ..	8	14. Horn ..	8
7. Nason ..	4	15. Trumpet ..	8
8. Harmonic flute ..	4	16. Clarion ..	4

## SWELL ORGAN.

1. Bourdon ..	16	10. Fifteenth ..	2
2. Rohr gedact ..	8	11. Mixture (3 ranks).	2
3. Salicional ..	8	12. Contra fagotto ..	16
4. Open diapason I. ..	8	13. Oboe ..	8
5. Do. II. ..	8	14. Horn ..	8
6. Gamba ..	8	15. Cornopean ..	8
7. Vox coelestis ..	8	16. Clarinet ..	8
8. Rohr flute ..	4	17. Clarion ..	4
9. Principal ..	4		

## CHOIR ORGAN (in a separate swell box).

1. Lieblich bourdon ..	16	7. Open diapason ..	8
2. Echo dulciana ..	8	8. Lieblich flöte ..	4
3. Dulciana ..	4	9. Gemshorn ..	4
4. Lieblich gedact ..	8	10. Piccolo ..	2
5. Flauto traverso ..	8	11. Orchestral oboe ..	8
6. Spitz flöte ..	8	12. Corno di bassetto ..	8

## SOLO ORGAN.

1. Harmonic flute ..	8	3. Orchestral trumpet ..	8
2. Do. ..	4	4. Orchestral tuba ..	8

## PEDAL ORGAN.

1. Sub-bass ..	32	7. Bass flute ..	8
2. Stopped bass ..	16	8. Violoncello ..	8
3. Violone ..	16	9. Principal ..	8
4. Open diapason ..	16	10. Contra oboe ..	16
5. Open bass ..	16	11. Trombone ..	16
6. Major bass ..	16		

A contemporary has been devoting space to the question as to which is the 'best choir' in London. The letters which have so far been published are naturally the result of varied and, in some cases, conflicting opinion; but no one seems yet to have considered the circumstances which must govern the results of those responsible for the training of the choirs mentioned. There are many conditions necessary if the labours of the choirs and their teachers are to be rewarded with success. In the first place the authorities of any cathedral or church should give the choirmaster a free hand, for, after all, he is their paid specialist, and should be trusted, if he be competent, to do his work conscientiously. He, too, should surely know how to choose suitable music for the varying seasons of the Church's year, and within the capacity of his choir. The needs of the congregation, and their ability to comprehend what they hear, should be considered also. Then the acoustical nature of the building bears a most important part in the effect of choral work, far greater indeed than is usually believed. It has been said that if an umbrella be dropped in St. Paul's Cathedral it will make music! The acoustical effect of the building will at all events rob the sound of much of its ugliness, and though we of course place the St. Paul's choir in the very front rank, we believe some at least of its beautiful effect to be due to the building, fine as the singing would be anywhere. The actual appearance and dimensions of the church must be also allowed for. Consider the impression caused by the glorious arches and roof of Westminster Abbey, the dome of St. Paul's, or the graceful beauty of the Temple Church! Then think of the 'square room' which too often does duty as a House of God! Surely these influences must tell not only upon the singers themselves, but also upon those who listen and worship. We know of more than one building which would damp the ardour, and the singing too, of those who make music within them.

We think, then, that to attempt to classify our London choirs, and indeed choirs generally, is a most difficult and perhaps impossible task, and we are not quite sure that it is right or wise to do so. The only possible result is the production of an unpleasant atmosphere and an unhealthy rivalry. The aim of all engaged in the work of church music should surely be to do the very best that is possible with the materials at hand. The reward will be far greater in the knowledge of good work done well than could ever be gained by fugitive opinion, too often valueless, and generally he result of insufficient knowledge and a careless review of the circumstances.

We have received an interesting book on the new organ in Manchester Cathedral, compiled by Mr. Sydney H. Nicholson, the Cathedral organist. A survey of the organs erected in the Cathedral during a period of nearly 300 years culminates in a complete description of the present splendid example of Messrs. Hill & Son's work. There are five manuals and a large pedal organ, an interesting feature being the 'screen organ,' which is in reality a second Great organ of smaller proportions than the principal Great. Another point which strikes us is that the Choir organ contains a 'family' of Dulcianans in 16, 8, 4 and 2 feet pitch, together with a Dulciana mixture. There are two Tubas, one on the screen organ (which can be played from the Choir organ keys), and one on the Solo organ. The voicing is, however, different in each case. Altogether the specification is a very fine one, and should be interesting to 'organics.' Photographs of the nave of the Cathedral, the organ console, and the Father Smith organ are reproduced, while a list of the organists of the Cathedral and the music given at the re-opening of the organ complete an excellently written brochure. The publishers are Messrs. Sherratt & Hughes, 34, Cross Street, Manchester.

The organ in Ely Cathedral has recently advanced towards completion by the addition of the solo organ, there now only remaining to be added the pedal 32 feet reed and the swell horn. A series of recitals has been arranged for Tuesdays, January 24, February 7, 14, 21. The opening recital was given by Dr. W. G. Alcock, who will be followed on the remaining dates by Mr. Sydney Nicholson, Mr. Henry G. Ley, and Dr. A. W. Wilson respectively. Messrs. Harrison's splendid instrument is entirely worthy of the glorious Cathedral in which it stands, and the recitals should attract many from far and near.

Dr. Peace, who is the Liverpool city organist, was entertained by the Liverpool and District Organists' and Choirmasters' Association at their annual conversazione on January 9 at Pembroke Chapel. The chairman (Mr. R. Francis Lloyd) thanked Dr. Peace for his recognition of their young organization, and praised his skill as an organist, so often displayed at recitals in St. George's Hall and at the church choir festivals. Dr. Peace, in thanking the chairman, said he thought that the Association had a very useful career before it. He believed their meetings would do much to break down the barriers which separated the organists of various denominations, and to secure more cordial relations between organists in general. He urged all the members present who held the dual position of organist and choirmaster to seek to become proficient in both capacities. He thought the monthly discussions and lectures on subjects of interest to both organists and choirmasters would be productive of much good toward this end. The secretary (Mr. Wm. Humphreys) gave a brief account of the formation and the work of the Association. The musical programme included solos by Miss Amy Horrocks, Miss Flossie Caley, Mr. Lloyd Moore and Mr. J. A. Hebson, and an improvisation by the guest of the evening.

The Town Hall, Auckland, New Zealand, is to possess an organ of which the Dominion will have reason to be proud. The work is in the hands of Messrs. Norman & Beard, who are building the instrument from the design of Mr. E. H. Lemare. We regret having to postpone a full account until our next issue.

The Positive Organ Company, Ltd., have recently built an organ for St. Anne's Church, Custom House, London, which was opened on November 27 by Mr. Sewell (organist of Westminster Roman Catholic Cathedral). The specification is as follows:

GREAT ORGAN.			
	Feet.		Feet.
11th Ch. Bourdon .. ..	16	Dulciana .. ..	8
Open diapason .. ..	8	Principal .. ..	4
Stopped diapason .. ..	8		
PEDAL ORGAN.			
Contra bass .. ..	16	Sub bass .. ..	16
SWELL ORGAN.			
Geigen .. ..	8	Gemshorn .. ..	4
Salicional .. ..	8	Tremulant .. ..	4
Hohl flute .. ..	8		
COUPLERS.			
Swell to great.	Swell to pedal.	Great to pedal.	

Is it really true that Westminster Abbey has a new organist? We are, at any rate, informed by a correspondent that Sir Henry Bridge and the Abbey organ are known to musicians the world over! We have heard Sir Frederick Bridge spoken of by Americans as Sir Bridge, but the new name strikes us as being an improvement on the latter at least.

#### SPECIAL SERVICES.

On January 1, selections from Gounod's sacred trilogy, 'The Redemption,' were given at St. Nicholas Cole Abbey, the solos being sung by Miss Ada Tunks, Miss Esther Franklin, Mr. Herbert Lyon and Mr. Charlton Hutchinson. Mr. Herbert Hodge presided at the organ.

In addition to the special 'Wesley' Sunday observed at St. Bees Priory Church on August 14, the whole of Dr. S. S. Wesley's organ works have been played during the past year on the fine instrument by Father Willis, either as recital pieces or voluntaries—viz., the Psalm-tune studies, fifteen and other compositions of the larger order.

On December 15, Spohr's 'Last Judgment' was sung by the choir of St. Matthew's Church, Upper Clapton. The solo parts were sung by Master N. Campton, Messrs. Winn, McAuslane and High. The organist and choir-master, Mr. W. G. Low, presided at the organ.

On December 18, at the Upper Tooting Wesleyan Church, selections from Handel's 'Messiah' were given. The soloists were Miss Florence Richardson, Madame Beatrice Goddard, Mr. Fuller Clarke, and Mr. Sidney Clarke. Miss Winifred Balding presided at the pianoforte, and Mr. Allan H. Brown at the organ.

Mauder's 'Bethlehem' was performed at Chigwell Church, on December 18, by a choir of over one hundred voices, under the direction of Mr. Henry Riding. Mr. E. Cuthbert Nunn, who compiled the libretto of the work, was the organist.

Mr. John E. West's cantata, 'The story of Bethlehem,' was performed at Wanstead Parish Church on Christmas Day under the direction of Mr. G. Vincent Evans at the organ. The cantata was preceded by the Magnificat and Nunc dimittis, sung to a setting by Mr. Evans.

An orchestral service was held at Brixton Church on January 1, under the direction of Mr. Douglas Redman, assisted at the organ by Mr. Welton Hickin. Mendelssohn's 'Scotch' Symphony was performed, and sacred songs were sung by Miss Florence Riden between the movements.

The first public conference of the Free Church Musicians' Union for the present year was held in the Downs Baptist Church, Clapton, on Tuesday, January 10. Mr. Horace Holmes presided, and addresses were given by the new president, Dr. Thomas Keighley, the Mayor of Hackney, W. Fenton Jones, Esq., and the general secretary Mr. H. F. Nicholls. Musical selections were rendered under the conduct of Mr. W. C. Webb. There was a large attendance.

#### ORGAN RECITALS.

- Mr. T. Tertius Noble, York Minster—'Clock' Fantasia, Mozart.
- Mr. Ernest H. Smith, St. Bede's Parish Church, Liverpool—Fugue on a trumpet fanfare, *Best*.
- Mr. G. T. Pattman, St. Mary's Cathedral, Glasgow—Sonata No. 2, *Rheinberger*.
- Mr. Alfred R. Stock, Chelsea Congregational Church—Fanfare, *Lenmens*.
- Mr. Paul Rochard, St. Saviour's, Everton—Sonata No. 1, *Guilmant*.
- Mr. T. Westlake Morgan, St. Katharine Cree Church, E.C.—March in F, *Guilmant*.
- Mr. F. G. M. Ogbourne, St. Andrew's Church, Holborn—Andante in A flat, *W. S. Hoyte*.
- Mr. Richard Tattersall, Toronto Conservatory of Music—Sonata in C minor, *Julius Reubke*.
- Mr. William Lester, Henry M. Simmons Memorial Church—Toccata, *Max Reger*.
- Dr. William Prendergast, Winchester Cathedral—Grand Chœur, *Capocci*.
- Mr. Wilfred Arlom, Royalty Church, Sunderland—Suite Gothique, *Boëllmann*.
- Mr. Albert Oston, St. Mary's Parish Church, Liverpool—March for a Church Festival, *W. T. Best*.
- Mr. W. B. Steers, Upper Chapel, Norfolk Street, Sheffield—Cantilène Pastorale, *Guilmant*.
- Mr. Frank H. Mather, St. Bartholomew's Church, Brooklyn, N.Y.—Sonata No. 4, *Rheinberger*.
- Mr. George Austin, All Saints' Church, Halifax, N.S.—Sonata in D minor, *J. F. Bridge*.
- Mr. James Tomlinson, Public Hall, Preston—Offertoire on French Melodies of the Nativity, *Wély*.
- Mr. J. Frank Proudman, Town Hall, Durban (on the occasion of the Municipal Welcome to H.R.H. The Duke of Connaught)—Imperial March, *Elgar*.
- Dr. Orlando Mansfield, Belgrave Church, Torquay—Second Offertoire on Christmas Carols, *Guilmant*.
- Mr. Herbert Hodge, St. Nicholas Cole Abbey—Concertsatz in E flat minor (Op. 141), *Merkel*.
- Mr. W. Brennan Smith, Parish Church, Shifnal—Finale (Sonata da Camera), *Peace*.
- Mr. Edwin Trusler, St. Clement's Church, Bournemouth—Pastorale in D minor, *Durand*.
- Mr. Owen Jarrott, Parish Church, Honiton—Concerto No. 2, *Handel*.
- Mrs. James, Sardis Chapel, Wannarlwydd—Overture in E minor, *Morandi*.
- Mr. H. Douglas, Matlock Congregational Church—Pæan, *Basil Harwood*.
- Dr. G. H. Smith, Sculcoates Parish Church—Caprice, *Guilmant*.
- Mr. H. London Pope, St. Laurence Jewry, E.C.—Chaconne and fugue trilogy—*Sigfrid Karg-Elert*.
- Mr. Purcell J. Mansfield, Park Parish Church, Glasgow—Marcia Religiosa, *Perelli*.
- Mr. George H. Rees, Crown Court Scottish National Church, London—Sonata No. 1, *Mendelssohn*.
- Mr. Allan H. Brown, Wesley Church, Leigh-on-Sea—Overture in C, *Hollins*.
- Mr. Percy E. Medley, Commemoration Church, Grahams-town, S.A.—Minuet and Trio, *W. S. Hoyte*.
- Mr. J. Frank Proudman, Town Hall, Durban, Natal—Choral Song and Fugue, *Wesley*.
- Mr. A. E. Jones, Bolton Town Hall—Communion, *Jules Grison*.
- Mr. F. E. Wilson, St. Michael and All Angels, Little Ilford—Andante Cantabile, *Widor*.
- Mr. W. Deane, St. Mary's, Johannesburg—Marche Funèbre, *Tchaikovsky*.
- Mr. Henry Easun, High United Free Church, Kilmarnock—Sonata No. 1, *Mendelssohn*.
- Mr. F. A. W. Docker, St. Katharine Cree Church, E.C.—Overture in F, *W. Faulkes*.
- Mr. A. C. Tysoe, St. Giles's Church, Northampton—Triumphal March, *Lenmens*.
- Dr. W. G. Alcock, Ely Cathedral—St. Anne's Fugue, *J. S. Bach*.
- Mr. Arthur Ruddock, Portsmouth Town Hall—Adagio Cantabile, *Hopkins*.



Mr. Fred Gastelow, Trinity Wesleyan Church, Penarth—*Scherzo Symphonique, Guilmant.*  
 Mr. G. Bernard Gilbert, Public Hall, Canning Town—*Caprice in B flat, Botting.*  
 Mr. T. H. Bennett, St. Alkmund's Church, Derby—Grand Fugue in G, *Krebs.*  
 Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool—*Harmonies du Soir, Karg-Elert.*  
 Dr. A. Eaglefield Hull, Albert Hall, Peter Street, Manchester—Study in 7-4 time, *Goodhart.*

## ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Frank E. Bastick, Crewkerne Parish Church, and music-master of the Grammar School.  
 Mr. Stanley Kirkness, Copthorne Parish Church, Horley.  
 Mr. Frederick Richens, St. Paul's Protestant Episcopal Church, Lock Haven, Pennsylvania.  
 Mr. W. Brennan Smith, St. Andrew's Parish Church, Shifnal.  
 Mr. E. J. Trusler, St. Clement's, Bournemouth.

## Reviews.

## PART-SONGS.

*My soul would drink those echoes. Midnight by the sea. Qui vive. A song of love's coming.* By A. C. Mackenzie.

[Novello & Co., Ltd.]

In composing the part-songs named above, Sir Alexander Mackenzie has given influential recognition to the newer mode of writing for choral voices, and has made a substantial and valuable addition to modern part-song literature. They have the freedom of treatment directed towards choral effect and adequate musical reflection of the words, but not the licence that ignores the restrictions of vocal writing and the consideration of musical form. The harmonies are boldly conceived, but always with a purpose. The writing is as a rule of the 'perpendicular' variety, and the interest is largely carried forward by picturesque harmonic colour. But the colour is not laid on in the isolated splashes to which less skilful writers resort; it is bound together into a logical succession by firm and continuous outlines.

'My soul would drink those echoes' is a majestic and very individually harmonized eight-part setting of lines by Byron. The restless tonality admirably depicts the indefinable longing expressed in the words

Oh, that I were  
 The viewless spirit of a lovely sound,  
 A living voice, a breathing harmony,  
 A bodiless enjoyment, born and dying  
 With the blest tone that made me.

The last three lines of the quotation are sung twice to an expressive uprising progression reaching an eloquent climax on 'a breathing harmony,' to which follows a quieter and more poignant setting of the succeeding words. The music closely obeys the varying suggestions of the poem without breaking its continuity as a piece of almost symphonic writing for the voices, or disturbing its breadth of thought.

A totally different mood is encountered in 'Midnight by the sea,' an eight-part setting of words by Noel Paton. The opening phrase—'Waves of the wild north sea'—introduces a note of dramatic emphasis and vivid vocal tone-painting which is sustained to the end. A striking effect is obtained at the words 'in silence deep.' The sopranos singing softly in thirds move up to the height of their compass, while the basses, also in thirds, move down to the depths of theirs. The rest are for the moment silent, and the abnormal gap between the two divisions of singing voices lends something eerie and unearthly to the effect of the passage. The same device is repeated later at the words 'Whither? Whence? Why?'

'Qui vive' is even more striking and original. It is designed for eight voices and a baritone soloist, whose duties are confined to singing the words of the title now and then as a kind of obligato. The characteristic feature of the piece is what may be described, for want of a better term, as the 'orchestration' of the voices, by which the composer has contrived some picturesque descriptive effects,

some broad, some fleeting and momentary. One idea which is employed and developed with extreme effectiveness deserves quotation:



With 'A song of love's coming,' which is also written for eight voices, we leave the dramatic and pictorial elements and return to the manner and mood of the first of the above examples. Here again appropriateness is studied in fitting music to the changing sentiments of the words (by Ethel Clifford), and at the same time the construction and development of the music are symphonic. The composer has not given way to the temptation to sentimentalize over the theme of the poem, but has maintained the full strength and distinction of his style, without any undue austerity. The part-song is worked up at the end to a fine ecstatic climax of rich harmonies.

It will be seen that this collection is one of exceptional interest. There can be no charge of decadence against a style which is capable of such exemplification.

## PIANOFORTE MUSIC.

*Six little pieces, on sketches by J. S. Bach.* Arranged by Edward MacDowell.

[Elkin & Co.]

Bach and MacDowell had not much in common, but the American has conformed admirably to the spirit of the German in arranging these little sketches. Many modern 'derangers' would have 'improved' them out of recognition in an effort to compete with Liszt and his class; but MacDowell has done his work with greater reverence and has practically confined his personal contribution to the object of adapting to the pianoforte what was probably sketched for the harpsichord. Not knowing the nature and extent of the material left by Bach, we refrain from pointing out those momentary glimpses of what seems a little foreign to the spirit of the older composer—it would be dangerous to do so. Certainly there is nothing in the pieces that is not completely acceptable to the musician's as opposed to the purist's ear.

*The Musical Directory, Annual and Almanack.*

[Rudall, Carte & Co.]

This useful and, to many persons like ourselves, indispensable year-book has reached its 50th issue. It is full of information very carefully compiled. The important musical events of 1910 are duly chronicled, there is an Obituary, a list of Musical Institutions and Societies (Metropolitan and Provincial), and the addresses of practically the whole of the musical profession and music traders. The directory forms a volume of over five hundred pages and costs three shillings.

## BOOKS RECEIVED.

*The Oldest Music Room in England.* A record of 18th century enterprise at Oxford. By John H. Mee, M.A., Mus.D. Pp. xxi. + 215; 10s. 6d. net. (London and New York: The John Lane Co.)

*The Cathedrals of Northern France.* Pp. 396; 6s. net. (London: T. Werner Laurie.)

*Through the Year with Sousa.* Pp. 208. (New York: Thomas Y. Crowell & Co.) (London: Quinlan International Musical Agency.)

*Ships, Sea Songs, and Shanties.* Collected by W. B. Whall, Master Mariner. Pp. xvi. + 116. (Glasgow: James Brown & Son.)

*Musiciens du XIXE. Siècle.* (Auber, Rossini, Donizetti, Ambroise Thomas, Verdi, Gounod, Victor Masse, Reyer, Leo Delibes.) By Arthur Pougin. Pp. 276. (Paris: Librairie Fischbacher.)

*Musik und Musiker in Karikatur und Satire.* Eine Kulturgeschichte der Musik aus dem Zerspiegel von Karl Storck. 16 volumes. (Oldenburg: Gerhard Stalling.)



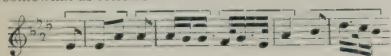
## Correspondence.

### THE STUDY OF RHYTHM.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The correspondence on this subject will not be without use if by it any definite conclusions can be obtained. As I understand the situation, Mr. Abdy Williams does not contend that rhythmical units are to be found in all music, but that in certain cases they may be present. It is evident that the question is not one of the existence of a law of rhythm, which can be always applied; no 'law' is claimed.

A good deal has been written on the subject of this theory by various writers; but, as it seems to me, no one has been able to formulate a theory which will stand the test of minute examination, and which will apply to all cases. As this is so, what I may call 'the measure theory' becomes simply a question of taste involving no fundamental principles. The discussion will then turn on the advisability of reading into music pauses which are not outwardly apparent. The Air with variations, in Beethoven's Op. 26, will serve as a good test-case of the value of the theory. If we are to adopt the 'measure' theory the construction of the first phrase would be somewhat as follows:



Now in the first place this division into measures is not absolutely accurate. As Mr. Abdy Williams well remarks, 'If we divide it mathematically we ruin it.' In the second place, no one would dream of performing the passage in this manner. What then becomes of the practical utility of the theory? Finally, most people will agree that the passage involves a gradual rise to the cadence bar. If we make a caesura in bar two, not only would the free flow of the music be spoiled, but the interpolation of an anacrusis would bring into too great prominence the A flat in bar three, and thereby weaken the effect of the cadence bar.

A study of the variations on this theme will show how rhythmic variety can be obtained on a basis of strict phrase form. The third variation gives us a good illustration of the effect of a gradual rise to the cadence bar. Would any theorist wish to split up this passage into measures, or to insert a caesura at any point? Surely the ultimate fact in the consideration of this kind of musical rhythm is the phrase, which may or may not be sub-divided into sections, and around which any amount of variety of treatment is possible.

In conclusion, I certainly agree that Riemann and Lussy are indebted to Greek theory. But Greek rhythmic theory was vitiated by an 'exploded' fallacy—the fallacy of the divisibility of motion.—Yours faithfully,

T. H. YORKE TROTTER.

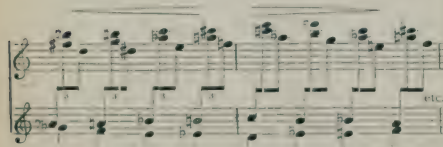
### THE WHOLE-TONE SCALE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Mr. Clutsum, in his interesting articles on the whole-tone scale, mentions that he can find 'no example that at all represents the effect, the genesis of which lies in the passage shown in Example 3.' But the following passage from Debussy's 'Jardins sous la pluie' seems to constitute such an example. Has Mr. Clutsum, in spite of his careful search in many modern works, failed to notice this passage, or have I failed to catch his exact meaning when he speaks of 'the tonal chord associated with chromatic progression'?

Yours faithfully,

FRANK MERRICK (Jun.).



[We have referred Mr. Merrick's letter to Mr. Clutsum, who writes to us as follows:]

The reference to Debussy's pianoforte piece 'Jardins sous la Pluie,' sent you by Mr. Merrick, in no way discounts the remark in my article which he quotes.

Primarily there is no complete chord of six notes (an essential) to be found in the passage, although I admit the *incomplete* similarity, and was also aware of it. But the trend of my article was to show that the tonal chord of six complete notes was for practical purposes simply a dominant, with half-a-dozen roots at its user's disposal for modulatory purposes. And in this direction I am afraid a great many of your readers may have misunderstood the real purpose of my article.

### 'BONEY'S LAMENTATION' AND 'TO RODNEY WE WILL GO.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In reply to Miss Lucy E. Broadwood's letter, I wish to point out that what she considers 'an irregular fifth bar twice in the first half of the tune,' viz., 'Rodney's Glory,' is in reality a strikingly characteristic inspiration of O'Carolan's genius, and reflects the rhythm of his own Irish words, which is tolerably well imitated in the English lyric by Owen Roe O'Sullivan. O'Carolan's song is entitled 'Rígh Seamus,' and is an elegy in praise of King James II. and the Old Pretender. His metres have been a puzzle to English and foreign musicians, and even Mr. Alfred Moffat, who has so well edited a book of Irish airs, falls into the mistake of printing a whole bar, 'to complete,' as he says, 'the form of the eight-barred period,' in his setting of 'Bumpus Squire Jones.'

The source for the words of 'Rodney's glory' is an accessible little book in Irish, giving the Irish songs of Eoghann ruadh (Owen Roe) O'Sullivan, edited by Rev. P. Dinneen, M.D., entitled 'Amhrain Eoghain Ruadh Uí Suilleabhain,' published by the Gaelic League, Dublin, in 1901. In his admirable introduction he prints the eight English verses, as written by Owen Roe, who fought in that memorable encounter. I also possess a good MS. version of the song—and copies are to be found in the Royal Irish Academy, Dublin.

As to the source of the tune, I have two MS. versions: one is dated 1756 and the other is 1795 or 1796. The latter belonged to William Elliot Hudson, and formerly belonged to his father, Edward Hudson, M.D., who wrote an 'Ode on St. Cecilia's Day,' published in Dublin in 1788.

In regard to 'Hussey's Maggot,' I have no doubt but that it was either composed by Mr. Hussey or popularised by him in the second quarter of the 18th century. Miss Broadwood, however, does not seem to be aware that there were Husseys in Ireland long before the year 1170; in fact the O'Hussey family were noted Irish bards. But even assuming that Hussey, the gentleman piper, was of the English stock that came over in 1170, surely a residence of nearly 600 years ought to settle the matter of nationality. If the Irish Hussey of 1730 is to be regarded as English, because a supposed ancestor came over from England 600 years previously, then similarly Henry Purcell, the great English composer, must be classed as a Norman, whose ancestor came over to England in 1066. This Hussey, the gentleman piper, was an uncle of Bishop Hussey of Waterford and Lismore, the bosom friend of Edmund Burke.—Yours faithfully,

W. H. GRATTAN FLOOD.

Enniscorthy.

### THE NATIONALITY OF FOLK-SONGS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Do not you think the argument as to whether old airs were originally English, Scotch, or Irish very stupid? It is well known that before any of them were put to paper they were sung by men who travelled about the three countries, and different singers rendered them differently, so that it is quite possible that when musicians first thought of preserving them the same airs (varied) were taken down in England, Scotland and Ireland, but where they were originally sung will ever remain a question. The songs of Ophelia were entirely traditional until about the end of the 18th century, when Mr. Linley took them down as they

were sung by Miss Field, and Dr. Arnold noted them from the singing of Mrs. Jordan, the notes in both instances being the same but the rhythm different. Since then I believe copies have been discovered, but the instance shows the difficulty in taking down traditional songs, especially if sung by itinerant vocalists.

JAMES A. BROWNE.

14, Castledine Road, Anerley Park.

## Obituary.

We regret to have to record the following deaths:

Dr. HENRY WATSON, at Salford, on January 3, after two days' illness, at the age of sixty-four. Dr. Watson was one of the best-known musicians in Manchester, by reason of his active musical operations, his public benefactions and his endearing personality. The valuable 'Henry Watson Music Library' of 30,000 volumes, the accumulation of forty years, he made over to the Corporation of Manchester, for the use of the public, in 1899. In the following year he gave his magnificent collection of musical instruments, over 300 in number, to the Royal Manchester College of Music. An account of his life, his works and his possessions appeared in the *Musical Times* for June, 1909, with a special portrait supplement. Our Manchester correspondent writes: 'Dr. Henry Watson's sudden death has overshadowed all other events of the past month; he was about his work two days before the end came, conducting the usual rehearsal of the Gentlemen's Glee Club on New Year's eve. Apart from his antiquarian and research work connected with his remarkable library, he was probably best known through connection with numerous choral bodies in and around Manchester: the Manchester Gentlemen's Glee Club and the Manchester Vocal Society, the Victoria Glee Club, Chorley Choral Society, Stockport Vocal Union, were all directed by him at one time or another. "Unspoiled by his wide knowledge," writes one who knew him well, "kindly and genial in manner and thought to all who had the privilege of knowing him; patient and helpful to all those whose capacity was less than his own, he will be sorely missed by all who knew him, and mourned by many friends."'

Colonel T. B. SHAW-HELLIER, at Taormina, Sicily, aged seventy-four. From 1886 to 1893, Colonel Shaw-Hellier was commandant at Kneller Hall, and much of the efficiency and success now characteristic of that institution originated with his administration. The qualities which fitted him so admirably for his task were those gained from active military service and long devotion to music; to these were added qualities which earned him the universal regard of his friends.

THOMAS RODOLPHUS CROGER, aged sixty-two. Over twenty years ago he helped to found the Nonconformist Musical Union, of which he became secretary for fifteen years and vice-president for eight years. He was also for a time conductor of the orchestra. His book 'Notes on conductors and conducting' is widely read.

RICHARD VON PERGER, of Vienna, aged fifty-six. He was a pupil of Brahms, and had considerable gifts as a composer, in which capacity his works included chamber music and a comic opera. He was also a conductor. For some time past he contributed the monthly Vienna letter to the *Musical Times*.

FREDERICK WILLIAM CHANOT, aged fifty-three. He was a member of the family of violin makers, who have maintained a high reputation for four generations. He founded the well known 'Edition Chanut' of violin works.

Professor RICHARD BARTMUS, at Dessau, on Christmas Day, fifty-one years of age. He was one of the foremost organists in Germany, and a composer of repute.

Herr JOHANNES ELMBLAD, of Stockholm, aged fifty-seven. He was once a famous Bayreuth singer, and became chief conductor at the Royal Opera at Stockholm.

Rev. W. E. DICKSON, honorary canon of Ely Cathedral, at one time a keen controversialist on the subject of cathedral music.

## ENGLISH FOLK-SONG.

[A lecture, delivered before the Oxford Folk-Music Society, November 16, 1910, by R. VAUGHAN WILLIAMS, Mus. Doc., with vocal illustrations by J. STEUART WILSON, of King's College, Cambridge.]

YOUR committee has generously given me a very wide field to traverse this afternoon—no less a subject than the whole range of folk-music. I wish I could avail myself in its entirety of the opportunity given me, but there are of necessity two boundaries which I must not pass—the limits of your patience and the limits of my own knowledge. I am therefore confining myself to one aspect of the subject, namely, the folk-songs of England.

English folk-song has long been the ugly duckling of the folk-song family. For years musicians and experts, while fully recognizing the existence of traditional art in every other country, denied the possibility of there being any English folk-song. Mr. Carl Engel, writing about 1878, said, 'Some musical inquirers have expressed the opinion that the country people of England are not in the habit of singing,' but he adds, 'This opinion would be found to be only partially correct if search were made in the proper places.' Mr. Engel was not aware that search in the 'proper places' had already been made on a small scale, and the results published in a volume bearing a name very honourable in the annals of English folk-song—'Sussex Songs,' by the Rev. John Broadwood, published in 1848. Why Mr. Broadwood's efforts were not followed up remains a mystery, but apparently no more was done for the cause until 1889, when Mr. Baring-Gould made a large collection of West-Country songs, and published a small selection of them under the title of 'Songs of the West.' This was followed in 1891 by Mr. Frank Kidson's 'Traditional Tunes,' obtained chiefly from Yorkshire—in which, by-the-way, Oxford had a hand, as it was published by Messrs. Taphouse; then came 'English County Songs,' edited by Miss Lucy Broadwood and Mr. Fuller Maitland. In 1898 the Folk-Song Society was founded 'for the purpose of collecting folk-songs, ballads and tunes.' Finally, in 1903, Mr. Cecil Sharp began his exhaustive researches in Somerset, which revealed a wealth of melody hitherto undreamt of, and his example has fired the enthusiasm of many collectors and disseminators of folk-song, and to-day we are present at the inauguration of the 'Oxford Folk-Music Society, founded for the purpose of preserving, encouraging, and reviving traditional songs and dances among the people.' Thus it seems that the ugly duckling is beginning to show its plumage, and is, in the opinion of many, turning out to be as white a swan as any of its elder brothers.

Now, although we in England are rather late in the day in our efforts to collect and preserve traditional music, this is not altogether a disadvantage, for much of the folk-music of foreign countries, and even in Scotland and Ireland, was collected and published about 150 years ago—a period when musicians had no scruple in altering and, to their minds, 'improving' what they collected, to fit in with the supposed correct style of the music of the moment. Thus no collection of folk-music of that period is above suspicion. Nowadays, however, a new spirit animates the collector; he wishes to present to the public exactly what he heard and nothing else, so that you can be sure that what you find in the publications of modern collectors are exact transcripts of the songs of folk-singers.

I must now pass on to a further limitation in the scope of this lecture—the limitation of my own knowledge. I am neither an archeologist, an antiquarian, or even a folk-lorist, nor have I any expert knowledge of the sister art of ballad poetry. My knowledge of the folk-song is entirely confined to the musical side, and it is from the musical side that I hope to put folk-song before you to-day; for, whatever interest they may have to others, folk-songs must be supremely interesting to the musician. This is for two reasons—first, because of the actual beauty of so many of the tunes themselves; and secondly, because folk-songs, and especially those of his own nation, must be interesting to the musician, since they represent national characteristics in their very simplest form. The unconscious utterances of unlettered people must of necessity be the outcome of their own characters unaffected by extraneous influences,



and this is true of the folk-songs of any nation, whether they are bad, good, or indifferent. In them we should expect to find on a small scale just those qualities and limitations which we find, fully developed, in the cultivated music of that same nation, and to the musician this fact ought to be a touchstone of sincerity, a guide which shall show him whether the cultured music of any nation is developing on lines which the personal characters of its creators allow of, or whether it is something exotic, which is likely to lead nowhere and to perish in its infancy.

Before I go further I should like to explain exactly what I mean when I use the word 'Folk-song.'

The art of music is not a series of 'tricks of the trade,' which can be imparted by a master to his apprentice and acquired merely by diligent study. No amount of learning can put it into anyone if the germ is not already there. Study and instruction can develop and mature, but there must be something spontaneous and intuitive to start with; and further, the principles of form, of expression, of climax and proportion which composers study, are not arbitrary formule, but are, as Sir Hubert Parry argues in his 'Art of Music,' the developments of instincts which belong to human nature itself. Now, if we believe this—and unless we do believe it the art of music becomes a mere mathematical puzzle—we shall expect to find under special circumstances a form of art which is absolutely spontaneous and unselfconscious, and we should expect to find illustrated in this unselfconscious art those very principles which go to make up the art of the cultured musician. Now this is not mere theory, for we do actually find in every country, side by side with the selfconscious art of professional composers systematically written down, another form of the art which from its very circumstances must be purely oral and spontaneous—unaffected by conscious training or extraneous influence, namely, that music which has grown up, no one knows how, among the unlettered and unsophisticated members of the community. And this music is not mere clownish gibberish, but is within its limits often very beautiful, and obeys, or rather illustrates, all those principles of form, of expression, of proportion, which we are accustomed to look for in the work of educated composers. This spontaneous utterance is known as *Folk-Song*.

I will not apologise for this word. It is a hybrid expression adapted from the German 'Volks-lied,' but there is no good English equivalent word for it, so we have perforce to use the term 'folk-song' to distinguish these genuinely traditional and spontaneous utterances from the popular songs of definite composers, or *national* songs, as they are sometimes called ('*Volksthümliches Lied*' in German)—such songs as 'Rule, Britannia,' 'Das Wacht am Rhein,' or the 'Marseillaise.' I would not be misunderstood here. I am far from saying that the folk-song is necessarily more beautiful than the 'national' song; the distinction is not one of quality but of kind. Some people, however, do not recognise this distinction, at all events as far as England is concerned. They would try to place our real folk-songs in the same category as 'Heart of oak' or 'Tom Bowling'; indeed, they sometimes go so far as to say that all these English folk-songs which collectors find stored up in the minds of country singers are mere corrupted reminiscences of songs by 17th and 18th century composers. Now, when we hear the best specimens of English folk-song, does not this contention seem absurd? What resemblance have the vast majority of our folk-songs to any of the known compositions of past centuries—or indeed of any period—for it is one of the distinguishing marks of genuine folk-music that it can never be dated: at one time it seems to point back to a remote past, and at another to belong absolutely to our modern life—it is ever old and at the same time ever new.

But supposing for the moment that these tunes are corruptions of compositions by old English masters, what must the originals have been? Some of us think that even these so-called corruptions are good enough as they stand: well, the composer of the tune in its original, pure form, must have been a melodist before whom even Schubert might pale. Is it likely that such a composer would have passed into oblivion so that even his name is not remembered? 'Who then,' you may well ask, 'did compose the folk-song? It did not come into being by a sort of spontaneous generation.' Now, is this so impossible? Can we not

imagine a tune which literally represents the combined imagination of the community? I think that this will appear quite a reasonable proposition if we remember two facts: First, that folk-music is an applied art, and that the singing of folk-songs, as far as the tune is concerned, is hardly a selfconscious act. The tune is merely a vehicle for words or dancing. A traditional singer can hardly ever think of a tune alone; he can very seldom hum you the tune of one of his ballads, and if words he knows are sung to a new tune he will often not perceive the difference. Secondly, the folk-song obtains currency by purely oral methods; it is never stereotyped by writing or print. The singer who sings us a folk-song to-day, learned it by ear perhaps from his father, who learned it from a friend, who learned it from his mother, until we get back to a remote period when someone invented—not surely the tune which you or I heard yesterday—but the germ from which it has gradually evolved. When I was a child we used to play a game called 'Russian Scandal.' We all sat in a row, and the child at one end whispered a story into the ear of the next, he in his turn whispered his version of it to the next, and so on till the end of the row was reached; then the last child would say out loud the story as he had received it. The general scheme of the story would probably be the same as the original, but the details and the language would be different. Now who was the author of the final version of that story? Not the first child obviously, because it was not exactly what he had said, nor the last, for he was only giving his version of what he had heard. Each child has had a share in it; it is the product of a joint authorship.

Now this is what has happened, on a much larger scale, in the case of the folk-song; and moreover, the hypothetical originator of any particular melody will probably have sung, not to one, but to many. They in their turn will spread their versions abroad and, unlike the children and the story, will not be bound by regard to verbal truth, but will freely alter as their artistic predilections suggest, so that in a short time there would be many variants of the same tune, all founded on a common basis but varying in detail from each other. Only those variants would survive which approved themselves to others, so that by a process of selection and evolution the folk-song has come down to us as the product of the united imagination of the whole community. This theory of folk-music is not, as some people would have us believe, the idiosyncrasy of one English faddist, but is held (with regard to folk-poetry, at all events) by nearly all the authorities on the subject. Professor Gilbert Murray, in his 'Rise of the Greek Epic,' has shown how even primitive books can in this way be attributed to a common authorship, and this 'communal' view is upheld by Sir Charles Stanford in one of his recently-published essays.

This, then, is what I mean by folk-song—a spontaneous musical utterance by unlettered people which, by process of evolution, has become the common property of that people.

The folk-song has, of course, its limitations; it is limited both lengthways and broadways: lengthways, by the stanza of a ballad or the figure of a dance, so that the folk-song is always on a small scale; broadways, it is limited in that it is purely melodic, the question of accompanying harmonies not entering at all into the folk-singer's scheme. These limitations are not altogether disadvantages, for it is they that very largely give the folk-song those characteristics which composed music does not possess, and the most striking of these characteristics arise from the fact that folk-song is purely melodic. Our harmonic music, as you are aware, can almost always be referred to one of two schemes, which are known as the *major mode* and the *minor mode*; but when harmony is left out of the question, the schemes on which pure melody may be built are far more numerous. It is a most unfortunate thing that these melodic schemes or modes have acquired the name 'ecclesiastical.' They are called the 'ecclesiastical modes' simply because that great mass of purely melodic music, the music of the Roman Church, is built up on this principle. This leads many people to suppose that a modal melody is of necessity something archaic and mediæval, which can have nothing but an antiquarian interest for us to-day. It has indeed been suggested that modal folk-songs are nothing more than reminiscences of pre-Reformation church-going days; but what connection, other than that of mode, have such tunes as 'Tarry Trowers' and 'Seventeen come Sunday' with



Gregorian music? These melodic scales existed long before Gregorian music; and the Roman Church, in all probability, made up its music in the vernacular of the period—just as the Salvation Army does nowadays; indeed, do scales and modes exist at all except, like the equator, in the minds of scientists? I once heard a distinguished musician express astonishment that a countryman could sing 'correctly' in the Dorian mode. This is simply putting the cart before the horse. The countryman did not know he was singing in the Dorian mode, any more than M. Jourdain knew he was speaking prose; he was merely singing what came natural to him. Systems of scales, and indeed all other 'rules' of art are explanations, not regulations. There is no sense in asking if the folk-singer is singing rightly or wrongly; what we are concerned with is what he does or does not sing; if it is good, we preserve it as an artistic asset; if it is worthless, we leave it to perish.

I expect that anyone here, who is learned in the modes as they are set forth in systems of plain-song, will complain that these examples which Mr. Wilson has sung, and which I have ascribed to the various modes, are not strictly in those modes: very likely they do not obey the laws about absolute initials and conceded modulations laid down by mediæval musicians, but are these not merely rules of composition, not tests of modality? To take a parallel instance, no one will deny that Wagner's 'Preislied' is in C major because it may not fit in with all the rules laid down in the composition Primers. The modes are not survivals of mediæval times, they are as alive to-day as ever they were. For generations, it is true, composers have been content with the major and minor modes, but the most modern composers, especially those of the Russian and French schools, are beginning to find infinite harmonic suggestion hidden in the melodic outlines of folk-song, which give quite a new colour to their music: not a pseudo-archaism, but a living means of expression.

I now want to make a digression, and say a little about the words of folk-songs. You will have noticed how much more perfect are the tunes which you have heard to-day than the words to which those tunes are attached, and this is true of many folk-songs: the tunes are complete entities, while the words, though often delightful and beautiful in sentiment, are often obviously corrupted, often ungrammatical, and occasionally pure nonsense. The explanation of this seems to be that the words alone occupy the singer's selfconscious attention, while the tune is looked on largely as a vehicle for the words; and it is this unconscious instinct which preserves the purity of the tune, while the lack of it mars the words. Thus we have to face the fact that, while folk-music has come down to us in full vigour, the corresponding art of the ballad is in a state of decay. But the decay of ballad poetry has another cause—the invention of printing. The very earliest printers began the practice of printing popular ballads in chap-books or on single sheets called broadsides, and it often happened that vulgarised or imperfect versions of these ballads were issued by ignorant printers. These degraded versions became thereby stereotyped, and thus the decay of the ballad set in; moreover, printers, finding that these printed ballads became popular, were not content with issuing garbled versions of real folk-ballads, but began to employ professional scribblers to invent new doggerel more or less in the ballad style, dealing with any event—usually a murder—which was exciting popular attention at the moment. These ballad-sheets occupied the position of the modern halfpenny paper; they have formed part of the stock-in-trade of Autolycus and his fellow peddlars almost down to the present day. No music was of course printed with the words, it would not have been of much use; so that when a man bought a new ballad, the question arose, How was he to sing it? Sometimes on the top of the sheet there was a direction that the new words were to be sung to some well-known tune, otherwise the singer had to find some tune already in his repertoire and sing the new ballad to that. So it came about that the fine old tunes were preserved, while the fine old words to which they formerly were sung were superseded by worthless and ephemeral doggerel. For instance, we sometimes find quite modern verses about Napoleon or Wellington being sung to tunes which point back obviously to a much earlier time. Happily for the genuine folk-ballad in its pure form still survives to a certain extent. Two good examples of this

class of folk-song are 'Geordie' and 'The trees they do grow high,' which you shall now hear in the versions in which they are sung in Cambridgeshire.

[In the course of the lecture the following examples were sung by Mr. Steuart Wilson:

Bushes and briars.	The cuckoo and the
As I walked out.	nightingale.
A bold young farmer.	Jack the sailor.
Tarry trowsers.	Spanish ladies.
Geordie.	The saucy, bold robber.
The trees they do grow	Ward the pirate.
high.	

The lecturer then continued:]

I hope that the examples which you have heard to-day have been enough to prove to you that there does exist in England a definite genus of folk-music quite distinct from composed or art-music. Of course there is not an absolutely clear dividing line, but this does not prevent the two genera being completely divided from each other. Wild flowers and garden flowers are distinct, yet it is often hard to say whether a particular specimen belongs to the wild or garden variety; so it is occasionally difficult to say whether a particular song is folk-song or not, but I believe it is true of flowers, and it is certainly true of song, to say that these borderland specimens are of no artistic value, and so have little real bearing on the point. It may be occasionally, very occasionally, true, that a tune which has all the characteristics of folk-song is derived from a tune by a known composer, and has been transformed by the people into their own idiom. In the same way I believe a garden flower occasionally reverts to the wild pattern. But even when this does happen, and I may say that in most of the supposed cases, like Leveridge's 'All in the Downs,' it is much more probable that the supposed 'composer' of the tune was himself adapting an already existing folk-song: even, I say, when this transformation does occur, we must pre-suppose a folk-idiom into which the tune is to be transformed, which proves conclusively that the folk-song idiom, as a thing apart, does exist.

Now, I do not want you to go away with the impression that I, or anyone else think that folk-song, as such, is necessarily beautiful; there are dull and stupid folk-tunes, just as there are dull and stupid examples of composed music. But the lesson which we learn from the folk-song is that the power to invent beautiful music is an inborn instinct in certain human beings, which cannot be added from the outside if it does not exist in them already.

Some people still deny that England has any folk-music, or at all events they hold that what specimens we find are of no artistic value. They may be right, and we collectors may be all wrong—those that look on see most of the game. But the matter does not end there. If we deny to the English the possession of folk-songs of any value, we must of necessity deny to them any spontaneous musical instinct, and it surely follows that to try to develop what is not there is merely ploughing the sand. Then what an awful travesty all our Mus. Bacs., Mus. Docs., and O. U. M. U.'s and O. U. M. C.'s, and our whole paraphernalia of musical activity must appear. If music is inborn in the Englishman, surely it must show itself in his folk-songs; if his folk-songs are worthless, let him once for all give up all claim to be musical. But I believe that our English folk-songs do give undoubted evidence that we are fundamentally musicians, and yet it must be confessed that most of our cultivated music, whether creative or interpretative, has seldom up to the present shown any very definite characteristics of its own. When we hear French or German music—whether good or bad—there is no doubt that it is French or German. But can one ever say, except in a very limited degree, 'That violinist belongs to the English School,' or 'That piece of music is obviously by an Englishman.'

Now, I am not a wholesale advocate of 'nationalism' in music. Music has been called the universal language, and to a certain extent this is true. The greatest music is universal in its appeal, and we want our English music to be world-wide in its appeal also, and not merely parochial. But the great composers have achieved universal admiration, not by sinking their personal—and therefore their national—characteristics, but by developing them. This is true

probably of all the arts; for instance, no creators have been more characteristic of their own nation than Shakespeare, Reynolds, Bach, Beethoven, or Wagner.

The study of our own folk-songs may help to show us how we may develop on the lines most congenial to our own characters. We cannot, if we wished, create a 'national' style artificially. To write rhapsodies on national themes is a delightful exercise for the composer, and may show up the folk-song to the hearer in a new and pleasing light, but merely to take a handful of English folk-songs and dilute them to taste with some patent Strauss mixture or a little Brahms-and-water will not make a national style. Ultimately it is a personal, and not a national style that is to be desired. Smith and Brown have got to write Smithian and Brownian music, just as Beethoven and Schubert wrote Beethovenian and Schubertian music. However, the individual is the member of some race and shares many of his characteristics with his fellow-countrymen, and the most individual art is usually also the most characteristic of the race as a whole. Therefore I would advise all musicians and lovers of music to study their own folk-songs; it will probably fill up a blank in their musical horizon, and help to suggest to them their own limitations and qualities, and their general tendencies as a musical race.

This study must not take the place of study of the great foreign musicians. We must of necessity build on the great traditions which we, in common with the whole of Europe, have inherited from Bach, Beethoven, Schubert, and Wagner, and in the matter of pure technique it would be folly to shut our ears to the teaching of better-equipped nations, but let us apply the lesson to our own necessities and be the masters of our means, not its slaves.

The specimens of English folk-songs you have heard to-day have been collected as part of a movement which is going on all over England to recover our traditional melodies and put them once again in the possession of the nation. The natural development of the folk-song has, I freely admit, been checked. I think myself that these checks have been purely artificial, and therefore the process of setting the development going again must to a certain extent be artificial also. The plant which has been dug up and left to decay must be replanted: some of the plants will doubtless wither and die, but those which have real vitality will live in their new surroundings. The folk-song as we present it to you now, can of course never take the place of what has existed in the past; that is gone as entirely as the old life to which it belonged. The folk-song is entering on a new stage in its career, and will I believe again live adapted to new needs and new circumstances.

#### LONDON SYMPHONY ORCHESTRA.

The first important event of the 1911 concert season occurred on January 13, when the Leeds Philharmonic Choir paid a visit to Queen's Hall, and sang under the direction of M. Safonoff. The chief numbers in the programme were Bach's unaccompanied eight-part motet 'Sing ye to the Lord,' and Brahms's 'Triumphlied,' works which fully tested the capabilities of the Choir. The former provided one of the most brilliant feats of choral execution that have been heard in London for some years. It demands exceptional staying power on the part of the chorists, but the Leeds singers encountered its difficulties with such precision as to induce in the listener's mind a feeling of security and confidence which nothing occurred to disturb. In both the Bach and the Brahms, executive excellence was allied to expressive meaning and rich tone, the latter only marred by a suspicion of shrillness among the sopranos. The programme also included two choral works by Mrs. Margaret Meredith, to words by Mr. Owen Seaman, namely: 'Requiem on the death of Queen Victoria' and 'In Memoriam the passing of King Edward the Seventh.' There is much merit in the music, but it was trying to listen to two successive dirges. The Orchestra played the 'Oberon' overture, Tchaikovsky's 'Francesca da Rimini' fantasia, and Mozart's 'Kleine nachtmusik' in G for strings alone. Mr. Fricker conducted the motet.

The concert given under Professor Müller-Reuter is referred to on p. 81.

#### INCORPORATED SOCIETY OF MUSICIANS.

The twenty-sixth annual conference of this Society was held in Edinburgh, December 26 to 30. About 300 members attended. The meetings were held in the Royal Hotel and the Music Classroom of the University, under the chairmanship of Professor Niecks, Lieutenant George Miller, Dr. Cowen and Mr. Arthur J. Curle.

On December 27 meetings of the examiners of the Society and of the General Council were held, and a reception to the delegates by the Council and members of the Edinburgh section was given at the Royal Hotel. The guests were received by Professor and Mrs. Niecks, Mrs. Scott Riddell (treasurer of the Edinburgh section), Mr. A. J. Curle (delegate to the General Council), and Mr. W. Martin Hobkirk (hon. secretary of the Edinburgh section). Professor Niecks gave a short address of welcome, and an enjoyable programme of music was performed. Songs were contributed by Miss Mary Dixon (Glasgow) and Mr. Robert Burnett (Edinburgh); violin solos by Mr. James Winram, and two movements from an Orchestral suite by Mr. W. B. Moonie, specially arranged for two pianofortes, were played by Mr. A. Scott Jupp and Mr. W. B. Moonie. The accompanists were Mr. George Short and Mr. W. Martin Hobkirk.

On December 28 a special morning service was held in St. Giles's Cathedral, at which the Rev. A. Wallace Williamson, D.D., Chaplain-in-Ordinary to the King in Scotland, occupied the pulpit. Lord Provost Brown presided at the opening meeting of the conference, held in the University Music Classroom in the forenoon, and extended a warm welcome to the visitors. Professor Niecks then delivered his inaugural address, which was entitled 'New Ideas and Ideals of Music Teaching.' In the afternoon the Rev. A. Cart de Lafontaine read a paper on 'Spanish Music.' A concert of Chamber Music by Spanish composers was given in the evening. The performers were the Wessely String Quartet, Madame Sobrino (soprano), and Señor Carlos Sobrino (pianist).

At the forenoon meeting, on December 29, a paper on 'National Opera,' by Mr. Charles Manners, who was unable to be present, was read by Mr. Francis E. Barrett, of London. In the afternoon Mr. J. A. Rodgers, Sheffield, read a paper on 'Musical festivals: their history, purpose and prospects.' An important social function associated with the conference was the reception given in the evening in the Royal Scottish Museum by the Lord Provost, Magistrates and Council of the city. Over 1,200 guests attended, and were received on their arrival by Lord Provost and Mrs. Brown.

On December 30 the annual general meeting was held in the forenoon, and in the afternoon the Masonic members attending the conference were received by the R.W.M. and members of the Lodge Canongate Kilwinning, No. 2. R.W.M. William Weir presided and drew attention to the fact that St. John's Chapel, in which they assembled, was the oldest lodge-room in the world. The annual banquet given in the evening at the Royal Hotel brought the proceedings of the conference to a close. The Conference of 1912 will be held at Llandudno.

We append reports of papers read at the conference:

#### NEW IDEAS AND IDEALS OF MUSIC TEACHING.

Professor Niecks said that the new ideas and ideals he had in view were ear-training, finger and breathing exercises as a preparation for artistic training in playing and singing, scientific theories and methods of musical technique, the study of musical appreciation and the psychology of teaching. The present state, as well as the history of music teaching, was full of startlingly curious facts; one of the most extraordinary was that till recently the ears of those who studied the art of sounds were never cultivated. There had been ear-training of a kind but not ear-culture. Much had been done by the rise of Tonic Sol-fa in this country, and the Galin-Chévé-Paris numerical system in France. The disclaim in which the former was long held by English musicians was largely due to the narrow-mindedness of its earlier exponents. The time had arrived when ear-training should become an integral part of all music-teaching from the first to the last lesson, whether the teaching be vocal, instrumental, or so-called theoretical. The recent change for the better might be dated from the publication at Paris

(Concluded on page 113.)



**All hail, dear Conqueror!**

ANTHEM FOR EASTER.

Verses of a Hymn by Rev. F. W. FABER, D.D.  
and Isaiah xlviii. 20.

Composed by THOMAS ADAMS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Allegro moderato.* ♩ = 112.

*f* *Gt.* *mf* *Sv.* *Gt.* *Ped.*

**SOPRANO.** *marcato.* *f* All hail, all hail, dear Conqueror! dear Con-quer-or!

**ALTO.** *marcato.* *f* All hail, all hail, dear Conqueror! dear Con-quer-or!

**TENOR.** *marcato.* *f* All hail, all hail, dear Conqueror! dear Con-quer-or!

**BASS.** *marcato.* *f* All hail, all hail, dear Conqueror! dear Con-quer-or!

*ff* *mf* *cres.* *f*

all hail! . . . Oh, what a vic-to-ry, a vic-to-ry is Thine! a

all hail! . . . Oh, what a vic-to-ry, a vic-to-ry is Thine! a

all hail! . . . Oh, what a vic-to-ry, a vic-to-ry is Thine! a

all hail! . . . Oh, what a vic-to-ry, a vic-to-ry is Thine! a

*Tromba.* *ff* *mf* *Sv.* *cres.* *f* *Gt.*

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The Musical Times, February 1, 1911.

ALL HAIL, DEAR CONQUEROR!

vic-to-ry is Thine! . . .

vic-to-ry is Thine! . . .

vic-to-ry is Thine! . . .

How beau-ti-ful, how

How beau-ti-ful, how

dim. *mp* *Suc.*

*senza Ped.*

How beau - ti - ful, how beau - ti - ful Thy strength ap - pears, beau - ti - ful Thy strength ap - pears,

pears, Thy crim - son wounds, how bright they shine, Thy crim - son wounds,  
 Thy crim - son wounds, how bright they shine, Thy crim - son wounds,  
 Thy crim - son wounds, how bright they shine, Thy crim - son wounds, how  
 Thy crim - son wounds, how bright they shine, Thy crim - son wounds,

( 2 ) Ped.

*f* *Gt.* *rit.* *ff a tempo.* *Ped.*

*dim. e rit.* *a tempo.* *mp Sw.* *senza Ped.*

*mf* *ten.* *rit.* *dim.*

Blest spi - rits throng - ing to a - dore Thy Flesh, so mar - vel - lous, so

*ten.* *> colla voce.* *dim.*

*Lento.* *mf* *ten.* *Tempo 1mo.* *mf* *f*

So mar - vel - lous, so fair. All hail, dear Con - quer - or, dear Con - quer - or!

*mf* *ten.* *p* *f*

So mar - vel - lous, so fair. dear Con - quer - or!

*mf* *ten.* *mf* *f*

So mar - vel - lous, so fair. All hail, dear Con - quer - or, dear Con - quer - or!

*CHORUS.* *mf* *ten.* *p* *f*

fair. So mar - vel - lous, so fair. dear Con - quer - or!

*Lento.* *mf* *dim.* *p* *mf* *Gt.* *f*

*senza Ped.* *Ped.*

*rit.* *mf* *With animation.*

all hail! With a voice of sing - ing de - clare ye, de -

*rit.* *mf*

all hail!

*rit.* *mf*

all hail! With a voice of sing - ing de - clare ye, de -

*rit.* *mf* *With animation. ♩ = 120.*

*mf* *Sce.* *Ped.*



*This Supplement is part also of the February issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 1½d.*

The

# Competition Festival Record

No. 31.

## WORKINGTON (CUMBERLAND).

January 2, 3.

The Cumberland musical festival was held for the thirty-sixth time on the above dates. It is the oldest gathering of its kind in England. Not that musical competitions had never been previously held in this country outside Wales, for the national music meetings held at the Crystal Palace in the early seventies preceded the establishment of the Workington scheme. This Cumberland event owed its origin to the late Mr. Ivander Griffiths, who migrated to Workington from South Wales, and brought his experience of the results of competitions and his fervour for music with him. He was not always adequately supported by the local well-to-do class, perhaps because they did not realise the great social value of the scheme—its mission to bring light and beauty to lowly folk as well as to others more happily circumstanced. Yet Mr. Griffiths persevered with almost pathetic insistence, and with a result that must have yielded untold pleasure and moral profit to thousands of the inhabitants of the district. A memorial preface, contributed to this year's programme by the Rev. Canon Rawnsley, the President of the festival, bears eloquent testimony to the esteem in which Mr. Griffiths was held. The following are quotations:

The amount of labour which he undertook in connection with these yearly festivals at Workington is generally known to his intimate friends, but music with him was its own exceeding reward, and though he was often personally out of pocket by the work he never complained, for he looked upon the work as a mission. He once said that he believed we were all sent into the world with some talent or other to help our time, and he could not have rested with an easy conscience if he had not used the love of music for the helping of the people.

He was a man of great natural refinement and of sanguine temperament and delicate sensibility. The success of the festival seemed to give him new life with which to face the coming year. Few men were so easily moved by kindness and sympathy, and few men felt more than he did an unkind word. He has gone from us, but he has left behind him his Celtic enthusiasm to help the Norsemen of Cumberland to happier days of music and song.

His remains were laid to rest in the old Churchyard of St. John's, Workington, and the town testified to his sense of loss by the presence of its representative at his funeral.

They bore him tenderly to his rest  
Where Solway sobs and moves along:  
A man whose heart had given its best  
To help the brotherhood to song.

The music chosen for competition during a great part of Mr. Griffiths's management was not always calculated to advance the cause of the art. But, as already stated, financial local support was lamentably lacking, and Mr. Griffiths was forced to appeal to music publishers to provide prizes, with the result that tests of a very poor quality were often dictated by the donors as a condition of their support. To some extent there is still this dependence and submission, but it is not likely to continue. All committees should be free to choose just the pieces they want for the education of their competitors, and if after that the publishers choose to give prizes as part of their mission to encourage musical study, that is their affair. In this connection it should be recorded that this year's test programme was generally

regarded as the best that has ever been submitted at a Workington festival.

This year's syllabus provided for the following classes: Pianoforte (four grades); violin (three grades); violoncello; cornet; junior solo-singing (four classes); adult solo-singing (seven classes); duets and quartets (four classes); junior choirs (three classes); female-voice, male-voice, and mixed-voice choirs. The entries were numerous, especially in the solo classes. The first day's judging absorbed about nine hours, and the second day's nearly as much time. Miscellaneous concerts, interspersed with competitions, filled the evenings. Miss Gertrude Haworth was the professional soloist on both occasions, and she greatly pleased the audiences. The official accompanists, Mrs. F. Wynn and Miss G. M. Morgan, who worked so hard and ably, deserve special mention.

The choral classes excited the widest interest. In the principal mixed-voice section, in which the tests were the glee (arranged) 'Wide o'er the brim' (Clarke-Whitefield), and the 'Dawn of song' (Bairstow), two choirs appeared out of the three that entered. Both sang these fairly stiff pieces admirably. Seaton (Mr. T. Dixon) came out first, but Haverigg (Mr. H. G. Cook) was close behind.

In the male-voice choir class the tests were: 'Peace and war' (A. Dard-Janin) and 'The witch' (MacDowell), both of which depend upon dramatic interpretation and are calculated to try the mettle of the best choirs. The MacDowell piece has not been used in this country so much as it deserves to be. It is peculiarly characteristic of the genius of its gifted composer, now, alas! no longer with us. Only two choirs appeared. Both exhibited their ability to cope with the difficulties of the tests and to give fine interpretations. The Milton choir (Mr. H. G. Cook) was first with 140 marks out of 160, and Whitehaven (Mr. Woolledge) gained 138 marks. Two well-equipped female-voice choirs came forward to sing 'The Nix' (W. Berger), and 'Dawn' (Percy Buck). Both of these present musical difficulties and demand subtlety of treatment. They were bravely and effectively sung by Haverigg (Mr. H. G. Cook) and Lamplugh (Mr. C. Hales), a slight superiority of the first-named giving them the first place. Four church and chapel choirs appeared in another section, in which the tests were 'Not unto us, O Lord' (Dupuis) and 'The last wild rose' (G. A. Macfarren). The singing showed intelligence on the part of conductors and choralsists. Workington Wesleyans (Mr. J. Hanna) gained the first position, and the Workington Primitive Methodists (Mr. F. Dobie) came second. The other choirs were Cleator Moor Congregational (Mr. W. R. Franklin) and Lamplugh Church (Mr. C. Hales).

There were two sections for children's choirs. In one there was but a single entry. The tests were 'Hark! hark! away' (Birch) and 'Mister Nobody' (Percy C. Buck). Cleator Moor Congregational children (Mr. W. R. Franklin) sang both pieces nicely, but with hardly sufficient vitality. The other class was for boys' choirs, the test-piece being 'The echoing green' (C. V. Stanford); St. James's, Whitehaven, boys' (Mr. W. Barnes) came first. The other choir came from St. Michael's, Workington (Mr. J. Gilmour).

In the solo classes a notable result was the victory of Mr. J. Lackinson, of Workington, in both bass and baritone classes. The test in the latter class was Davidson Arnott's stirring setting of Browning's words, 'Give a rouse.' There were some fine performances of 'The heart's awakening' (A. W. Ketelbey) in the mezzo-soprano class, Miss Mary Rowitt, of Westfield, winning the prize against

nine other competitors. Mr. Andrew Downing, of Barrow, gained the chief pianoforte prize by his intelligent interpretation of Rachmaninoff's 'Prelude in C sharp minor, and Miss Charlotte Douglas, of Workington, was first in another class. Randegger's expressive song, 'At night,' was the test for boys, and Alan Fleetham won. The girls sang Schubert's 'Wild rose,' and Elsie Whitehead gave a charming performance which placed her first.

The arrangements are in the hands of a capable committee, the honorary secretary of which is Mr. Stephen Jones, a local solicitor. There are twenty-seven vice-presidents, all men of considerable social standing, but most of them merely thus show their moral sympathy and approval of the work. What the committee most need is the addition of substantial support.

W. G. McNAUGHT.

#### CLEVELAND.—January 2, 3.

This 'Eisteddfod' reached its thirtieth year with every evidence of prosperity and progress, as shown by an increased entry and general satisfaction with the musical results expressed by Mr. Harry Evans, the adjudicator. The winners in the chief solo classes were the following:

- Violin (junior)—Miss Annie Davies.
- „ (senior)—Mr. W. A. Tweddle.
- Pianoforte (junior)—Miss Edna Oldham.
- „ (senior)—Miss Annie Little.
- Girls' singing—Miss Cissie Sykes.
- Boys' „ Mr. J. P. Birkbeck.
- Soprano (20 entries)—Miss Nadin.
- Alto (27 entries)—Miss Blanche Humble.
- Tenor (32 entries)—Mr. William Beverley.
- Bass (39 entries)—Mr. George Kay.

The lack of support given to the children's competitions by school teachers was the one unsatisfactory feature of the festival, although the quality of the singing, especially in the two-part section, was good. Only one party, Middlesbrough St. Philomena's (Miss Mabel Lorkey), entered in the action-song class; one school, Guisborough Providence Girls', provided the only two choirs that entered for sight-singing. In the class for three-part choral singing (under fifty voices, age under sixteen), the test was Dr. Walford Davies's 'The Shepherd,' and the result as follows:

- 1st. Guisborough Providence Girls' (Miss A. A. Goodwill).
- 2nd. Middlesbrough St. Philomena's (Miss Mabel Lorkey).

The same two schools gained the third and second places respectively in the two-part competition (under twenty voices, age under thirteen), for which the test was Myles B. Foster's 'The dewdrop's folly.' The first place was secured by Middlesbrough Crescent Road (Miss Ruth Dawson).

The tests, entries, and results in the adult choral competitions were as follows:

#### CHURCH CHOIRS (30 to 40 voices).

- Tests: (a) 'How lovely are the messengers' (Mendelssohn); (b) 'O gladsome Light' (Sullivan).
- 3rd. Middlesbrough Woodlands Road Wesleyan

(Mr. W. Cannell).

- 1st. Starbeck Primitive Methodist (Mr. F. Godley).
- West Hartlepool Christ Church (Mr. M. W. Wright).
- 2nd. West Hartlepool St. Oswald's (Mr. E. V. Pickersgill).

#### MIXED-VOICE CHOIRS (30 to 40 voices).

- Tests: (a) 'Allen-a-Dale' (C. H. Lloyd); (b) 'Weary wind of the West' (Elgar).
- 2nd. Benwell (Mr. Neil M. Boyd).

Cleveland Harmonic (Mr. Gavin Kay).

W. E. Bishop's Select Choir, Darlington.

(Mr. W. E. Bishop).

- 1st. Consett and District (Mr. G. P. Stephenson).

#### MALE-VOICE CHOIRS (30 to 40 voices).

- Tests: (a) 'The Word went forth' (Mendelssohn);

(b) 'Must I then part from thee?' (F. Otto).

Hartlepool Excelsior (Mr. A. J. Smith).

South Bank (Mr. Ernest Dallimore).

- 1st. Middlesbrough Apollo (Mr. Thomas Nicholas).

North Ormesby (Mr. Leonard Williams).

Cleveland Harmonic (Mr. Gavin Kay).

Darlington (Mr. J. Lin J. Wedgewood).

#### COLWYN BAY.

January 2.

Mr. J. Caradog Roberts adjudicated at the eighteenth annual New Year's Eisteddfod. The chief contest was that for male-voice choirs, in which the tests were 'The rising of the lark' (Roland Rogers) and 'The Crusaders' (Protheroe). Out of four choirs that had entered only two put in an appearance, namely, Ffynongroew (Mr. Joseph Spencer), who won the prize; and Llanfairfechan (Mr. H. G. Jones). The classes for children's and mixed-voice choirs each attracted one entry from Penrhynside. The chief solo prize-winners were T. I. Hughes (pianoforte), Mrs. Lees (soprano), Mrs. Lewis (contralto), Mr. David Jones (tenor) and Mr. Frank Nicholson (baritone).

#### BRAMLEY SALEM.

January 21.

The seventh annual festival for juniors was held here with success. The entries were as follows: Pianoforte, 10; girl soloists, 18; violin, 7; boy soloists, 12; and school choirs, 4. Queen's Road C.S. (Mr. Cockran) was first in the choir class and Lower Wortley Boys' C.S. (Mr. T. Martin) was second. Mr. Julian Clifford (the Harrogate conductor) was the adjudicator.

#### THE WHARFEDALE (ILKLEY) COMPETITION.

The report of last year's operations is issued with the syllabus for the festival to be held on May 11, 12, and 13. The following are extracts:

The continued success of our festival is a matter for hearty congratulation: year by year the entries are increasing, and year by year a better class of candidate is competing. This is especially noticeable in the open classes: candidates are entering from a wider area, and this incursion has a good reflex action on the work of the local candidates, because it enables useful comparisons to be made. Under these circumstances it is very gratifying to know that in two of the open classes, local competitors have beaten all comers for the second year in succession.

So great was the number of candidates this year, that an additional session was found necessary, making nine sessions in all, as against eight sessions in 1909 and six sessions in 1908.

Increased interest has been shown by the heads of elementary schools, and some very satisfactory results were obtained in the ear-test competition from the pupils of the Church of England Girls' School, Ilkley. In order to still further encourage the interest of the elementary school teachers, the executive committee is prepared to make grants towards the expenses of competitors from elementary schools. In each case the application must be made by the head-master or head-mistress.

The Girls' Clubs are beginning to realise the usefulness of the competition movement. It is a direct incentive for the vocal members to study good music and to practise regularly; this year we had two entries as against one last year. It is hoped additional Clubs will join the movement next year, when a special class will be included for junior members of Girls' Clubs.

With regard to the other choral classes, complete success has crowned our efforts. Both in the local and the open classes satisfactory entries were received, and highly gratifying results were achieved by the competing choirs; the choral culture gained by the choirs through these competitions is working for untold good: we are not only developing the technical side of the many choirs, but we are at the same time developing their taste by giving them only the very best music to sing.

There is a strange apathy amongst local church and chapel choirs. The committee would heartily welcome more competitors in this class.

The general public have shown keen interest in our work, and there is no doubt they are becoming alive to the educational advantages of this movement; they are unconsciously learning how to listen to music: the repeated performance of any one piece or song gives



them an insight into the composition which they could not obtain in any other way. Then the adjudicator, with his helpful criticism, shows up the sins of commission and the sins of omission. By these means the critical faculty is becoming educated on sound lines, and whilst educating the critical faculty, we are also educating the taste of our audiences; we are helping to form a *standard of taste* which will help forward the art of music in many different directions.

Finally, we must allude to the financial success of the festival, which was all that could be desired.

The syllabus shows that the tests have been chosen with judgment and care. The names of the pieces are given in each class with no mention of the publishers. The necessary information as to this is given separately at the end of the syllabus. This is a much better arrangement than that usually adopted, where the publishers are named after each item.

### THE BLACKSTONE-IPSWICH CAMBRIAN CHOIR (QUEENSLAND).

In our last issue we recorded the success, at Sydney, of the Blackstone-Ipswich Cambrian Choir. The annual report of this organization has just reached us. We give a few extracts to show the extent of the choir's operations. The first paragraph we quote will serve to help to dissipate the idea some half-informed critics of the competition movement have that all competitive choirs grind at a few part-songs all the year round:

In addition to the work entailed by the competitive festivals, the choir prepared a heavy programme of concert work. For our second concert the works performed were Mendelssohn's 'Hear my prayer' and '42nd Psalm,' and Stanford's 'Revenge,' which were rendered with full orchestral accompaniment. This programme proved so acceptable that your committee would express the hope that the choir may be able to render at least one programme of similar works annually.

The year's financial statement is submitted herewith, and members will find particulars of receipts and disbursements therein. The year's income is the highest in the history of the choir, amounting to £1,139 9s., while the gross expenditure has been £1,022 0s. 11d., thus showing a credit balance on the year's transactions of £117 8s. 1d. It is a noticeable feature that our chief source of income for some years past has been prize-money won in competitions. Though we are able to present a satisfactory financial statement, your committee do not lose sight of the fact that our chief source of income as detailed therein cannot be regarded as permanent, and think, having regard to the excellence of the concerts submitted by the choir for some considerable time past, it should be possible to secure a sufficiently large number of annual subscribers of £1 1s. to enable your committee to finance the ordinary expenditure of the choir. In terms of the rules of the choir such subscribers would receive three tickets for each of three concerts annually. We would urge that this matter be taken up earnestly by the members and the incoming committee, and would suggest that a prospectus might be issued with advantage.

Your committee have carefully considered the future work of the choir, particularly in view of the high standard now attained in choral singing, and are of opinion that the further advancement of the Society must lie to a very great extent along the lines of individual voice cultivation. We suggest that this result might best be obtained by the institution of a number of scholarships or bursaries available to a number of each section of the choir or by a course of class tuition. This suggestion we submit for the earnest consideration of members, and trust the committee to be elected for the ensuing year will be empowered to take some definite steps in regard thereto.

Suggestions have been made in the Southern States as to the possibility of an Australian Choir touring in England and America and competing in the musical competitions there, and your committee have taken steps to have the undoubted claims of this choir to prior consideration duly

recognised should any definite claim for Government assistance in such a project be advanced.

Mr. Leonard Francis, the conductor, is now on a visit to this country. We regret to say that immediately on his arrival he had to undergo an operation for appendicitis, from the effects of which we are glad to state he has happily recovered.

### SCHOOL CHOIR COMPETITIONS IN CAPE COLONY.

*The Education Gazette* for December, 1909, gives elaborate official accounts of competitions in eight districts. The following is a compressed report:

#### KAROO SHIELD.

The competition was held in two centres, Murraysburg and Prince Albert counting as one event. The audiences at both places were most enthusiastic. The prescribed test was 'Excelsior,' by Mr. J. F. Proudan. Own-choice pieces were 'Creation's Hymn' (Beethoven), 'O wert thou in the cauld blast' (Mendelssohn) and 'When hands meet' (Pinsuti). Sight-tests were in unison and two parts. The Murraysburg Public School (Miss E. Rademeyer) gained the shield.

#### NGANAKWE.

Five native school choirs competed in the court house. The prescribed test was 'The Carnovale' (Rossini), and the own-choice pieces were 'Song of the gipsies' (Seward); 'Hark! Apollo' (Bishop); 'Let me, careless' (Linley); and 'Italian salad' (Gence). All the songs were attempted in four parts (S.A.T.B.), after the usual manner of native choirs. The air of Stevens's, 'The cloud-capt towers,' was taken as the unison sight-test, the two-part test being supplied by the department.

We gather that the Ezolo Choir sang the 'Italian salad,' a very long piece, from memory.

#### RAILWAY SCHOOLS CHOIR COMPETITION.

Held at De Aar, on November 19, this event attracted three choirs, De Aar Public School, Naauwpoort and Touws River. The prescribed test was Mendelssohn's 'Fair-tinted primrose'; the own-choice pieces of the above schools were respectively: 'Sleep, gentle lady' (H. R. Bishop); 'Cherry ripe' (E. C. Horn); and 'Hope will banish sorrow' (Swabian folk-song).

Naauwpoort (Mr. R. B. Smith) were declared winners.

#### BUTTERWORTH.

The first of three competitions for native schools of Fingo-land took place here on November 1. The prescribed test was Festa's 'Down in a flow'ry vale.' The entering choirs and their own-choice pieces were:—

Ndabakazi (Mr. Martin Mpondo.)	
Cherry ripe ... ..	Horn.
Veldman's (Mr. Charles Ndwandwa.)	
All hail, thou queen of night ...	Martin.
Butterworth (Mr. Edward T. Bala.)	
Fisherman's good-night ...	Bishop.

Veldman's were best in both this and the sight-singing contest, and gained the shield.

#### TSOMO NATIVE CHOIR.

This competition was held on November 18 in the grounds of the public school, Tsomo. We give the list of choirs and conductors, because the spelling of the various names affords interesting evidence of the nationality of those concerned: Lutuli (Titus Tsoti); Caba (Matthias Nonkanyana); Esiqubudwini (Gershom Koyana); Hange (Samuel Ncobo); Tshangani's (Edmund Masiza); Tsomo (Edmund Mboniswa). The prescribed test was 'The cloud-capt towers' (Stevens). The own-choice pieces were: 'O mistress mine' (Stevens), 'The rose maiden' (Cowen), 'The fisherman' (Congreve), 'How blissful the meeting' (Donizetti), 'Come, Dorothy, come' (Swabian folk-song), 'Away, away, in early day' (arr. from Webbe). The Tshangani school was awarded the first place.

#### CERES, MONTAGUE, ROBERTSON AND WORCESTER.

The competition for mission school choirs in the above districts was held at Worcester, on November 17, in the



Rhenish Church, before a good audience that included several of the leading citizens. The prescribed song was 'Violets' (F. H. Cowen), and the own-choice pieces were 'Song of the Veld' (Carey) and 'The Lord is my Shepherd' (Bargiel). The Rhenish Mission School, Worcester, was awarded the first prize. An elaborate ear-test, which consisted of a melody of sixty-two notes, was correctly written by Johanna Fiansman and Helen Daniels.

#### ST. MARK'S NATIVE CHOIRS.

This event was held in the Court House, Cofimvaba, on November 9. Eleven schools took part. The test-piece was 'It was a lover and his lass' (Cheshire). The own-choice pieces were: 'Merry comrades' (Becker); 'Mighty Norseman'; 'Up, away' (Becker); 'O hush thee' (Sullivan); 'Cherry ripe' (Horn); 'On the banks of Allan Water'; 'Awake, Æolian lyre' (Danby); 'Hark! sweet voices' (Trimmell); 'Drink to me only'; 'A shower' (Root); 'Who is Sylvia?' (Morley). The report does not state which choir won the first place, but it places Woodhouse Forests first in a list of best choirs.

#### ERGOBOBO NATIVE CHOIRS.

This competition was heard in two places, eight at Clarkebury and six at the Residency. Fourteen schools sent choirs. The prescribed test was 'Parting' (Mendelssohn). The own-choice pieces were: 'Merry mill-wheel' (Seward); 'The skylark's song' (Mendelssohn); 'I'll live for thee' (Dunbar); 'Come where the sunlight sleepeth' (Emerson); 'Around the hearth' (Perkins); 'O we are skaters bold' (Fillmore); 'Alpine wooer'; 'Absence' (Hatton); 'Merrily on we go'; 'My dream' (Seward); 'Who is Sylvia' (Morley); 'Morning prayer' (Mendelssohn); 'The frost' (Root); 'The cuckoo' (Gersbach). The shield was awarded to the Cweeweni choir (James Tuta).

#### LANCASTER.

##### CONCERT BY MR. ALDOUS'S CHOIR.

We include in our Record an account of the concert given by the choir on January 18, because it will serve to show that a famous competitive organization does something besides competing. The choral items at this concert included the following choice pieces:

Madrigal, 'Nymphs and shepherds' ...	Marson.
Choral Songs—'Go, song of mine' ...	Elgar.
'In the silent West' ...	Bantock.
Chanson—'Cold Winter' ...	Claude Debussy.
Part-song—'The shepherd's waking' ...	Fanning.
Pieces for female voices—	
'Serenade' ...	Schubert.
'A June Rose' ...	Coleridge-Taylor.
'Ophelia' ...	Berlioz.

Mr. J. W. Aldous conducted.

#### DATES OF COMPETITIONS, 1911

(WITH NAMES OF SECRETARIES).

**SHEPHERD'S BUSH** (LONDON, W.).—Oaklands Congregational Church, February 8, 9. Mr. Reginald Paine, 91, Churchfield Road, Acton, W.

**HUDDERSFIELD**.—February 10, 11 ('Mrs. Sunderland Competition'). Mr. Thomas Thorp, Technical College.

**CARLISLE**.—February 23, 24, 25. Mr. H. W. Sewell, Cathedral Chambers.

**MORLEY, YORKS.**—February 25. Mr. A. A. Foster, Gill Royd, Morley.

**SOUTH LONDON**.—March 4, 6, 8, 9 and 11. Mr. T. Lester Jones, 49, Terrace Road, Upton Manor, E.

**EAST FINCHLEY** (LONDON, N.). Congregational Literary Society. —March 6. Mr. Edward C. Dix and Mr. P. C. Hughes.

**LONDONDERRY**.—March 7, 8, 9, 10. Mrs. A. M'C. Stewart, 9, Crawford Square.

**STRATFORD AND EAST LONDON**.—March 18, 20, 23, 24, 25. Mr. J. Graham, 74, Park Hall Road, East Finchley, N.

**DOUGLAS** (Manx Musical Festival).—March 28, 29, 30. Mrs. Laughton, Ballaquane, Peel.

**MORPETH** ('The Wansbeck Competitions').—March 31, April 1. Mrs. W. W. Orde, Nunykirk, Morpeth.

**LONDON WORKING GIRLS' CLUBS**.—April 1. Miss Chichester, 14, Pelham Street, S.W.

**BRISTOL**.—April 3-7. Mr. W. E. Fowler, 8, Elmdale Road, Tyndall's Park.

**COLERAINE**.—April 6, 7. Mrs. Lily Huston, Ulster Bank.

**LIVERPOOL CHILDREN'S FESTIVAL**.—April 8. Mr. R. T. Edwards, Shingrig, Priory Road, Anfield, Liverpool.

**DENSTONE** (Dove and Churnet Valleys Musical Competitions).—April 19. Mr. A. Rawlinson Wood, Denstone College, Staffs.

**BOURNE** (WEST KESTIVEN).—April 25, 26. Miss Bell, Bourne, Lincolnshire.

**KESWICK**.—April 26, 27. Mr. Thomas Dunble, 10, Borrowdale Road.

**STOURBRIDGE** (Worcester Musical Competition).—April 26, 27, 28. Miss M. Bromley-Martin, Sarnhill, Tewkesbury.

**NORTHAMPTONSHIRE** (NORTH).—April 28, 29. Rev. H. C. Holmes, Thorpe-Achurch Rectory, Oundle.

**YORK**.—April 29 and May 1, 2. Mr. E. C. Brooksbank, Healaugh Old Hall, Tadcaster.

**RETFORD** (NORTH NOTTS).—April 29, and May 1, 2, 3. Mrs. Herbert Peake, Bawtry Hall.

**ESKDALE** (Tournament of Song).—May 2, 3. Miss Mary Yeoman, Prior House, Richmond, Yorks.

**SEVENOAKS**.—May 2, 3. Hon. Violet Mills, Wildernes, Sevenoaks; and Miss Ruth Turnbull, Oakland, Hildenborough, Kent.

**WILTSHIRE**.—May 2, 3. Mr. J. Thornton, Corkwell Grange, Limply Stoke.

**LEITH HILL** (SURREY).—May 3. Miss Vaughan Williams, Leith Hill Place, Dorking.

**PONTEFRAC**.—May 3, 4. Mr. Oswald Holmes, Market Place.

**SOUTHPORT**.—May 3, 4, 5, 6. Mr. John Brook, 115, Duke Street.

**ABERDEEN**.—May 4, 5, 6. Professor Terry, Cults; N.B.

**MID-NORTHAMPTONSHIRE**.—May 5, 6. The Hon. Norah Dawnay, Market Harborough.

**DUBLIN, FEIS CROIL**.—May 8 to 13. Miss Alice B. Griffith and Miss Eithne Aliaga Kelly, 37, Molesworth Street.

**WEYMOUTH** (Dorset Choral Association).—May 9. Mrs. F. K. Kindersley, Clyffe, Dorchester.

**N.E. SUSSEX AND TUNBRIDGE WELLS**.—May 9, 10. Mrs. Alfred Wace, Park Hill, Frant.

**MID-SOMERSET** (FROME).—May 9, 10, 11. Mr. H. W. Faulkner, 6, King Street, Frome.

**RICHMOND** (SWALEDALE).—May 10, 11. Miss May Yeoman, Prior House, Richmond, Yorks.

**ILKLEY** (UPPER WHARFEDALE).—May 11, 12, 13. Dr. Bates, Fernhill, Ilkley; Mr. A. T. Akeroyd, Elm Bank, Ilkley.

**BURY**.—May 11, 12, 13. Rev. E. A. Glenday, Holy Trinity Vicarage; and Mr. Harry Townend, Wellington Villas, Bolton Road, Bury.

**CENTRAL AND EAST ESSEX, CHELMSFORD**.—May 13 and 15. Mr. F. C. Bramwell, Hatfield-Peverel, Witham, Essex.

**BERKS, BUCKS AND OXON (SLOUGH)**.—May 13, 15, 16, 17, 18. Mrs. Commeline, The Rectory, Beaconsfield, Bucks.

**PEOPLE'S PALACE** (EAST LONDON).—May 13 and 15 to 20. Miss Edith Barran, 46, St. George's Court, Gloucester Road, S.W.

**MORECAMBE**.—May 15-20. Mr. P. W. de Courcy Smale, Musical Festival Offices.

**CORNWALL COMPETITIONS**.—At Camborne on May 15, 16, 17; Bodmin, May 18, 19; and Truro, May 20. The Lady Mary Trefusis, Porthgidden, Devoran, Cornwall.

**HASTINGS AND ST. LEONARD'S**.—May 22, 23, 24. Mr. John Locket, Lyndhurst, St. Helen's Road, Hastings.

**BUXTON**.—May 25, 26, 27. Mr. F. Gunner, Ash Street.

**WARRINGTON**.—May 27. Mr. R. W. Cook, 25, Froghall Lane, Warrington.

**ANGLESEY**.—June 5, 6. Mr. W. J. Williams, Stanley House, Llanerchymedd.

**LEAMINGTON**.—June 8, 9, 10. Mrs. Bernard Green, Svea, Milverton Terrace, Leamington Spa.

**LYTHAM**.—June 14-17. Mr. Allon Wilson, Musical Festival Offices.

**GLASGOW**.—June 23, 24. Mr. F. H. Bisset, Bishopton, Renfrewshire.

**CRYSTAL PALACE TONIC SOL-FA ASSOCIATION**.—June 24. For junior choirs. Mr. T. H. Warner, 30, Gunton Road, Upper Clapton, N.E.

- clare ye, . . . *mf*  
 With a voice of sing-ing de - clare ye, de -  
 - clare ye, . . . *mf*  
 With a voice of sing-ing de - clare ye, de -  
*mf Gt.*  
 and let it be heard, and  
 - clare ye, . . . *f*  
 tell this, tell this,  
 - clare ye, . . . *f*  
*Tromba. sf f Gt. Tromba. sf Gt.*  
*senza Ped.*  
*marcato.*  
 let it be heard: ut - ter it e - ven to the end of the earth, the end of the  
 the end of the  
*marcato.*  
 ut - ter it e - ven to the end of the earth, the end of the  
 the end of the  
*Ped.*

earth ; . . The Lord hath redeemed His

earth ; . . The Lord hath redeemed His peo - ple,

earth ; . . The Lord hath redeemed His peo - ple,

*mf Sw.* *cres.*

peo - ple, the Lord hath re - deemed His peo - - ple. All

the Lord hath re - deemed His peo - - ple. All

the Lord hath re - deemed His peo - - ple. All

the Lord hath re - deemed His peo - - ple.

*f Gt* *Sw. Reed.*

*Tempo 1mo.* *cres. poco rit.* *Allegretto.*

hail, dear Con - quer-or ! all hail, dear Con - quer-or ! all hail ! Ye

hail, dear Con - quer-or ! all hail, dear Con - quer-or ! all hail ! Ye

hail, dear Con - quer-or ! all hail, dear Con - quer-or ! all hail ! Ye

all hail ! Ye

*Tempo 1mo.* *cres. poco rit.* *f Gt.* *Ped.*

*senza Ped.*



Heavens, with-in . . . your bliss-ful courts How sang the An-gel

Heavens, with-in . . . your bliss-ful courts How sang the An-gel

Heavens, with-in . . . your bliss-ful courts How sang the An-gel

Heavens, with-in . . . your bliss-ful courts How sang the An-gel

choirs that day, When from His tomb the im-pris-oned

choirs that day, When from His tomb the im-pris-oned

choirs that day, When from His tomb the im-pris-oned

choirs that day, When from His tomb the im-pris-oned

God, Like the strong sun-rise, broke a-way, like the strong

God, Like the strong sun-rise, broke a-way, like the strong

God, Like the strong sun-rise, broke a-way, like the strong

God, Like the strong sun-rise, broke a-way, like the strong

*senza Ped.* ( 7 ) *Ped.*

*Maestoso e marcato.*

sun - rise broke a - - way! . . . All hail, dear

sun - rise broke a - - way! . . . All hail, dear

sun - rise broke a - - way! . . . All hail, dear

sun - rise broke a - - way! . . . All hail, dear

*rit. mf*

*Maestoso e marcato.*

*rit. f Tromba. f Gt.*

*cres. e rit. ff a tempo.*

Con-quer-or! dear Con-quer-or! all hail! . . .

*cres. e rit. ff a tempo.*

Con-quer-or! dear Con-quer-or! all hail! . . .

*cres. e rit. ff a tempo.*

Con-quer-or! dear Con-quer-or! all hail! . . .

*cres. e rit. ff a tempo.*

Con-quer-or! dear Con-quer-or! all hail! . . .

*cres. e rit. ff a tempo.*

(Continued from page 104.)

in 1882 of Lavignani's 'Complete Theoretical and Practical Course of Musical Dictation,' and was exemplified by such English books as those by Sedley Taylor, John Taylor, Ritter, Sawyer, and Shinn.

The teacher's foremost duty was to awaken, stimulate, and guide the pupil's power of observation; this would lead to thinking, sub-conscious as well as conscious. There was no more important point to which the attention ought to be drawn than to the tonal relations and the characteristics of the scale notes. If these were once fully felt and understood, the battle was as good as won. In the learning of these relations, cleverly contrived syllables, figures and other mnemonic aids could play a useful part, but they were means, not ends. Professor Niecks then dealt with absolute pitch, which he considered largely a gift and partly cultivable. He said the sense of absolute pitch had a harassing enemy in the variability of tuning. A well-developed sense of relative pitch was indispensable to a musician. He went on to discuss dictation lessons, which led into the subject of rhythm. This was another neglected department of ear-training. The extent to which rhythm stood in need of cultivation was heard every day, not only in the performances of pupils, amateurs and inferior musicians, but even in those of famous virtuosos. Professor Niecks alluded to the 'Rhythmical Gymnastics' of the Swiss, Jacques-Dalcroze, whose method had met with success in Switzerland and Germany and was making headway in France. He described the working of the system towards its object of 'developing the sense of musical metric and musical rhythm and the sense of plastic harmony and the equipoise of movements for the regulation of motor habits,' and quoted the following dicta of the author of the system. 'Rhythmical Gymnastics have for their object the perfecting of strength and suppleness of the muscles in the proportions of time and space, music and plastic art.' 'To regulate and perfect the movements is tantamount to educating the mind to rhythm.'

Professor Niecks then turned to the consideration of finger gymnastics, mentioning systems that had been put forward during the last half-century, and passed on to technique. The latest theories on this subject, especially as regards pianoforte technique, amounted, he said, to a revolution. He attached chief importance to the works of Steinhausen (pianoforte and violin) and Breithaupt (pianoforte) in Germany, and Matthay (pianoforte) in England. He said: 'The innovators plead for a technique in accordance with the natural physiological conditions. They do not say that they have invented a new method, but that they teach what the virtuosos of genius have instinctively practised and the schools ignored. The new way reverses the old way of teaching. Formerly finger and wrist gymnastics were the beginning and end of technique. Now we are told that the activity of the hand should be as little as possible, and the only actively guiding movement that of the upper-arm. The upper-arm and shoulder are the suppliers of energy, the forearm and hand the conductors of it. It is a mistake to execute all possible operations of the upper limbs with little limited movement, instead of with large sweeping movements. Breithaupt sets aside finger work altogether, and substitutes the swinging whole as a form of technique. Do not think of fingers, do not try to play with them, is the supreme principle. The notes have, as it were, to be shaken out of the player's sleeve. For mechanical reasons the mass of the hand or of a finger can never be set in motion separately, the whole mass of the arm being always implicated in the act of touch. Matthay, in this respect heterodox, speaks, however, of isolated finger, hand, and arm movement. Important features of the new natural technique are: muscular relaxation and elasticity, utilisation of arm-weight, rotary movement of the forearm, also of the upper-arm, swinging or slinging movement of the arm, and vibratory movement of the upper-arm.'

In dealing with appreciation-study, Professor Niecks praised the work of Mr. Stewart Macpherson. If such study were conducted only through courses of harmony, counterpoint, form, instrumentation and aesthetics, there would, he said, be little hope of the world becoming widely appreciative of the beauties of music, although the subjects mentioned were indispensable. Conscious analysis while hearing a work, interlarded with the æsthetic impression. The study of

harmony, form, &c., was not for use during hearing, but a preparatory discipline to enable the mind to hear well. Many thousands of people who could or would not go through such a discipline and yet loved and wanted to understand music could be helped by being made to notice, and by being told what to listen for. One could point out to them beauty of melodic lines and harmonic and contrapuntal combinations, the nature of musical form and the infinite variety of expression in music. This could be done without distressing them with perplexing technicalities.

The psychology a teacher required, said Professor Niecks, was a natural and practical psychology. A book like William James's 'Talks to teachers on psychology' outweighed half-a-dozen systematic treatises, and even hand-books specially written for teachers.

#### NATIONAL OPERA.

Mr. Manners said that the words National Opera were loosely used to designate Opera in English, performances of English Operas, or Opera for the nation. What he had in view was Opera of any nationality, written in English or translated into English, carried out with the first idea in the manager's head to cultivate, help, encourage and give as much as he consistently could of operas written by British composers, and with the best chance given to British artists. This he called Empire Opera. He looked forward to the time when it would be given regularly in every large town in the Kingdom and all parts of the Empire. He suggested the institution of three companies: 'A' for the largest towns; 'B,' with a less advanced repertory and working on a smaller scale, to visit smaller towns; 'C,' to do missionary work elsewhere. He commended efforts made to spread a knowledge of the plots of operas beforehand, and attributed the popularity of such operas as 'Faust' and 'The Bohemian girl' to the fact that in the process of years people have really got to know what the story is. Mr. Manners said that there were immense possibilities for opera in Great Britain, but there was great need of groundwork in operatic education before they could be realised. It was necessary to begin at the beginning and educate the public in easy stages, that people might go to the opera because they loved it as the outcome of understanding it. As regards artists, Mr. Manners was of opinion that there were better voices in Great Britain than in any other country in the world. The competitive festivals revealed what a wealth of vocal talent the country possessed. The difficulty was that English singers were impatient of slow progress, and wished to undertake heavy tasks without first acquiring the necessary experience. Mr. Manners then formulated an elaborate scheme for Opera as a national institution. It was to be run on business-like methods. Towns were to prepare for the arrival of a company by making known its repertory, the names of the singers, &c., and obtaining a sufficient number of applications for seats as an essential preliminary. Orchestras should be constituted on the basis of severe examination, and should form a body at the service of the organizers of concerts and festivals. Music students in the towns visited, both in the Kingdom and in the Colonies, should be prepared in the music schools to undertake small parts or chorus work during the visit of the company. Other suggestions were made in the same connection. As a test for the feasibility of the plan to institute national opera, Mr. Manners proposed: to found a limited liability company of 100,000 shares of half-a-crown each; to give the services of himself and his wife as managers; to carry on the undertaking for three years: if at the end of that period the position was satisfactory, to ask for State support. He would limit the holdings to one share per person, as shareholders would then forego dividends.

Mr. de Lafontaine spoke at great length and with an abundance of interesting detail upon Spain, her people, her folk-music, her composers and their music, and Spanish musical institutions. Mr. Rogers read an important paper on the history of our chief musical festivals, described their characteristics, and discussed the purpose, prospects and ideals of musical festivals in general. We regret that space will not permit of a report of these papers in our present issue.

Mr. W. H. Parker, organist of Aylesbury Parish Church, has been appointed conductor of the Vale of Aylesbury Harmonic Society.



## SHEFFIELD FESTIVAL CHORUS.

PRESENTATION TO DR. COWARD.

For the fourth time in his career, Dr. Henry Coward has been the recipient of a presentation from his fellow-musicians in the city of Sheffield. This latest token of honour and esteem to the eminent chorus-master, which took place at the Masonic Hall, Sheffield, on January 13, was the corollary of his recent resignation from the post of choir-trainer of the Sheffield Festival Chorus, a position he has held since the first festival in 1896. When the forthcoming music-making falls due, at the end of April, Dr. Coward will be far afield with his choir on a six months' tour to America and the Colonies.

Mr. T. Walter Hall, chairman of the executive committee, who occupied the chair, was supported by Mr. Willoughby Firth and Mr. Noel W. Burbidge, joint honorary secretaries of the festival. The Duke of Norfolk, who had hoped to attend and make the presentation, was at the last moment detained in London. He wrote a cordial letter, in the course of which he said of Dr. Coward: 'He has brought Sheffield to the front rank in the musical world, and he has implanted in the minds of the people of Sheffield a high appreciation of all that music means, and a conscious pride in the success which the city has attained.'

Sir Henry Wood, who was present, paid a generous tribute to the life-work of the hero of the gathering. Colonel Hughes, on behalf of the Duke of Norfolk, then asked Dr. Coward to accept the gift—a set of four fine pictures by well-known local artists.

Dr. Coward responded in a characteristic speech. He said he was glad to be assured that the splendid gift was not to be regarded as a valetudinary one. The gathering was a memorable occasion.

## BRITISH MUSIC ON THE CONTINENT.

MACKENZIE'S 'THE SUN-GOD'S RETURN,' AT VIENNA.

Herr A. J. von Eisner Eisenhof, head of the Singakademie, writes to us as follows:

Sir Alexander C. Mackenzie's cantata 'The Sun-God's return,' produced at the Cardiff festival in September last, and since then performed by the Sheffield Musical Union, has had its third performance under the name 'Des Sonnengott's Heimkehr,' at the Grosser Musikverein Saal, in Vienna. Joseph Bennett's stirring poem has been translated by Dr. Wilhelm Heuzen very creditably. We must say that this work is the composer's crowning achievement. The chorus-parts are not at all easy, but make a great effect when they are mastered. Although the work is full of melody, it is a modern work. Viennese critics say it is done in the Wagnerian manner, but in all senses it is good. Certainly the treatment is entirely modern. In the second scene, Helheim, Mackenzie has not disdained to use the brush of the impressionist, and has used it with great success. The solo parts are strenuous but most telling. The whole work is surely a real 'Meisterwerk,' and written in the spirit of youth. The choral forces were those of the Wiener Singakademie, and the orchestra was that of the Orchester-Verein. They both did their work admirably, earning the full appreciation of Sir Alexander Mackenzie, who conducted, for the excellent manner in which his exacting orchestration and choral writing were reproduced. The choir of the celebrated Wiener Singakademie had been prepared with great zeal by the musical director, Herr Richard Wickenhauser, who gracefully handed his baton to the composer. The choir, numbering 250 voices, received Sir A. C. Mackenzie with much enthusiasm at the rehearsals, and he expressed himself in terms of high approbation with regard to the manner in which his work had been prepared. The orchestra also earned the composer's hearty praise. Madame Kiurina and her husband, two prominent artists from the Imperial Opera House, were both excellent, and undertook the strenuous principal rôles with great success, while the small but very important part of the Queen was admirably sung by Madame Martinez, a prominent member of the Wiener Singakademie. Sir Alexander may be very proud of the great success he earned

in Vienna. The whole occasion was quite a social event. The Minister of Culture and Instruction, Count Stürgkh, the Ambassador, Sir E. G. Cartwright, and Lady Cartwright, were present at the performance. The Protector Archduchess Isabelle was ill, and she sent as her representative her daughter, Her Imperial and Royal Highness Princess Maria Anna of Parma, who expressed a desire to make Sir Alexander's acquaintance, and had words of very sincere admiration for the eminent composer. We were all glad and proud to have been the first public which applauded Sir Alexander Mackenzie, and we all look forward to seeing him again in our country.

## ELGAR'S SYMPHONY AT CREFELD.

The Symphony was performed at Crefeld, as reported on page 17 of our last issue, by Herr Müller-Reuter's orchestra under the composer's direction. We quote some opinions that appeared in the German Press:

'In the first place the thematic development of the work earns our admiration. . . . The orchestration and colouring are above praise. The composer shows himself the absolute master of the advanced means of musical expression that we owe to Wagner and Liszt.'—*Niederrheinische Volkszeitung*.

'It is a work of beautiful and homogeneous construction and architectural design. The movements are not isolated efforts, as in the case of some epigrammatic works of the greatest masters, but are related to the whole by their moods and thematic connection.'—*Krefelder Zeitung*.

'Much has been said for and against this work, with which, I must admit, I was fascinated. Few compositions equal it in bigness and high workmanship. Elgar likes contrasts—Hades and Olympia, Hell and Walhalla. The second movement might be called Demons and Graces. The third movement, with its broad sonorous melody, reminds one of Tchaikovsky. The last movement has finely-conceived modulations and a brilliant Finale. The whole work left an impression of mastery, and was no small triumph for Elgar.'—*Kölnische Zeitung*.

## ELGAR'S VIOLIN CONCERTO.

This work has been twice performed on the Continent by Herr Kreisler, with Herr J. W. Mengelberg as conductor. Both events were great popular successes. At Amsterdam, on January 13, the orchestra was that of the Concertgebouw. The *Telegraaf* said: 'Elgar is above all melodious; his thematic material is rich and skilfully developed. He has a personality of his own.' The *Handelsblad* said: 'The Violin concerto again reveals Elgar's surpassing orchestration.' The second Continental performance took place on January 20, at a Museumskonzert at Frankfurt-on-the-Main.

## ROYAL INSTITUTION.

The annual series of six Christmas lectures for young people was delivered by Professor Silvanus Thompson, whose topic was 'Sound, musical and non-musical.' His lucid explanations and copious elaborate experiments, often with apparatus of a homely character, brought the subject within everybody's comprehension, even in some of its highly technical and abstruse developments. 'At the first lecture he dealt with the production of sound, having first described the human ear. He demonstrated the difference between the regular vibrations which caused musical sound and the irregular vibrations which caused unmusical sound, showed how the setting-up of air vibrations could cause sounds in various unexpected ways, and drove home his remarks in a way that was continuously practical and interesting. At the second lecture he dealt similarly with the transmission of sound; at the third, during which he used an enormous model ear, with the reception of sound; at the remainder, with the combination, registration and reproduction of sounds.'

## THE PALLADIUM.

It is a sign of the times that the increasing demand for music that deserves to be called music has penetrated into the music-hall world, and made its influence felt in the plans of a few—very few—managers. If up to now the visible result is small and uncertain, we can at least be thankful for small beginnings. In its second week of existence the Palladium,

which is not too mean to be a Valhalla of all the Arts (represented at present chiefly by architecture, dancing and limelight-manipulation), was for a few minutes in each programme the home of Wagner and other opera. Miss Edyth Walker was the chief exponent, and her assistants were Mr. James Sale (conductor) and an orchestra that was admirably fitted to carry out the other part of their duties. The programme announced that 'the creator of the opera season's success—Elektra' would render scenes from the following operas:—'Die Lustige Weibe von Windsor,' 'Tannhäuser,' 'The Marriage of Figaro,' 'Rienzi' and 'Eglantine from 'Euryanthe.' At the opening performance it was left to the critics and a few more of the elect to discern that the opera chosen was 'Rienzi,' and that the particular excerpt was Adriano's air, a piece of music of no absorbing interest either to the educated or to the uneducated ear. Miss Walker appeared in a dim-lit glade in knight's costume, and sang in German. The effect presented to the vast majority of the audience was doubtless that of a male person, for reasons unknown in a state of great agitation, vocalising a none-too-catchy tune in a glorious female voice. However much or little they were disturbed by conjecture, the listeners appeared to like the performance immensely, and accordingly Miss Walker, holding a cloak over her male attire, returned and sang them 'The lost chord.'

Thus our poor suffering muse entered into her new palace bound with heavy shackles and hedged in with obstacles. Yet her sway was felt, and according to report it has since grown stronger and surer. We heard later that Miss Walker was called before the curtain an innumerable number of times after each performance. On the afternoon of January 2, when the above event took place, nothing in the whole entertainment was more artistic, refined, and likely to elevate the public taste than an exquisite stately dance done by children in the course of the ballet 'Yuletide revels.'

#### THE SOUSA BAND.

It is five years since John Philip Sousa and his players were in England, and although his compositions may have retained their popularity, his fame as an executant of them is much diminished, and it may be doubted that many heart-strings will burn in England at the announcement that he intends to retire from his work as a conductor. He is signalling the event with characteristic American downrightness by taking his band on a tour of the world. This tour opened with a week's concert-giving in London from January 2 to January 7, during which he presented two programmes a day at Queen's Hall. It was almost a welcome disappointment to find that the common talk of his eccentricities as a conductor was exaggerated, or no longer tallied with his methods. His gestures were certainly unconventional, but they were for the greater part restrained and directed more towards musical effect than ostentation. The most important and serious item in the opening programme was Liszt's symphonic poem 'Les préludes,' which was played with excellent effect in spite of the obvious disadvantages involved in the transcription. Sousa's own compositions were naturally given a prominent place, and none could complain of this, for in their own sphere they are works of genius, and they are unquestionably the best medium for showing off the qualities of the Sousa band. Their orchestration is often of superb effectiveness. Some of Sousa's ideas in this connection are entirely his own. Not even Strauss has discovered the variety that can be imparted to a colour-scheme by shifting players, or groups of players, from one position on the platform to another. During the performance of a familiar Sousa march, six cornets stepped forward to the front of the platform and gave their best to the audience, playing the tune as a kind of *canto fermo*; shortly, six trombones ranged themselves alongside and fulminated a counterpoint beneath; then piccolos stationed themselves on the other side and added a free part above, and meanwhile the remainder of the band carried on the strenuous life. The total result was a sufficient excuse for any inaccuracies in the description. Throughout the programme it was made clear that the executive ability of Sousa's instrumentalists and the exhilarating rhythm

of their playing were all that expectation had promised. Solos were given by Miss Virginia Root (soprano), Miss Nicholine Zedeler (violin), and Mr. Herbert L. Clarke (cornet). The concerts were fairly well supported during the week by the public, but they failed to take London by storm.

#### QUEEN'S HALL CHORAL SOCIETY.

##### PRODUCTION OF 'GOLGOTHA.'

At the third concert of the season, given on January 17, Mr. Franco Leoni's new sacred work 'Golgotha' was produced for the first time. Mr. Leoni is already known as a composer of music to sacred words by his cantata 'The Gate of Life,' but he has given his attention mostly to dramatic music, for the writing of which, as 'Golgotha' testifies, he has many qualifications. The words of the new work are taken from the New Testament, and are divided into three sections dealing respectively with the Betrayal, the Trial and the Crucifixion of Christ. The narrative form is followed, but occasionally there are personal utterances, inevitable from the nature of the text. Six soloists are required.

The idiom and general character of Mr. Leoni's music provokes doubt as to its appropriateness to the transcendently solemn topics with which it is associated. No one steeped in Bach is likely to be deeply impressed by 'Golgotha.' But on the other hand it must be admitted that an artist must before all things be sincere, and present the expression of his own point of view in the musical language that is natural to him. There is much to attract in the work as abstract music. The orchestration is full of colour, with a distinct leaning to effects of the scintillating order. The choral part is often dramatically effective, and one or two of the climaxes are powerful. The last section displays some fitting dignity of treatment. The work enjoyed the advantage of an excellent performance under the composer's own direction. The choir of 200 voices showed considerable capacity and skilful training, the orchestra was that of the Queen's Hall, and the soloists were Madame Ada Davies, Miss Alice Prowse, Madame Clara Butt (who was in fine voice), Mr. Gervase Elwes (who sang with moving expression), Mr. Kennerley Rumford and Mr. Herbert Haynes. Mr. F. B. Kiddle was the organist.

The vocal score of 'Golgotha' is printed without key-signatures, the reason for this being that the composer believes that the rapid and distant modulations of modern music are thus easier to read than when the key-signature is constantly upset.

#### QUEEN'S HALL SYMPHONY CONCERTS.

The concert given on January 21, was the first conducted by Sir Henry Wood since he received the honour of knighthood. The audience naturally gave him an especially hearty reception. The programme contained only three items. The first was a Suite for orchestra entitled 'L'Attaque du Moulin,' by Alfred Bruneau. This suite is based upon the opera with this name, composed by Bruneau. It is in three movements, each of which displays the talent of the composer. They are intended as programme music, but they are sufficiently attractive without the thought of a story. M. Jacques Thibaud gave a fine performance of Lalo's 'Symphonie Espagnole,' for violin and orchestra. The last item was Elgar's A flat Symphony, which received an interpretation that was characteristic of Sir Henry Wood's thought-out style. There was a large audience.

#### QUEEN'S HALL ORCHESTRA.

##### HERR KREISLER'S CONCERTS.

On December 28, Herr Kreisler gave a concert with the Queen's Hall Orchestra under Mr. Henry Wood (as he then was), for the purpose of again bringing forward the Elgar Violin concerto. It was a bold experiment to include the Brahms Violin concerto in the same programme, but the result justified the risk. Mr. Wood secured a perfectly beautiful performance of the orchestral part: all was so clear and highly finished.

On January 16, Herr Kreisler gave another concert, this time including the Beethoven Concerto as well as that of



Elgar in the programme. We are inclined to ask whether on this occasion it was quite fair to the new Concerto, and especially to the vast audience assembled, to place the Beethoven Concerto first? The older work was played simply magnificently, and by its powerful interpretation exhausted, to some extent, the attention of the audience before, late in the afternoon, they were given the Elgar Concerto, to hear which they had travelled from near and far. But notwithstanding all this, the latter work made its usual great effect. Sir Edward Elgar conducted the concert.

### LA SOCIÉTÉ DES CONCERTS FRANÇAIS.

The tenth of this Society's concerts took place at Bechstein Hall on January 19. The remarkably skilful and interesting playing of the Parisian Quartet was heard in a Quartet by M. Louis Dumas and César Franck's Pianoforte quintet. In the absence, through illness, of M. Feuillard, the violoncellist of the Quartet, his place was taken by M. Dumas. The Quartet revealed the composer as a disciple, rather than a leader, of the modern French school. He has absorbed their phraseology and employs it with fluency, but has no ideas of striking individuality to express. Songs of varying merit by Albert Bertelin, Louis Aubert and Gabriel Dupont were excellently sung by Madame L. Willaume-Lamber, accompanied by Madame Feuillard. M. Maurice Dumesnil played with excessive rubato (unless the music was intended to be devoid of regular measure) a set of pianoforte pieces entitled 'La maison dans les dunes,' by Gabriel Dupont, and afterwards joined the string players in a striking performance of Franck's work, whose sheer beauty quickly obliterated all other impressions received during the concert.

An 'out-of-series' concert was given on the following afternoon at 'The Limes,' Holland Park Road, by permission of Madame Liotard-Vogt. The interesting features were the presence of M. Maurice Ravel as solo pianist and accompanist in works of his own, and the first performance in London of a Pianoforte quintet by M. Florent Schmitt, a pupil of M. Gabriel Fauré. M. Ravel is a modern among moderns, and his compositions probably provoked more mystification than admiration, although their cleverness was often undeniable. The Quintet is an appealing work of great elaboration and length, and a corresponding wealth of ideas. Its harmonies are advanced without being laboured or uncouth, and the workmanship is masterly.

## London Concerts.

### ROYAL CHORAL SOCIETY.

The annual performance of 'The Messiah' took place at the Royal Albert Hall on January 2, under the direction of Sir Frederick Bridge. The perennial attraction that the work exercises, especially at Christmas time, over the British public was augmented on this occasion by the presence of Madame Clara Butt as a soloist, after a protracted absence from the concert platform. The result was the largest audience that has attended a concert of the Society for many years. The performance was vigorous and at all points efficient. The other soloists were Madame Gleeson-White, Mr. Ben Davies and Mr. Kennerley Rumford. Mr. H. L. Balfour was at the organ.

### THE LONDON CHORAL SOCIETY.

By an inadvertence, the record in our January issue of the concert given by this Society on December 8 was incomplete. It should have been stated that Sir Charles Stanford's five new 'Songs of the Fleet' (which were produced at the recent Leeds Festival) were performed in London for the first time on this occasion. Their success at the Queen's Hall was complete; the audience became unwontedly enthusiastic. Mr. Plunket Greene was the soloist, and Mr. Arthur Fagge conducted. Sir Charles Stanford was present, and was called several times.

Tchaikovsky's 'Symphonie Pathétique' was as usual the feature of the New Year's concert given on December 31 by the Queen's Hall Orchestra, under Sir (then Mr.) Henry Wood. A number of popular Wagner excerpts, together with vocal contributions by Mr. Ben Davies, supplied the remainder of the programme.

On January 12, Miss Gwynne Kimpton gave, at Steinway Hall, the first of a series of orchestral concerts for young people, which proved to be an occasion of unusual interest. The programme, chosen with the object of providing 'music such as children can enjoy and understand,' included Haydn's 'Clock' symphony and Beethoven's 'Prometheus' overture. Opinions differed as to the merits of this selection with a view to its purpose. Two 'Elegiac melodies' and a 'Rigaudon' by Grieg constituted the remainder of the orchestral music, and some Stevenson songs by Mr. Graham Peel, excellently sung by Mr. Campbell McInnes, completed the programme. The orchestra of thirty-six, mostly ladies, was drawn largely from London musical institutions. Before the music was performed, an introductory lecture was given by Dr. Borland, who described the orchestra and explained the nature and functions of the various instruments.

The performance of Sullivan's 'The Golden Legend,' given on January 14 by the Alexandra Palace Choral and Orchestral Society under Mr. Allen Gill, gave pleasure to a large audience. In no way did it fall below the admirable standard of the previous efforts of this organization. The soloists were Miss Ida Kahn, Miss Violet Elliott, Mr. Lloyd Chandos, Mr. Reginald Goud and Mr. Thorpe Bates. Sullivan's work was preceded by Parry's 'Blest pair of Sirens.'

The concert given by the New Symphony Orchestra under Mr. Landon Ronald at Queen's Hall, on January 18, was given up to works by modern foreign composers, among whom the American, F. Converse, received the chief share of attention. His symphonic poem, 'The mystic trumpeter,' after Walt Whitman, was performed for the first time in England and gained general favour for its picturesque and rich harmonic and orchestral colouring rather than for its thematic strength or psychological meaning. It was followed by Grieg's Pianoforte concerto, played by Mr. Lortat Jacob; an agreeable orchestral suite, 'Esquisses Caucasiennes' by M. Ippolitov-Ivanov; Debussy's 'L'après-midi d'un Faune' and Dukas's scherzo 'L'apprenti sorcier.' The orchestra played throughout in a style that accorded with its reputation.

An excellent performance of the concert version of German's opera 'Merrie England' was given by the Central London Choral and Orchestral Society at Queen's Hall, on January 19, under the direction of Mr. David J. Thomas. The chief soloists were Miss Elsie Short, Miss Ruby Cobbett, Madame Beauchamp Northcote, Mr. Hubert Baker and Mr. Evelyn Wood. The remainder of the evening's programme included Mr. Oskar Borsdorf's Concert Overture in D.

### RECITALS.

Miss Hélène Martini, a new-comer to England, gave a successful recital at Bechstein Hall on January 17, displaying a pleasant contralto voice, expressive power and linguistic versatility. Mlle. Marta Wittkowska gave a recital at Æolian Hall the same evening, and revealed temperamental qualities in an interesting programme. On January 18, Miss Pauline de Schönberg, in a recital at Æolian Hall, showed herself an apt pupil of Yvette Guilbert; at Bechstein Hall, Miss Ruth Freeman made skilful use of a pleasant soprano voice.

Two pianoforte recitals were given on January 21. Miss Mabel Rutland carried out a conventional programme with ability at Bechstein Hall, and at Æolian Hall Mr. York Bowen furthered his claims as an executant and composer of unusual proficiency.



## HENKEL PIANOFORTE QUARTET.

This quartet, consisting of Madame Lily Henkel, Messrs. Fritz Hirt, Alfred Hobday, and Ivor James gave a very successful inaugural concert at Steinway Hall on January 21, and at once established a high plane of individual excellence and perfection of ensemble. The programme included Brahms's Pianoforte quartet in G minor, Op. 25, of which an admirable reading was given, Mozart's Quartet in G minor, and a Phantasie in F sharp minor, by Frank Bridge (first performance), which proved to be a work of singular beauty, especially as regards the Coda. A more strenuous climax in the middle section would have been welcome, and would also have thrown the qualities of the Coda into greater prominence. Mr. Campbell McInnes sang delightfully, and showed an exceptional command of *mezza voce*.

The playing of the London Trio, always of distinguished quality, attained an exceptionally high level at their concert at Æolian Hall on January 9. The concerted works performed were Beethoven's Trio in C minor (Op. 1, No. 3), and Tchaikovsky's Trio in A. Madame Amina Goodwin played pianoforte works by Handel and Kiriaff, and songs were contributed by Miss Margaret Balfour and Mr. Owen Colyer.

A Violoncello and Pianoforte sonata by M. Emanuel Moor was played for the first time in London at a concert given by the Classical Concert Society at Bechstein Hall on January 11. It was distinguished by the composer's usual scholarly manner and effective treatment. Señor Casals and Mr. Leonard Borwick gave the best possible interpretation of the violoncello and pianoforte parts respectively.

Mr. Joseph Holbrooke continued his series of modern chamber concerts at Steinway Hall on January 20 with a highly interesting programme. His own works were represented in favourable light by his Pianoforte quartet in G minor, No. 1. César Franck's Pianoforte quintet was heard for the second time in London within a week, and the scheme also included a characteristic Violin sonata by Max Reger, played by Mr. Albert Sammons and the concert-giver. The string players were the New Quartet, of which Mr. Sammons is leader. Songs were contributed by Miss Mary Groser.

## Suburban Concerts.

Spohr's oratorio 'The last Judgment' was successfully sung by the choir of the Wesleyan Church, Sydenham, on December 11, with accompaniment on the organ, strings and timpani. The solos were sung by Miss Florence Jenner (soprano), Mrs. E. Jenner (contralto), Mr. Frank Wells (tenor), and Mr. Frank Partridge (bass). Mr. Edwin Jenner conducted. Dr. Frank N. Abernethy was the organist.

A performance of Cuthbert Nunn's church cantata, formed of scenes from 'Everyman,' was given on Wednesday, December 14, at St. George's, Perry Hill, under the direction of Mr. B. Vine Westbrook. Master Alfred Mellon presided at the organ. The soloists were Messrs. S. B. Turner (Everyman), H. R. Watson (Death), F. G. Smith (Messenger) and Master S. Hawkes (Good Deeds).

The Ealing Choral Society gave their first concert of the season on December 20 at the Victoria Hall. Highly creditable performances were given of Brahms's 'Song of Destiny,' Parry's 'Pied piper of Hamelin,' and Stanford's 'Songs of the Fleet.' In the last-mentioned work Mr. Frederick Ranałow gave excellent interpretations of the solo music. Both choir and orchestra did their work efficiently. Mr. Albert Thompson conducted.

A capital performance of the Christmas play, by Mr. H. J. Taylor (music) and Mr. H. R. Geddes (words), entitled 'Christmas in the Olden Time,' was given under the direction of Mr. Arthur T. Lash, organist and choirmaster of St. Matthias', Poplar, before a large audience, at the Town Hall, Poplar, on Thursday, January 5, by about

seventy members of the church choir and dramatic society. The work has been given under the composer's direction many times during the last eight or nine years, at Dover.

The Buckhurst Hill Choral Society gave the first concert of the season on January 7. The chief feature was the performance of a work specially composed for the Society by its late president, Dr. Charles E. Adams, being a setting of Shelley's unfinished lines 'To music.' The occasion took the form of an 'In memoriam' concert for Dr. Adams. Other works performed were 'Brother, thou art gone before us' (Sullivan), 'Daybreak' (Fanning), and Mendelssohn's 42nd Psalm. The soloists were Miss Lucy France, Mr. Gwynne Davies and Mr. Ernest Yonge (viola). Mr. Otley Marshall conducted.

On January 11, the Emmanuel (Lambeth) Choral Society gave a performance of Sullivan's 'Festival Te Deum' at the Emmanuel Institute, under the conductorship of Mr. R. C. Law (organist and choirmaster of Emmanuel Church, Lambeth). The soloists were Miss F. Reynolds and Miss P. Law. The programme included: Sullivan's 'The long day closes,' Handel's 'The glory of the Lord,' Löhr's 'A slumber song,' Dudley Buck's 'In absence,' and Mendelssohn's chorals, 'To God on high,' 'Sleepers, wake! a voice is calling,' and 'To Thee, O God.' The choir sang throughout with much intelligence and good expression. The solo-vocalists were Miss Winifred Allan, Mr. H. Winterlood, and Mr. J. Manley Clark.

Mr. Matthew Kingston gave a concert-lecture on Tuesday evening, January 17, at the Walthamstow Public Hall, upon 'Frederic Chopin, the man and his music,' illustrated by the lecturer playing upon the pianoforte a typical selection of Chopin's works.

## Music in the Provinces.

(FROM OUR OWN CORRESPONDENTS.)

### BIRMINGHAM.

Coming closely upon an exceptionally busy autumn season, the Christmas doings in matters musical in our large city are generally characterized by a period of dulness, King Pantomime at our theatres practically absorbing all interest. There was no exception to this rule during the past Yuletide, and there are really only a few matters to record.

Mention should be made of two orchestral concerts given in December last, which were not noted last month. The first, given by the Birmingham Symphony Orchestra, at the Town Hall, on December 10, was conducted by Mr. S. Coleridge-Taylor. By general request the sparkling and brilliant 'Nero' suite was included in the programme, its virile rendering creating the utmost enthusiasm. The novelty was the conductor's rhapsodic dance 'The Bamboula,' a fanciful composition strongly marked in rhythm and melodic to a degree. The vocal numbers were ably supplied by our local soprano, Miss Lillie Aston, and by Mr. James Coleman, a well-known basso attached to Lichfield Cathedral. The second orchestral concert took place in the Town Hall on December 14, given by the Birmingham Philharmonic Society, under Mr. (now Sir) Henry J. Wood's conductorship. The chief work performed was Mozart's 'Haffner' symphony. The soloist was Miss Johanne Stockmarr, who in Mozart's Concerto in A and in César Franck's Variations Symphoniques proved herself to be a scholarly and cultured performer. The novelty of the concert was Debussy's 'Fêtes,' from the cycle 'Nocturnes.' A welcome item was the conductor's orchestral arrangement for strings and oboe of some of Bach's organ works.

The Victorian Male-Voice Choir's eleventh annual concert took place in the Town Hall on December 17, conducted by Mr. W. E. Robinson. The selection of the unaccompanied choral music might certainly have been improved by the introduction of new and more polyphonic part-songs, madrigals and choruses, instead of always restricting their efforts to the same old, worn 'The Spartan heroes,' 'Comrades in arms,' 'The Britons,' and 'Soldiers' chorus' from 'Faust.' Indeed the only acceptable novelty was

Granville Bantock's 'War song,' conducted by the composer. The choir is well balanced, and has made progress in the way of phrasing and gradation of light and shade. Madame de Vere Sapio and Mr. James Coleman were the solo vocalists.

The Birmingham Choral and Orchestral Association held its 255th concert at the Central Hall on December 17, the whole programme being devoted to a concert recital of Balfe's opera, 'The Bohemian girl,' conducted by Mr. Joseph H. Adams. The principal parts were allotted to Miss Edith Locker, Madame Marguerite Gell, Mr. Alfred Wootton, and Mr. William Burt.

The customary annual performance of the 'Messiah' by the Birmingham Festival Choral Society took place on Boxing night, the Town Hall again being completely filled by an audience principally composed of people residing in the outskirts of Birmingham and the Midlands, true worshippers of Handel. The choir sang gloriously, as it always does on these occasions, and no fault could be found with the orchestra and principals, the latter comprising Miss Mabel Manson, Miss Alice Lakin, Mr. John Harrison and Mr. Hamilton Harris. Dr. Sinclair conducted with his customary care and judgment, and Mr. C. W. Perkins rendered excellent help at the organ.

It fell once more to the Birmingham Amateur Opera Society to supply the musical entertainment in connection with the annual conversazione of the Midland Institute, held in the Town Hall and in the rooms of the Institute on January 10, 11, 12 and 13. Having practically exhausted the whole repertory of the Gilbert and Sullivan comic operas, they chose this time 'Utopia Limited,' originally produced at the Savoy in 1893. The whole performance proved to be one of the best things ever attempted by this old Society since its foundation. Mr. Franklyn Mountford conducted, and the orchestra was entirely professional.

### BOURNEMOUTH.

The fifteenth Symphony concert of the present season, which took place on January 12, attracted a large audience to the Winter Gardens. The proceedings call for special mention by reason of the fact that a new work by Dr. Charles Maclean was performed under the direction of the composer. This was an orchestral suite, entitled 'Bayerische Fanni,' which is intended to reflect the character of the Bavarian Highlands, the composition having been penned in that romantic spot in September last. It consists of five movements, each of which has an explanatory title. The music reveals an originality of thought differing in a remarkable degree from the tendencies of the most extreme modernists. The quaintly-conceived work was played with much ability under the composer's direction.

### BRISTOL.

The annual concert was given at Bristol Grammar School, Tyndall's Park, on December 21, and there was a large attendance. The orchestra was composed chiefly of local players, led by Mr. F. S. Gardner. Mr. C. W. Stear, director of music in the School, conducted with judgment. Dr. Cowen's 'John Gilpin,' which formed the chief attraction, was excellently performed. Both choir and band entered into the spirit of the composition, which reflects in a delightful manner the quaint humour of Cowper's stanzas. The audience were diverted and interested.

On January 12, the seventy-fifth ladies' night of the Bristol Madrigal Society attracted a great number of persons to the Victoria Rooms. The choir numbered 106 voices, who, under the direction of Mr. D. W. Rootham, presented admirably a well-arranged programme. The new president of the Society (Mr. P. Napier Miles, of Kingsweston) was heartily applauded as he took his seat. Besides being a warm supporter of local musical movements, he has given proof that he is a cultured amateur musician, and one of his pieces was included in the scheme. It is a part-song, 'Rose-cheek'd Laura, come,' a setting of lines by Thomas Campion. With several celebrated madrigals by the old masters there were included productions by modern musicians—Pearsall, who was one of the early members of the Society, being represented by 'Why with toil?' 'Sir Patrick Spens,' and

his arrangement of 'Sumer is y cumen in.' These were admirably interpreted, and the second, as usual, repeated. Other contributions from modern writers were Mendelssohn's 'Hunting song' and 'The victor's return,' Walter Macfarren's 'The curlew,' Henry Leslie's 'Thine eyes so bright' (which carried off the prize offered by the Bristol Society in 1865), and Stanford's 'Diaphenia.'

The Bristol Musical Society, on January 21, gave a concert at Victoria Rooms, and there was a large attendance. Choir and band numbered 300, the leader of the orchestra being Mr. F. S. Gardner, and Mr. Hubert Hunt at the organ. The principal work presented was Gade's 'Crusaders,' admirably interpreted, with Miss May Peters, Mr. Frank Mullings and Mr. Jackson Potter as soloists. Mendelssohn's 'Ruy Blas' overture was played with spirit, and Hubert Bath's clever setting of the Ingoldsby Legend 'Look at the clock' brought an interesting concert to a termination. Mr. C. W. Stear, as usual, conducted with judgment.

### DEVON AND CORNWALL.

#### THE THREE TOWNS.

Two important performances of the 'Messiah' were given by the Plymouth Guildhall Choir, with orchestra, on January 7, when a special feature was made of retaining the original pitch of the work. Apart from the sentiment attaching to such an idea, it could hardly otherwise be recommended, the general result being loss of brilliancy and vitality of colouring; and in some cases the principals were manifestly incommode. Many unfamiliar choruses were selected, and the chorus-singing generally was very fine. Mr. Alfred Serle led the band, and the principals were Miss Laura Evans-Williams, Miss Effie Martyn, and Messrs. Henry Turnpenney and Herbert Tracey.

#### DEVON.

The performance given by the Exeter Orchestral Society, on December 21, showed a marked advance in execution and musical discernment. As a variation on usual custom, strings only were employed, nor did the programme lack any of its interest. The playing of Liszt's *Angelus*, 'Prière aux Anges Gardiens,' and two of Coleridge-Taylor's *Novellettes* (Nos. 2 and 7) was probably the best string work the Society has yet done. The novelty consisted in Mr. Ernest Austin's clever and amusing variations on 'The Vicar of Bray,' for which the audience expressed hearty appreciation.

A new organ was opened, on January 4, at St. Andrew's Presbyterian Church, Torquay, Mr. J. B. Lawson, of Ardrossan, N.B., giving a recital.

#### CORNWALL.

Perranporth and District Choral Society sang 'The Ancient Mariner,' on January 3, with credit to themselves and their conductor, the Rev. R. T. C. Tolson, the tone being robust and good in intonation. The principals were the Misses Edith Blight and Beatrice Clemens, Messrs. R. K. Worth and Walter J. Belgrove. On the same date the Marazion Choral Class performed 'The May Queen,' conducted by Mr. Alan H. Thorne, the chorus being finely sung. Miss Isabel Miners, Miss C. Carbis, and Messrs. H. V. White, W. A. Phillips and Mrs. T. J. Jelbart sang the solos. Deverland Band and Choir (male-voices) have recently entered into partnership under Mr. T. Pascoe, and gave their first concert on January 16, with choruses, part-songs and band pieces. On January 17 the Truro People's Palace Male-Voice Choir gave a concert, conducted by Mr. A. G. Tanner; and Merriford Choral Society gave a miscellaneous programme of glees, &c., on January 18, Mr. Arthur Greet conducting. In aid of Kenwyn Nursing Fund a concert was given at the palace of the Bishop of Truro. Lis Escop (where there is a music room, ideal in acoustic properties) on January 11, in which Mr. Tertius Noble, organist of York Minster, took part as pianist. Lady Mary Trefusis, Mr. Perman and Canon Corfe were among the other contributors. Mr. Noble gave two organ recitals in the Cathedral on January 13.

The Choral Class and the Young Men's Club at Falmouth joined forces in a successful performance, on January 5, in character, of Vincent's 'The Spanish Gipsies.' Miss Edith Blight conducted at the pianoforte.



## DUBLIN.

On December 19, the Dublin Orchestral Society gave its fifth and last concert for 1910, in the Gaicity Theatre. The programme included Dvorák's 'New World' symphony, Singaglia's 'Danse Piemontese,' and Wagner excerpts. Dr. Esposito conducted.

On December 21, Mr. Vincent O'Brien conducted a performance of 'The Messiah' in the Gaicity Theatre. The soloists were Miss Margaret Burke-Sheridan, Madame Joan Holland, Mr. Dan Jones and Mr. Arthur Winnock.

On January 11, the Orpheus Choral Society (conductor, Mr. Charles Kelly) gave a concert at the Antient Concert Rooms. The choir sang some well-seasoned part-songs, including Hecht's 'Charge of the Light Brigade'; and the soloists included Miss José Florac (soprano), Mr. Charles Kelly (who sang 'Ho! jolly Jenkin,' with male chorus), and Mrs. Eleanor Miley (pianist). Mr. George Hewson was the accompanist.

At the Royal Dublin Society, the Monday chamber music recitals re-commenced after the holidays on January 9, with a pianoforte recital by Dr. Esposito, who played Beethoven (Op. 111), and a number of Debussy's recently published Preludes.

On January 16, Miss Nora Thomson's String Quartet made their first appearance at these concerts, playing Haydn (Op. 33), Mendelssohn (Op. 44), No. 1, and Beethoven (Op. 59). The members of the Quartet are Miss Nora Thomson, Miss Madeleine Moore, Mons. Octave Grisard and Mr. Clyde Twelvrees.

The Sunday Orchestral Concerts re-commenced on January 15. Dr. Esposito conducted a good performance of Beethoven's seventh Symphony, and three 'Irish Dances' arranged by himself for orchestra from old Irish airs. Miss Queenie Eaton was the solo vocalist, and Mr. Clyde Twelvrees the solo violoncellist.

The Carl Rosa Company has just concluded a very successful four weeks' engagement at the Theatre Royal. The chief novelty was Goldmark's 'Queen of Sheba,' which proved a great attraction. Mr. Joseph O'Mara and Mr. William Dever, both specially engaged for the Dublin visit, were amongst the most popular of the soloists. The orchestra was exceptionally large and good.

## EDINBURGH.

Mr. Ernest Schelling made his first appearance at Messrs. Paterson's orchestral concerts in the McEwan Hall on December 19 (the sixth of the series), and gave a splendid performance of the solo part in Liszt's 'Rhapsodie Espagnole,' arranged for pianoforte and orchestra by Busoni. He was also eminently successful in his playing of a group of Chopin pieces. The most important orchestral work performed was Beethoven's Symphony No. 7, in A.

Mr. Fritz Kreisler was the soloist at the seventh concert on December 26. He played Mozart's Violin concerto in D major, and later, accompanied by Mr. Scott Jupp, delighted the listeners with some pieces by old masters. The principal orchestral numbers were Schumann's Symphony No. 1, in B flat, and Maurice Ravel's 'Spanish rhapsody.'

At the eighth concert, on January 9, Señor Pablo Casals roused the audience to enthusiasm by his interpretation of the solo part in Dvorák's beautiful Concerto in B minor for violoncello and orchestra. The programme included Bruckner's long and somewhat diffuse 'Romantic' symphony.

Mr. Moonie's Choir gave its annual performance of the 'Messiah' in the McEwan Hall on Christmas Eve. A welcome innovation was the singing of the 'Adeste Fideles' before the commencement of the oratorio. In the oratorio the soloists were Madame Sobrino, Miss Mary Latta, Mr. W. H. Oldham, and Mr. Charles Tree. The accompaniments were provided by Miss Mary Russell and Mr. W. B. Moonie at the pianofortes, and Mr. Arthur J. Curle at the organ.

The Choral Union (conductor, Mr. T. H. Collinson) gave its forty-eighth annual performance of the 'Messiah' in the Music Hall on January 2. The soloists were Miss Perceval Allen, Miss Gertrude Lonsdale, Mr. William Boland and Mr. Herbert Brown. Mr. Gavin Godfrey presided at the

organ and Mr. Henry Dambmann led the orchestra. During the Christmas season performances of the 'Messiah,' or selections from the work, were given in many of the churches in the city.

A successful concert in aid of the Mars Training Ship Institution was given in the Music Hall on January 14, by Mrs. Alexander Maitland's Choir and String Orchestra. The choir, which gave evidence of careful training, was heard in selections from Purcell's opera 'Dido and Aeneas,' and in the Finale to the first act of Mendelssohn's 'The Loreley.' Miss Violet Salvin was the soloist in the concerted works, and also sang a number of songs acceptably. Miss Kathleen Chabot contributed several pianoforte solos in excellent style, and Miss E. Buchanan and Miss Shephard-Walwyn gave a finished performance of Bach's Concerto in D minor for two violins and orchestra. The accompanist was Miss Bridget Maconochie.

In the Foresters' Hall, North Berwick, the local Orchestral Society (conductor, Mr. James Brodie), gave a concert on December 23 before a large audience. The programme comprised works by Mendelssohn, Schumann, Myddleton, and Volti. Songs were contributed by Miss Nina Horsburgh and Mr. George Campbell, violin solos by Mr. W. Watt Jupp, and violoncello solos by Mr. T. A. Townson. Mr. C. W. S. Jupp accompanied.

Musselburgh Choral Union (conductor, Mr. Robert Kay) gave a well-attended Scottish concert in the Town Hall on December 27. The concerted numbers consisted mainly of part-songs, which were admirably sung. The soloists were Miss Marie Thomson (soprano), Miss Eleanor Gardner (contralto), Mr. W. H. Oldham (tenor), Mr. Thomas Clow (baritone), and Mr. R. A. Buchan (violinist). Mr. John Robertson accompanied.

Mr. Kirkhope's Choir concert is always an interesting event in the musical life of the city, and the standard of performance achieved at the concert given in the Music Hall, on January 18, fully maintained the reputation of the choir as being one of the finest choral organizations in Scotland. The programme on this occasion comprised Mendelssohn's 'Walpurgis Night' and Schumann's 'Pilgrimage of the Rose.' These two works afforded the choir ample opportunities in which to display the many features of excellence always associated with their performances, and, needless to say, no point was missed. The soloists were Miss Esta d'Argo, Miss May Currie, Mr. Richard Ripley and Mr. Thorpe Bates. An efficient orchestra, led by Mr. Siegl, provided the accompaniments.

Miss Cowan Cockburn, a young local vocalist, made a successful début at a concert which she gave in Morningside Hall on January 19.

## GLASGOW.

The last two classical concerts in 1910 were notable, the former for the first appearance at these concerts of Mr. Ernest Schelling as solo pianist, and the latter for Herr Fritz Kreisler's brilliant playing as solo violinist. Herr Kreisler brought to a first hearing here Mozart's fourth Violin concerto in D major, and the programme also included Brahms's third Symphony in F, as well as novelties by Maurice Ravel and Max Schillings. The New Year opened with three very fine choral performances, the first being 'The Messiah,' on January 2, when the Choral Union, under Dr. Coward, seemed to give new life and interest to Handel's familiar strains. (No less successful was a second performance before a 'popular' audience on January 12.) The second was 'The Creation,' by the Young Men's Christian Association Choral Institute, conducted by Mr. R. L. Reid. The valuable educational work done by Mr. Reid has more than once been commended in these columns, and his choir's rendering of 'The Creation' on January 4 was marked by great vigour, good tone, and a total absence of hesitancy. The soloists were Miss Rana Taggart and Messrs. Henry Brearley and Charles Tree, and the accompaniments were played by Mr. Coles's Orchestra, with Mr. J. E. Hodgson as organist. The third choral event was Elgar's 'King Olaf,' by the Pollokshields' Philharmonic Society, under the able direction of Mr. John Cullen. On this occasion the Society's performance reached its highest level, in fact no better choral singing has been heard in Glasgow for a long time. Conspicuously was this evidenced



in the chorus 'I am the god Thor' and in the epilogue. The solo music was splendidly sung by Miss Edith Evans and Messrs. John Harrison and Lewys James, and the Scottish Orchestra gave Mr. Cullen their best aid in the accompaniments. Elgar's music has appealed so strongly to the Society that they have selected 'Caractacus' for performance at their next concert.

Mr. Henri Verbruggen was soloist at the ninth classical concert on January 3, giving a capital rendering of Spohr's eighth Violin concerto in A. The Symphony was Schubert's 'Unfinished,' and it was beautifully played by the Scottish Orchestra. The outstanding feature of the tenth concert, on January 10, was the remarkable playing by Señor Pablo Casals in Dvůřák's Concerto for violoncello and orchestra. Interest was shown also in the first performance here of Bruckner's fourth Symphony in E flat, the first movement of which was received with greatest favour. Possibly Handel's Concerto Grosso in D minor, which was also a novelty, gave much greater real pleasure to the audience.

For the eleventh Classical Concert, on January 17, the prospectus announced the first performance in Glasgow of a new Symphony in F major, by Mr. Młynarski, but, for some reason, Beethoven's fifth Symphony was substituted. Any feeling of disappointment at the change was more than compensated for by the excellence of Mr. Młynarski's interpretation of the C minor. Another keenly-appreciated number on the programme was Mr. Hamish MacCunn's clever overture 'Land of the mountain and the flood.' As solo pianist, Miss Katharine Goodson gave a powerful interpretation of Grieg's Pianoforte concerto in A minor. The Saturday Popular Orchestral Concerts continue to be well supported. The programmes have included Beethoven's 'Pastoral' Symphony, Schubert's Symphony in C, and Schumann's first Symphony in B flat, as well as a very fair share of 'novelties.'

#### LIVERPOOL AND DISTRICT.

The usual time-honoured performance of Handel's 'Messiah' was given by the Philharmonic Society on December 20. There is probably no work in which the choral forces of the Society appear to greater advantage, and their singing on this occasion was marked by an abundant, well-balanced tone, and alert attention to Dr. Cowen's masterful direction, which compassed all legitimate effects without recourse to startling innovations. The vocal principals were Madame Agnes Nicholls, Miss Phyllis Lett, Mr. John Harrison, and Mr. Hamilton Earle. The orchestral accompaniments were a specially delightful feature.

Another 'Messiah' performance worthy of record was that given by the Methodist Choral Union on December 26. Under the capable direction of Mr. P. H. Ingram, careful attention was paid to the choral features, and there was much to commend in the intelligent and responsive singing. The soloists were Miss Winifred Thomas, Miss Olive Hill, Mr. Tom Edwards, and Mr. James Coleman; the orchestra was led by Mr. John Lawson, with Mr. Coller as organist.

The first performance of Elgar's Violin concerto in the North of England was given in the presence of a crowded and deeply attentive audience in the Philharmonic Hall, on December 31, with Herr Kreisler as soloist and the distinguished composer as conductor. The artistic importance of the event was fully appreciated by all who had the good fortune to be present. Under such favourable conditions the first hearing of this work of genius created an entirely favourable impression. The accompaniments were very finely played by an orchestra limited in strings, but composed of artists selected from the Hallé Orchestra. There were other items in the programme: Bennett's 'Naiades' overture (a welcome revival), Mendelssohn's E minor Violin concerto, and Saint-Saëns's Introduction and Rondo Capriccioso—further vehicles for the display of Kreisler's prodigious virtuosity.

The passing of the Liverpool College of Music is noted with regret. Founded in 1891 as a non-dividend-paying company, its affiliation with the University of Liverpool was mooted, but the project fell through. Subsequently municipal control was advocated, having regard to the eighteen free Corporation studentships tenable at the College, but though

the principle was conceded as regards these scholarships, further aid was not forthcoming, and recently an attempt to secure public support by subscriptions failed. It was found that the income from fees was insufficient to meet the expenses, and the yearly deficiency had to be met by the non-payment of fees payable as teachers to the trio of managing directors, Messrs. Carl Heinicke, H. Ernest Hunt and Alfred Ross. At a recent shareholders' meeting called to consider the financial position, voluntary liquidation was decided upon.

At the seventh concert of the Philharmonic Society, on January 10, the vocalist was the Danish tenor, M. Paul Schmides, and Madame Renée Chemet made a welcome and successful reappearance at these concerts as solo violinist. Her graceful, expressive, unerring playing invested the clear-cut features of the Bach A minor Concerto with a romantic if feminine charm. The pianoforte accompaniments to the German Lieder sung by M. Schmides were admirably played by Dr. Cowen. Two of the orchestral items bearing the same title had nothing else in common. They were Mozart's opera overture 'Don Giovanni' and Strauss's tone-poem 'Don Juan.' Of the latter the interpretation was highly interesting, as was that given of Debussy's 'L'Après-midi d'un faune.' The choir, in singing Glinka's lively polonaise from 'Life for the Czar,' were materially aided by the orchestra.

The second concert of the Hallé Orchestra, conducted by Dr. Hans Richter, on January 14, was signalled by a magnificent performance of Strauss's 'Don Quixote' for the first time here. The exposition given of this stupendously clever work realised to the full its extraordinary combination and alternation of rare musical beauty with impish descriptive realism. The bulk of the programme had fortunately preceded this daring and compelling music, if music it be. It included the 'Leonora III.' overture, Liszt's poem 'Les Préludes,' and Dvůřák's 'Otello' overture, a characteristic work.

The Blundellsand Orchestral Society, conducted by Mr. Ernst Schiever, gave a successful concert on January 12, at which they played Elgar's Serenade in E minor, Grieg's 'Holberg' Suite, and the accompaniment to Bruch's G minor Violin concerto, most skilfully played as regards the solo by Mr. Vivian Burrows. Songs were contributed by Mr. Charles Child.

In connection with the meetings of the North of England Education conference, held in the Collegiate School, Shaw Street, a paper was read on January 7 by Dr. Arthur Somervell, H.M. Inspector of Music to the Board of Education, on the subject of 'Singing in Schools.' In the course of his interesting remarks, he referred to the enormous importance of rhythm as the basis of wholesome and beautiful living. Mr. Harry Evans followed with a paper on the same subject. He also advocated a more enlightened and sympathetic method of teaching music in schools. Verbatim reports of both papers appear in the current issue of *The School Music Review*. A demonstration of the Tomlins method of teaching was given by a choir from St. Patrick's School, conducted by Miss Travis, a teacher who has achieved notable local success in this direction.

The second performance of the new Elgar Violin Concerto occurred on January 21, with M. Zacharewitsch as soloist, and the orchestra of the Welsh Choral Union, led by Mr. Vasco Akeroyd, under the direction of Mr. Harry Evans. Mr. Evans had evidently made a deep study of the orchestral features of the music, and M. Zacharewitsch played with extraordinary technical mastery and deep feeling, consequently the Concerto sensibly increased the favourable impression made by its earlier hearing here. The performance really struck a deeper note. The player held his audience from the outset, and after the first movement, a torrent of applause broke out. The Finale was brilliantly played, and the accompanied Cadenza, which is such an original and novel feature of the Concerto, again created its profoundly moving effect. It was a performance which emphasised the lyrical and pathetic beauty of the music as well as its exaltation. M. Zacharewitsch is well qualified, temperamentally as well as technically, as an exponent of the work. Both he and Mr. Harry Evans at its conclusion were called upon to share the applause of a deeply moved audience. Previous to the Concerto, a delightful performance of Handel's 'Acis and Galatea' was

given, through the choral features of which, especially 'Wretched lovers,' the splendid choir moved with buoyant steps. The soloists were Miss Edith Evans, Mr. Harold Wilde, and Mr. Robert Radford.

Distinction was given to the fifth of the Vasco Akeroyd Symphony Concerts on January 17, by the presence of Sir Charles V. Stanford, who contributed his 'Ode to Discord' and inspiring 'Songs of the Fleet,' sung by Mr. Plunket Greene and a specially organized choir. A crowded audience showed keen appreciation of Sir Charles's clever work, in which abundant skill is manifest, as well as wholesome fun.

Under the title of the Fairfield Glee and Madrigal Society, the disbanded Fairfield Choral Society has been happily revived and re-organized. The unaccompanied singing of this promising mixed choir of nearly eighty voices, at their concert on January 17, under the direction of Mr. Arthur Davies, was especially commendable in Stanford's 'Corydon, arise,' Hubert Parry's 'There rolls the deep,' Stewart's 'Cruisee Lawn,' and Fanning's 'The shepherd's waking.'

At their concert on January 19, the Brunswick Male-voice Choir, conducted by Mr. F. A. Knight, gave evidence of well directed *con amore* singing in Walford Davies's 'Hymn before action,' Mendelssohn's 'To the sons of art,' and Protheroe's 'Roman soldiers.' Interest was added by the baritone solos of Mr. Emlyn Davies.

### MANCHESTER AND DISTRICT.

At the first meeting in the New Year of the Manchester Literary Club, public allusion was made by the chief of the City Libraries, Mr. C. W. Sutton, to the remarkable library of music and books on musical art which Dr. Watson had collected and presented to the Manchester Public Libraries' Committee, together with a number of rare musical instruments. Three of Dr. Watson's musical compositions were played and sung, one of them, 'An old Sicilian Pastoral,' being the last musical work composed by him.

The last Brodsky concert before the Christmas recess brought an unknown work, the A major Quartet by Borodine, brilliantly pictorial and unconventional, never striking very deep maybe, but none the less captivating to western ears. In the Brahms Pianoforte quartet in A major, Mr. Frederick Dawson joined Messrs. Brodsky, Speelman and Fuchs, the pianist proving no less accomplished in the more intimate form of chamber music than in the bigger concerted works. It is not given to every virtuoso pianist to excel in both branches.

The Quartet led by Miss Edith Robinson, gave a concert on November 23, notable for a fine performance of the rarely heard Clarinet quintet of Brahms (Op. 115), the wind part being played by Mr. H. Mortimer, a former student of the Royal College here.

Mr. Francis Harford does not sing too often here, although at the College, but his songs always reveal a fine eclecticism.

Miss Bertha Guthrie, Miss Leon (a pupil of Casals with a fine, spontaneous style), and Mr. Charles H. Kelly (pianist) gave a concert on November 28, Miss Guthrie contributing no fewer than eighteen *Lieder*.

After many weary years of waiting, the 'Christmas Oratorio' of Bach (or considerable portions of it) has been heard in Manchester under Dr. Richter, who first introduced us to the B minor Mass, the 'Wedding cantata,' and at least three of the *alla cappella* motets. It would be mere affectation to say that the portions of the 'Christmas Oratorio' performed on December 22 had been prepared with as much care as the B minor Mass some years since; there were spells of capable singing, generally where the idiom was Handelian rather than the real Bach; and practically without exception the chorales were finely and expressively sung, but the general choral result revealed the old Hallé difficulty of too much work to be prepared in the necessarily limited time for it to be done really well; there is only one end to this policy—fewer works, all of them great ones, and properly rehearsed. The soloists were Miss Phyllis Lett, Madame Agnes Nicholls, Messrs. William Green and Herbert Brown.

The first concert of the New Year was memorable for the superb reading by Richter of Elgar's 'In the South,' made

additionally interesting to some in the audience by the contrast with the composer's more wayward interpretation at Liverpool a fortnight earlier, on the occasion when the Violin concerto was performed by Kreisler. All those monumental qualities in Richter's art find ample scope in this work, and never before did one realise so vividly the wonderfully appropriate character of that domineering, relentless 'steam-roller' (or 'Siebentöter,' as the Germans have it) theme in A flat minor. Zimbalist made his first Hallé appearance here the same evening, choosing Max Bruch's 'Scottish fantasia' for his principal work.

The programme of the Wagner concert on January 19, was mainly drawn from 'Die Meistersinger,' Dr. Richter having pieced together numerous extracts which gave poor, opera-starved Manchester some glimpses of the wondrous beauties of this sunny comedy.

The January Promenade Orchestral Concerts, under Mr. Simon Speelman, have introduced novelties in Mousorgsky's 'Song of the Flea,' Mr. Charles Tree being the singer, and some new French Holiday Sketches for orchestra by one of the Hallé violoncello players, Mr. J. H. Foulds.

In the programme of the first concert of the New Year in the Gentlemen's Series, conducted by Sir H. J. Wood in the Midland Hall, Bach, Liszt, Berlioz, Schubert, Saint-Saëns, Mousorgsky, Max Bruch and Wagner all rubbed shoulders. The audience at these concerts demands something for all tastes, and if the present conductor cannot gratify them, nobody can. The Manchester Orpheus Male-Voice Choir, trained by Mr. W. Sheridan Nesbitt, showed what extremely brilliant results may be obtained from the association of our finest smaller competitive choirs with an orchestra handled by one who will not let the players swamp the singers; very strange it is that such a superb choir should never before have been heard here with orchestral accompaniment. Max Bruch's 'Frithjof' may not be brilliant choral music, judged by latter-day standards, but this fine choir quite glorified it, particularly in the Scenes III. and IV. Miss Ellen Beck and Mr. Herbert Heyner took the solos in the choral work with great distinction.

Manchester is to have its first experience of the Elgar Violin concerto on March 6 from Sir Henry J. Wood and his Queen's Hall Orchestra, with Kreisler as soloist.

Among the concerts of the month may be noted the third visit since 1903, to the Schiller-Anstalt, of the Blackpool Glee and Madrigal Society, on January 7. Choral songs by Bach, Schumann, Brahms, Cornelius, Elgar ('Go, song of mine'), Delius and Debussy gave great delight to this cultured audience, particularly the two latter composers, and, had time permitted, both 'On Craig Dhu' and 'Cold Winter' might have been repeated—ultra-critical Manchester thus confirming the verdict of popular Manchester, as recorded here last month; clearly, therefore, in this part of the country, there is a future for what Mr. James Hunker might call these 'Anarchs of Art.'

### NEWCASTLE AND DISTRICT.

The Newcastle and Gateshead Choral Union have already announced the outlines of their programme for next season. The first concert will include Dr. Cowen's 'The Veil,' and an orchestral work by the same composer, who is expected to conduct. Other works to be rehearsed by the choir are Parry's 'Blest pair of Sirens,' Dvorák's 'Spectre's bride,' and some madrigals.

For some time the Classical Concert Society has been alive to the pressing claims of the modern French school, and on Friday, January 20, gave another interesting programme dealing with that vital feature of the music of to-day. The concert was honoured with the presence of M. Ravel, who accompanied a large group of his songs, beautifully sung by Madame Willaume-Lamber. Three of the extraordinary songs from the 'Histoires naturelles' were included. The Parisian Quartet, surely one of the finest combinations of the day, played very beautifully the same composer's imaginative and plaintive Quartet, revelling in the many opportunities afforded of romantic colouring. The strings afterwards played Franck's soulful Pianoforte quintet in conjunction with M. M. Dumesnil.



## YORKSHIRE.

The musical celebrations of Christmastide are usually confined to performances of 'Messiah,' but these are necessarily by way of anticipation, and more strictly 'seasonable' were two church performances of Brahms's German 'Requiem'—both on the same day, December 21—which were in recognition of the season of Advent. In York Cathedral the work was given by the choirs of the cathedral and Leeds Parish Church in conjunction, Dr. Bairstow, of Leeds, conducting, and Mr. Noble, of York, playing the organ, which was supplemented by drums and pianoforte, while the solos were taken by members of the York choir, Mr. Dawson, and a choir boy, Norman Hodgson. In Ripon Cathedral the work has been heard on several previous occasions, but on this one the instrumental forces were strengthened, the organ, played by Mr. W. E. Cave, being supplemented by a contingent of the Leeds Municipal Orchestra, and with a pianoforte, on which Mr. C. L. Naylor played the important harp part. Here, too, the soloists were of the cathedral, Mr. J. W. Senior and a treble, named Winn. In both cases the surroundings and conditions of the performances conducted to an appreciation of the serious, lofty mood of the music, and enhanced the impression which it made.

At Leeds the Choral Union gave, under Dr. Coward's direction, a brilliant and effective performance of 'Elijah' on January 11. Of particular interest was the appearance of Miss Jean Kirk, once a member of the choir, as the solo soprano, for this was her debut in that capacity since she has been in training at the Royal College of Music. Her voice is of exceptional beauty, a soprano of rich quality; she already uses it with considerable skill, and made an excellent impression. The other soloists were Miss Alys Dacre, Mr. Albert Watson and Mr. Thorpe Bates, the last-named an admirable 'Elijah,' who secured a strongly dramatic effect without loss of dignity or lack of refinement. The chorus-singing was throughout of a high order of excellence, powerful and flexible. On January 14 a considerable proportion of the Leeds municipal concert programme was devoted to Bach, from whose works the Concerto for two violins in D minor, the orchestral Suite in D, a 'Sinfonia,' and some vocal solos were chosen, while in the second part of the programme a liberal extract from the third Act of 'Lohengrin' was admirably sung by Miss Mary Swailes and Mr. H. Brearley. Mr. Fricker conducted, and the solo violinists were Miss Lily Simms and Miss Dorothy Broughton. The interest of these concerts is being enhanced by preliminary lectures, given by local musicians. That on Bach's music was entrusted to Dr. Bairstow.

On January 17 a chamber concert was given at Leeds, at which some rarely-heard music was heard, the programme including a Quartet by Kuhlau for four flutes, Suites for flute and pianoforte by Widor and Mongin, and a Suite for pianoforte and violin by Emile Bernard. Mr. Lupton Whitelock, who is first flute in the Municipal Orchestra, and Mr. Edward Elliott (violin) were assisted by Mrs. Elliott as pianist. The next evening, at one of the concerts of the 'Leeds Trio,' Brahms's early Pianoforte trio in B (Op. 8) was played by Messrs. Cohen, Schott and Herbert Johnson in its revised form, together with Schubert's charming Trio in B flat (Op. 99), and Debussy's individual and interesting String quartet in G minor, which has now been heard on several occasions at Leeds, always with increasing interest. At the Leeds musical evening on January 10, Miss Warwara Irmannoff and Mr. Waddington Cooke gave an enjoyable recital of violoncello and pianoforte music, including in their programme sonatas by Beethoven (Op. 69) and Rachmaninoff (Op. 19). A series of free lecture recitals was begun on January 9 by Mr. C. Wilkinson, a Leeds pianist, who had as his vocal colleague Mr. Gordon Heller.

On the same evening, by something of a coincidence, a series of free chamber concerts was begun at Bradford. Mr. S. Midgley, a well-known Bradford musician, has long been agitating in favour of 'music for the people,' and, after vainly endeavouring to get the Corporation to step in, has persuaded some of his fellow-townsmen to supply the funds for an experiment which is to extend over three seasons, by which time it is hoped at least to prove whether there is any demand for such music. At the first concert, Pianoforte

trios by Beethoven (C minor, Op. 1), Schubert (Op. 99) and Schumann were played by Mr. Midgley (pianoforte), Mr. Dunford (violin) and Mr. Schott (violoncello), and songs by Delius, Schubert, Mendelssohn and von Flieitz were sung by Miss Nellie Judson. The Lord Mayor inaugurated the project with some introductory remarks, and the attention paid by the large audience was a welcome sign of their interest. The issue of the scheme will be awaited with great interest. On January 13, at the Bradford subscription concert, Dr. Richter and the Hallé Orchestra introduced to Yorkshire Strauss's 'Don Quixote,' which, though appreciation was hardly possible on a first hearing, seemed to make a distinct impression, to which the artistic playing of the solo violoncello part by Mr. Fuchs contributed. The band played admirably, and Dr. Richter's reading, if inclined to be too serious and heavy-handed in the purely fantastic portions, made the most of the nobler passages, and especially of the Don's praise of chivalry, which was very finely rendered. At the Bradford Arts Club, on January 17, an evening was devoted to the songs of Granville Bantock, interpreted by pupils of Mr. Biltcliffe, under his direction. The chief things in the Bradford Permanent Orchestra's concert, on January 21, were the Andante and Finale from Mendelssohn's 'Italian' Symphony, Sullivan's 'Di Ballo' overture, and Liszt's 'Hungarian' Fantasia for pianoforte and orchestra. Miss Leginska's beautiful touch and refined execution in the last-named work were most delightful. Mr. Wilfrid Hudson was the vocalist, and Mr. Allen Gill conducted.

## Foreign Notes.

## ANTWERP.

Under the conductorship of Herr Otto Lohse, Wagner's 'Tristan and Isolde' was recently given for the first time in Antwerp, with M. van Dyck and Madame Litvinne in the title-parts. Spontini's 'La Vestale' proved of considerable interest on its recent revival at the Flemish opera. The Société de Musique Sacrée gave an excellent performance of Handel's oratorio 'Joshua.'

## BADEN-BADEN.

Karl Bleyle's new choral work 'Mignons Beisetzung' was recently produced with success, under the conductorship of Herr Otto Schäfer. At the ninth concert of the Badener Chorverein the programme was devoted to works by its conductor, Herr August Scharrer, and included the 'Hymne an die Nacht,' for solo, chorus and orchestra, the vocal scenes, 'Gudruns Klage' and 'Die Vestalin,' and the 'Elegischer Gesang,' for solo violin, harp and orchestra. An interesting performance of Berlioz's oratorio 'Des Heilands Kindheit' was given, under the baton of Herr Hein.

## BASEL.

Dr. Hans Huber's oratorio, 'Der heilige Hein,' made a very favourable impression when lately produced under the direction of Herr Suter.

## BERLIN.

The decision of Professor Arthur Nikisch to continue his duties as Conductor of the Philharmonic Concerts, and not to go to Vienna, was acknowledged by the enthusiastic ovation with which he was greeted when he appeared at the fourth Philharmonic concert to conduct Bruckner's fifth Symphony in B flat.—At the fifth Symphony Concert of the Königliche Kapelle, Dr. Richard Strauss secured fine performances of his own tone-poem, 'Macbeth,' and of Berlioz's 'Symphonie fantastique.'—A new Pianoforte Concerto in D minor, by the Swedish composer Wilhelm Stenhammar, was produced at the fourth concert of Gesellschaft der Musikfreunde (conductor, Herr Oscar Fried). The solo part was excellently played by the composer.—At the Singakademie a new song-cycle, 'Lieder aus der Kinderwelt,' by Max Reger, was recently produced at a concert of his compositions.—At a Symphony Concert given by the Blüthner Orchestra, under the conductorship of Herr Joseph Strinsky, the ultra-modern tone-poem, 'Bourgeois,' by Edgard Varèse, and eight numbers of the late Alexander Ritter's song-cycle, 'Liebesnächte,' with



accompaniment scored for orchestra by Herr Stransky, were heard for the first time in Berlin. The former work was received with mixed feelings. A Schumann concert was given shortly before Christmas in the Philharmonic. A fine performance of the music to Byron's 'Manfred' was given, under the direction of Herr Felix Mottl. The part of Manfred was recited to perfection by Dr. Ludwig Willner.—The Russian composer Serge Liapounoff gave a concert of his own compositions, the programme of which included the Pianoforte sonata, Op. 27, and the interesting songs 'Das Bildnis,' 'Morgen' and 'Am Ufer des Ganges.' At a subsequent orchestral concert, M. Liapounoff conducted Balakirew's second Symphony, the Overture to 'King Lear,' and posthumous Pianoforte concerto (soloist, M. Leonid Kreutzer).—At his pianoforte recital, Herr Möckel introduced Cyril Scott's new Pianoforte sonata, Op. 66. On December 22, a new opera, 'Das vergessene Ich,' composed by Waldemar Wendland to the libretto by Richard Schott, was produced at the Komische Oper. The work, not in itself a *chef d'œuvre*, shows the composer to be a promising artist.

## BREMEN.

Jean Nougues's effective opera 'Quo vadis' achieved considerable success on its recent first performance at the Municipal Theatre.—An interesting selection of Russian music was given at the fourth Philharmonic concert (conductor, Herr Ernst Wendel). The programme included Borodin's Symphony in B minor, Tchaikovsky's symphonic poem 'Francesca da Rimini,' and Glazounoff's Violin concerto in A minor.

## BRUSSELS.

The first Conservatoire concert of the season took place on December 18, when an efficient performance of Schumann's 'Paradise and Peri' was given. At one of the concerts-Ysaÿe, conducted by Herr Otto Lohse, Bruckner's seventh Symphony was heard for the first time.—An interesting revival of Bruneau's opera 'L'attaque du Moulin' took place at the Théâtre Royale de la Monnaie shortly before the new year.—The D-utscher Gesangverein gave a good performance of Niels W. Gade's very rarely heard cantata 'Comala' (after Ossian).

## CARLSRUHE.

After long and elaborate preparations the Indian Mysterium 'Mahadewa,' written and composed by Felix Gotthelf, has been produced at the Court Theatre. The plot of the text-book follows the contents of Goethe's poem 'Der Gott und die Bajadere.' The music is said to be clever, but lacking in originality.

## COLOGNE.

At the second Gützenich concert, Herr Fritz Steinbach secured an almost ideal performance of Max Bruch's choral work 'Odysseus.' Franz Neumann's opera 'Liebele!' (the libretto of which is adapted from Arthur Schnitzler's play) has been the most interesting novelty of the operatic season. Another interesting event was the first performance in Germany of Ferdinand Le Borne's opera 'Die Girondisten' (to the libretto of André Leneka and Paul de Choudens), which took place a short time ago.—At its last concert the Kölner Männergesangverein gave a fine interpretation of Zöllner's choral work 'Columbus.'

## CRACOW.

The following works, new to Cracow, were performed at the last two concerts of the musical Society, viz., Brahms's Tragic Overture, 'Song of Destiny' and fourth Symphony in E minor, the 'Crucifixus' for eight-part chorus, by Lotti, Rachmaninoff's symphonic poem 'Die Toteninsel,' and Mahler's third Symphony in D minor for orchestra, female and boys' chorus, and alto solo.—The Munich Tonkünstlerorchester, conducted by M. José Lassalle, gave three successful concerts. Besides works by Liszt, César Franck and Chabrier, the Lithuanian Rhapsody by Mieczyslaw Karłowicz and Ludomir Rozycki's symphonic poem 'Anelli' were heard with much interest.

## DÜSSELDORF.

At the municipal theatre, the first performance of the pantomime 'Der Schneemann,' by the youthful Viennese composer Erich Wolfgang Korngold, was given

with much success. Reger's 'Symphonic prologue to a tragedy' was played for the first time in Düsseldorf, at the fourth Symphony concert (conductor, Professor Karl Panzner).

## LEIPSIG.

Max Reger's Violin concerto, with Professor Alexander Schuller as soloist, was included in the programme of the eighth Gewandhaus concert. The same composer's new Pianoforte concerto in F minor was produced at the tenth concert, on December 15. The solo part was played excellently by Madame Frieda Kwast-Hodapp, and Professor Nikisch conducted.—On December 25, Goldmark's Opera 'The Winter's tale' was given at the Neues Theater for the first time in Leipzig.

## MAGDEBURG.

Liszt's 13th Psalm and Friedrich Kiel's second Requiem formed an interesting programme at the last concert of the Kirchengesangverein (conductor, Professor Kauffmann).

## MUNICH.

Friedrich Klose's choral composition 'Die Wallfahrt nach Kevelaer' has been produced at one of the academic concerts under the conductorship of Herr Felix Mottl. He also recently secured an excellent performance of Glazounoff's F major Symphony.—At the Concertverein concerts (conductor, Herr Ferdinand Löwe), Bruckner's second and third Symphonies and Hugo Wolf's symphonic poem 'Penthesilea' have been played.—Herr Reger conducted a programme of his own works at a concert of the Tonkünstlerorchester. Among the items included in the programme were the 'Symphonic prologue to a tragedy' and the 'Variations for Orchestra on a Merry Theme.'—The Gesellschaft für Chorgesang performed Berlioz's Te Deum and Walter Braunfels's 'Offenbarung Johannis' for tenor solo, double chorus and orchestra.—The interesting chorus 'Die Nonnen,' by Max Reger, figured in the programme of the last concert of the Lehrsängverein. Many interesting chamber music compositions have been heard on different occasions, including works by the ultra-modern Viennese composer, Arnold Schönberg (Sextet for Strings), Reger's Pianoforte quartet (Op. 113) and a very promising Pianoforte Trio by the young composer Erich Wolfgang Korngold, of Vienna.—At the Royal Opera House, Peter Cornelius's opera 'Der Cid' was revived, and aroused much interest among music-lovers.

## NEW YORK.

Puccini's new opera, 'La Fanciulla del West,' was produced at the Metropolitan Opera House with sensational success. The libretto is an adaptation of the melodrama by Belasco (who supervised the stage production). There are wide divergences of opinion as to the value of the work, but it is generally admitted that the scoring and workmanship are masterly. It is said that the music often approaches the idiom of Debussy while retaining the composer's own melodiousness. Puccini has not imparted much local American colour to his score; the work is considered to be an 'Italian opera with an American plot.' The opera was performed to perfection under the musical direction of Signor Toscanini. The leading parts were impersonated imitatively by Signori Caruso and Amato, and Miss Destinn.—Another most interesting production which took place at the same institution, on December 28, was that of Humperdinck's new opera 'Die Königskinder.' The work is said to show Humperdinck at his best in every way. The leading parts were created by Miss Geraldine Farrar, and Messrs. Jadlowker and Goritz. Herr Alfred Hertz conducted.

## PARIS.

On December 29, the first performance in Paris of Massenet's opera 'Don Quichotte' was given at the Théâtre Lyrique de la Gaîté. The following evening the opera 'Le Miracle,' composed by George Hile to the libretto of Messrs. P. B. Gheusi and A. Mérané, was successfully produced at the Grand Opéra.—At the Colonne concert on December 18, the first part of Alberic Magnard's secular oratorio 'Guercœur' was heard with considerable interest.

## STUTTGART.

Hans Pfitzner's interesting opera 'Der arme Heinrich' was recently given at the Court Theatre.

## VIENNA.

The Mozartgemeinde deserves much credit for its efficient concert performance of Mozart's 'Idomeneo.' Weber's very rarely heard cantata, 'Der erste Ton,' was given under the auspices of the Urania Society, and aroused considerable interest. The well-known conductor, Herr Fritz Steinbach, made his first appearance in Vienna at a concert of orchestral works by Brahms, and found also here much favour.—At the Volkspoper a new comic opera, 'Kleider machen Leute,' composed by Alexander Zemlinsky, has recently been produced with considerable success. The libretto by Leo Feld has been cleverly adapted from Gottfried Keller's novel.—Contrary to custom, the Vienna Philharmonic Orchestra has re-elected Herr Felix von Weingartner as its conductor for the next three years, a proceeding which is without precedent in the history of the Orchestra.—The opera 'Cleopatra,' by the Danish composer, August Enna, was recently given for the first time at the Stadttheater. The well-written and dramatically effective work obtained a genuine success. The performance of Sir Alexander Mackenzie's 'The Sun-god's return' is referred to in another column.

The following awards have been made at the Royal Academy of Music: The Stainer Exhibition (organ playing) to Mr. Edgar F. Peto, London. The Battison Haynes Prize (composition) to Ethel E. Bilsland, Plumstead; Nellie Fulcher, commended. The Hine Prize (composition) to Harriet Cohen, London. The R.A.M. Club Prize (violin and pianoforte), to Evelyn Dawkin and Phyllis Norman Parker. The Potter Exhibition (pianoforte) to Adela Hamaton, Uxbridge. The Sainton-Dolby Prize (contraltos) to Lilian G. Pickard, Swansea; Muriel A. Michell and Muriel L. Christiani, highly commended. The Rutson Memorial Prizes—soprano, Margaret Ismay, Chelsea; tenor, Edward E. Butcher, Cliviger, near Burnley. The Westmorland Scholarship (singing) to Gordon A. Yates (Streatham). The George Mence Smith Scholarship (for female vocalists) to Mabel Emma Hardy.

Our American contemporary, *The Etude*, devoted its issue of January to English music, of which it gave a comprehensive survey. English musicians should be gratified at the tribute. The following articles appeared: The influence of oratorio upon English music, by Frederic Corder; English composers of to-day, by Ernest Newman; The development of piano playing in England, by Katharine Goodson; Is technique strangling beauty? by S. Coleridge-Taylor; Famous music schools of England, by Dr. H. W. Wareing; English composers and church music, by Dr. A. Madeley Richardson; English musical examinations, by Dr. Orlando A. Mansfield; English organists past and present, by Edwin Lemare.

The Guildhall School of Music, acting on the proposals of Mr. Landon Ronald, the recently-appointed principal, announces a new scheme for students desirous of adopting music as a profession. Hitherto the School has made its widest appeal to amateurs, but yet it has contrived as a bye-product to turn out many highly competent professionals. The committee has now formulated a definite plan for the education of students who are willing to place themselves at the School upon the same terms and conditions as are universally thought desirable in order to secure professional training. Full particulars can be obtained from the secretary, Mr. H. Saxe Wyndham.

The following candidates for the Fellowship of the Royal College of Organists last month were successful:—R. Clinie, Lanark; R. H. P. Coleman, Manchester; E. E. Davies, Rhos; Miss W. N. E. Gardener, London; A. C. Heberden, London; E. L. Holford, London; G. H. Lockett, Buxton; H. G. Lovell, Bristol; E. A. C. MacMillan, Edinburgh; A. G. Mathew, Thornton Heath; R. McLeod, Edinburgh; H. C. Organ, Gloucester; C. R. Palmer, Keigate; E. M. Palsler, London; A. G. Smith, Handsworth; H. H. Stubbs, London; W. S. Sutton, Truro; W. M. Williams, London; J. F. Wood, London.

In the article on Grove's 'Dictionary of Music' in our January issue, it is stated that only S. S. Wesley composed an anthem: to the words 'All go to one place.' The dictionary, however, is correct in stating that S. Wesley also set these words. The anthem was composed *in memoriam* Charles Wesley. It is now out of print. In our remarks on the article on 'Touch,' it should have been mentioned that Mr. Franklin Taylor contributed the section dealing with the pianoforte, and Sir Walter Parratt that dealing with the organ. Mr. Ernest Austin should be added to the list of British musicians noticed in the Appendix.

Dr. Frederic Cowen's new choral work 'The Veil,' which was so successfully produced at the recent Cardiff festival, will be performed for the first time in London at the Queen's Hall on February 21, with the Cardiff Festival Choir and the full London Symphony Orchestra, under the direction of the composer. The solos will be sung by Miss Agnes Nicholls, Miss Phyllis Lett, Mr. Walter Hyde, and Mr. Herbert Brown. Other performances are being arranged at Liverpool, Sheffield, Newcastle and Leicester. The general opinion of those who heard the cantata at Cardiff is that it is Dr. Cowen's finest work.

A new Society for the practice and performance of unaccompanied part-songs, madrigals, folk-songs, &c., has been formed under the title of the 'London Glee Club,' by Mr. Arthur Fagge (conductor of the London Choral Society). It consists of eighty (mixed) voices. Rehearsals have already commenced. An inaugural series of four concerts will be given at fortnightly intervals in the Queen's (small) Hall, commencing on Saturday, March 11. The concerts will commence at 7.30 and conclude at 9.30, with a half-hour's interval at 8.30. The conservatory annex will be thrown open, and the prices of admission will be low.

We are informed that in connection with the Festival of Empire and Imperial Exhibition, to be held in London from May to October, great county choirs are being organized for concerts on the Handel Orchestra of the Crystal Palace. It is anticipated that many counties will send representative choirs; several choirs are already in active organization. Choral contests are also included in the scheme. The organizer and musical director is Mr. Granville Humphreys. All inquiries should be addressed to the Entertainments Department, Empire House, 175, 176, Piccadilly, W.

'Some thoughts on Polyphonic Rhythm' was the subject of a paper read before a meeting of the Musical Association at Messrs. Broadwood's Rooms, on January 17, by Mr. Charles Kennedy Scott. He connected prose language and the older irregular musical rhythms with contemplative, abstract emotion; metrical language and music with active, physical emotion, and argued with close and attractive reasoning that in the former language music was more suited to the expression of religious feeling than the latter.

By permission of the Dean, a performance of J. S. Bach's Passion music according to St. Matthew, with full orchestral accompaniment, will be given at Westminster Abbey by the Bach Choir, under the conductorship of Dr. H. P. Allen, on Friday evening, February 17, at 7.30. The soloists will be Miss Rhoda von Glehn, Miss Dilys Jones, Mr. Gervase Elwes, and Mr. J. Campbell McInnes. Admission will be by ticket only, to be obtained from members of the Bach Choir.

The report of the Leeds Musical Festival Executive Committee reveals a loss of £162. It says, 'Although there has been this small loss on the festival, there is no doubt whatever that the changes made in the *personnel* of the chorus by the wider area from which it was selected greatly raised the standard of the performances, and secured for the festival of 1910, perhaps the finest chorus ever heard in Leeds.'

The programme chosen for the 1911 Festival of the Nonconformist Choir Union, to be held at the Crystal Palace under the conductorship of Mr. Frank Idle, includes Handel's 'But as for His people,' Gounod's 'By Babylon's wave,' and Mr. Idle's 'Now is my Chloris fresh as May.'

Tivadar Nachez, the well-known violinist, and Ernst von Lengyel, the prodigy pianist, have arranged to make an extensive tour of the provinces together during February, visiting Folkestone, Exeter, Torquay, Worthing, Harrogate, Ramsgate, Oxford and Bournemouth.



The following candidates have passed the musical examinations of the University of London: D. Mus., N. R. R. Sprankling; B. Mus., F. Grant. Intermediate Examination: C. H. Coles, W. R. Black, R. F. Edwards, H. W. Rhodes.

Mr. Francis J. Foote has been appointed conductor of the Eastbourne Choral and Orchestral Society, as successor to Dr. L. A. Hamand. The patron of the Society is The Duke of Devonshire.

The prize of five guineas for ballad singing, offered at Trinity College of Music by Mr. Michael Maybrick, has been awarded for 1910 to Mabel E. Hardy. Alice E. Booth and John Priestley were commended.

Mr. T. Appleby Matthews, assistant-organist of Birmingham Cathedral, has been appointed music lecturer to Saltley Training College, Birmingham.

Mr. Albert Oston has been appointed conductor of the St. Michael's Church Musical Society, Ditton, near Liverpool.

The degree of M.A. (*honoris causa*) has been conferred on Dr. A. H. Mann by the University of Cambridge.

Mr. J. D. Davis has been appointed Professor of Harmony and Counterpoint at the Guildhall School of Music.

## Country and Colonial News.

BRIEFLY SUMMARIZED.

*We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents. Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.*

**ABERDEEN.**—The forty-first concert given by the University Choral and Orchestral Society took place on December 15, under the direction of Professor C. Sanford Terry. The choral portion of the programme included Berlioz's madrigal, 'Come, shepherds, follow me'; Charles Wood's 'Music, when soft voices die'; Smart's 'A song of the seasons'; MacCunn's 'Oh, where art thou dreaming'; John Kirby's 'Canticum in Alma Matrem Aberdonensem'; and Maurice F. Bell's ballad 'Follow me 'ome,' arranged for choir, organ and orchestra by Professor Terry. Miss Amy Burnett introduced a new song by Professor Terry entitled 'Arise, love, rise.' The other vocalists were Miss R. D. Clarke and Mr. C. C. Chance. The orchestra played Mozart's 'Magic Flute' overture and Elgar's Serenade for strings.

**ABERGAVENNY.**—A successful performance of Sullivan's 'Golden Legend' was given on Thursday, December 18, followed by a miscellaneous second part, which included Schubert's 'Unfinished' Symphony, an Elgar march, 'Pomp and circumstance,' and songs. The soloists were Madame Aston, Madame M. Gell, Mr. E. Ludlow, Mr. Herbert Parker, and Mr. J. Norton. Mr. W. R. Carr conducted.

**ABERYSTWYTH.**—At the English Congregational Church the music for Christmas Day consisted of the following: *Carols*: 'Sweeter than songs of summer' (Bridge), 'Glory to God in the highest' (Schubert); *Anthems*: 'Rejoice greatly' (Woodward), 'There were shepherds' (C. Vincent), 'Lo! God, our God, is come' (Battison Haynes); and Christmas hymns. Mr. G. Stephen Evans, the organist and choir-master, presided at the organ.

**ALDERLEY EDGE.**—The Choral Society opened their second season on December 20 with Parts I. and II. of Coleridge-Taylor's 'Hiawatha.' The choir, which numbers about seventy voices, performed their task very creditably. The Rev. C. E. Bell, vicar of Chelford, and Mr. Travis Bridge acted as conductor and pianist respectively, and they were ably supported by an orchestra selected from the members of the Hallé Band.

**ANDOVER.**—Mendelssohn's 'Hymn of Praise' was performed at the Parish Church on January 10, by the Choral Society, with the assistance of members of the Church Choir. Accompaniments were supplied by a string orchestra, and by Mr. W. Broome at the organ.

**BLACKBURN.**—Owing to the temporary failure of other accommodation, the Theatre Royal was engaged by the St. Cecilia and Vocal Union for their concert on December 19, which was a success in every way but acoustically. The chief work performed was Dvorák's 'The Spectre's bride,' in which the choir and principals sang with great dramatic point. The latter were Miss Gertrude Blomfield, Mr. Harold Wilde and Mr. Charles Tree. After the cantata the orchestra played Tchaikovsky's 'Symphonie Pathétique.' Dr. E. C. Bairstow conducted.

**BOGNOR.**—A selection from Part I. of 'The Messiah' was sung at St. Wilfred's Church on January 4. Mr. George Lightfoot, organist and choir-master of the church, accompanied at the organ.

**CARDIFF.**—Gounod's 'Gallia' and Schubert's 'Song of Miriam' were performed at Charles Street Congregational Church on December 16, under the direction of Mr. Roderick E. Williams, with the assistance of Mr. Arthur Angle's String Orchestra. The choir sang efficiently and with good tone, especially in the middle voices. The solos were sung by Miss Lizzie Jenkins.—The Harmonic Society attained a high standard of merit in their performance of 'The Messiah' at the Park Hall on January 4. Mr. Roderick Williams conducted, and secured well-controlled and effective interpretations of the choruses. The solo music was sung by Miss Emily Breare, Miss Gwladys Roberts, Mr. G. Hughes Macklin and Mr. David Hughes. Mr. Arthur Angle led the orchestra, and Mr. J. Harry Morgan assisted at the organ.

**CONSETT.**—'The Messiah' was sung at Consett Wesleyan Church on Christmas Day, in a way that gave universal satisfaction. The choir was augmented for the occasion, and a string orchestra assisted with the accompaniments. The principals were Miss Ella Stelling, Madame Mabel Herbert, Mr. J. Siddle and Mr. Stuart McIntosh. Mr. W. G. Lowrie conducted, and Mr. J. E. Pallise was at the organ.

**CROYDON.**—The Central Croydon Choral Society held its first concert of the present season at the Public Hall on the evening of January 14. The first part consisted of Dvorák's vividly descriptive cantata 'The Spectre's bride,' and the second part was of a miscellaneous character. Miss Marion Perrott (soprano), Mr. Ernest Stephan (tenor), and Mr. Graham Smart (baritone) ably sustained the solo portions of the cantata, and contributed songs in the second part of the programme. The orchestra was led by Mr. Stanton Rees, and Mr. Roland Richards proved himself, as usual, an efficient conductor.—The Croydon District Orchestral Society, conducted by Mr. Oswald Laston, chose an excellent programme for their twenty-third concert, which took place on December 10. 'The Ladies' Choir sang Elgar's trios, 'The snow,' 'Fly, singing bird' and the Spinning Chorus from 'The Flying Dutchman.'

**FERRY HILL.**—The Ferry Hill and District Choral Society chose Stanford's 'The Revenge' as the chief feature of their first concert of the season, which took place under the direction of Mr. T. Shields. Before the work was sung the poem was recited by Mr. W. Arnet. The choir also took part in Mendelssohn's 'Hear my prayer,' in which the solo part was sung by Miss Jacobson. The orchestra accompanied, and contributed separate items, which included the 'Tannhäuser' overture.

**GILMORTON.**—On December 18, Spohr's 'Last Judgment' was successfully performed in the church of this parish by a choir of forty-two voices, and four soloists, assisted by an orchestra of strings, trumpets and drums. The solo parts were taken by Miss Daisy Pearson, Miss Annie Weed, Mr. A. Page and Mr. J. G. Colledge. Mr. H. Matthews conducted.

**GUILDFORD.**—The Guildford Choral and Orchestral Society gave a most successful concert on December 15, before a crowded audience. The works performed were the overture to 'Die Meistersinger,' 'Peer Gynt' Suite, and Elgar's 'King Olaf.' The soloists were Miss Elaine Birch, Mr. Ernest Penfold, and Mr. John Prout. Mr. Archibald Hollier conducted, and Miss E. G. Midgley led the orchestra.



**HANLEY.**—The North Staffordshire Symphony Orchestra and Festival Choral Society, conducted by Mr. John Cope, gave a concert on December 26 in the Town Hall for the benefit of the North Staffs Infirmary. The feature of chief interest was the first performance of 'In the morning,' a setting for choir and orchestra by 'Stafford North' of verses by Ernest Bilton. The soloists were Miss Doris Plant and Mr. Charles Tree (vocalists), and Miss Eileen Cheate (pianist). The orchestra played a Liszt 'Hungarian Rhapsody,' and the 'Meistersinger' Overture.

**HORSHAM.**—The Christmas concert at Christ's Hospital, West Horsham, took place on Saturday, December 17. The chief feature was an excellent performance of Coleridge-Taylor's 'Hiawatha's Wedding-feast,' by the choir and orchestra of nearly 150. Mr. Wilkinson conducted, and the tenor solo was sung by Mr. E. A. Martell. A noteworthy feature of the orchestra at Christ's Hospital is that all the wind parts, with the exception of the bassoons, are supplied by the boys and masters.

**JOHANNESBURG, TRANSVAAL.**—The first of a series of oratorio services in St. Mary's Church took place on December 14, when an excellent performance of Spohr's 'Last Judgment'—the first in Johannesburg—was given under the direction of Mr. W. Deane, the organist and choirmaster of the church. The soloists were Miss May Glenn, Madame Watkins Allen, Mr. Henry Tyhurst, and Mr. John Fellowes. The leader of the orchestra was Mr. Max Weinbrenn, and Mr. Evans presided at the organ. The chorus and orchestra numbered ninety.

**LANGPORT.**—An excellent performance of Stainer's 'The daughter of Jairus' was given at the Parish Church on January 11, under the direction of Mr. Charles H. Cadwallader, organist and choirmaster of the church. The choir of sixty-five voices were assisted by a small orchestra led by Miss L. Hayman, and at the organ by Mr. H. A. Jeboult, organist of the Parish Church, Taunton.

**LEAMINGTON SPA.**—The annual Christmas service of praise was held at St. Mark's Church on Sunday, January 1, when the choir of the church performed John E. West's highly effective and musicianly cantata 'The story of Bethlehem.' The solo parts were well sustained by Messrs. P. Miles (tenor) and D. C. Moore (bass), members of the choir, and Miss E. Treppass (soprano). The organ part was played by Miss E. Kennett, and Mr. G. Kennett, organist of the church, conducted.

**LEICESTER.**—The New Musical Society, which is in its twenty-fourth season, gave a concert at the Temperance Hall on December 15, with Sullivan's 'Festival Te Deum' and 'The Golden Legend' as the programme. The choir sang with high intelligence and vocal power under Mr. Charles Hancock's direction. The soloists were Miss Lillie Wormald, Madame Cecile Vicars, Mr. Henry Turnpenney and Mr. Montague Borwell.

**LONDONDERRY.**—The Philharmonic Society gave an excellent performance of Gounod's 'The Redemption' in St. Columb's Hall on December 16. A large audience attended, and the choir earned universal admiration for the tone and expression of their singing. The soloists were Miss Thomas, Miss Ruth Brandon, Mr. Gwynne Davies, Mr. G. B. Chinneck and Mr. Alfred Kaufmann. Mr. A. J. Cunningham conducted with ability.

**LOUGHTON.**—Sterndale Bennett's 'The May Queen' and Sheridan's 'The Rivals' formed the Christmas entertainment given by Loughton School on December 21. The principals in the former were Miss Edith Davies, Mr. H. Clinch and Mr. W. Vincent. A musical programme was arranged by Mr. F. Simmons, and Mr. Henry Riding conducted.

**LUTON.**—The Orchestral Society gave their seventh annual concert on December 7. An interesting programme included four overtures: Schubert's 'Des Teufels Lustschloss,' MacCunn's 'Land of the mountain and the flood,' Mackenzie's 'Britannia' and Thomas's 'Raymond.' The conductor, Mr. Edwin E. Jeffs, also produced his own Symphonic March in D. The solo vocalists were Miss Gladys Booth and Mr. Thorpe Bates.

**MATLOCK.**—'The Messiah' was performed by the Choral and Orchestral Society in the Town Hall on December 15, under the direction of Dr. G. P. Allen. The choir and the soloists—Miss Rachel James, Miss Ethel Gregory, Mr. W. L. Wildgoose and Mr. J. Coleman—combined to give one of the best interpretations of the work that has been heard in the district for some years.

**MELBOURNE.**—A programme of a high order was chosen for the fourth of the season's concerts given by the Victorian Professional Orchestra, which took place on November 12 under the direction of Mr. W. A. Laver. Brahms's third Symphony was the centre of interest, other important items being the third 'Leonore' overture and the preludes to 'Lohengrin,' 'Die Meistersinger' and 'Parsifal.' For the succeeding concert, on November 26, a performance of the Choral Symphony, with the Victorian Festival Choir, was arranged to be given under the direction of Mr. Frederic Beard.

**MILFORD-ON-SEA.**—On January 18, the Choral Societies of Milford-on-Sea and New Milton joined forces for a performance of Stanford's 'Revenge.' The music, which was attacked with great vigour and precision, made a deep impression on large audiences, both in the afternoon and evening. The orchestra, led by Signor Bertocini, of Bournemouth, had a tower of strength in Mr. G. G. Cleather, whose resonant timpani were remarkably effective. The programme was completed by part-songs, madrigals, violin and pianoforte solos. Mr. Abdy Williams conducted.

**NORWICH.**—The Norwich Orchestral and Operatic Union made its first appearance in opera, since the Society has formed an operatic section, during the first week in January, when they gave several performances of Gade's charming dramatic cantata, 'The Erl-king's daughter.' This was presented for the first time as a grand opera, with appropriate costumes, special scenery and stage effects. The band and chorus, which numbered about fifty performers, including the principals, were all amateurs. The audience were appreciative, and specially warm in their applause of the second Act, the whole setting of the storm scene, the difficult and dramatic music of the Erl-king's daughter (Miss W. Balls) and her attendant Erl maidens being very well given. The opera was preceded by a comedieta 'All in a garden fair,' by Henry Furnival. Mr. Ernest Harcourt conducted throughout, and also designed the scenery and dresses.

**OXFORD.**—On December 18, in the Town Hall, the Christmas portion of the 'Messiah' was given by a large choir collected from various choirs, and went admirably. The soloists were Misses Merry and Gardiner, Mr. C. M. Child and Mr. J. Lomas. The performance also included several well-known and popular carols. Mr. Wiblin proved a careful conductor, and Mr. Kerry an excellent organist.

**PENRITH.**—The Musical Society held their second two days' festival on December 7 and 8. On the first night the band and choir numbered 230 performers, the former consisting chiefly of members of the Richter and Liverpool Symphony Orchestras, led by Mons. André Mangeot. Several local amateurs also assisted. The programme included Dvorák's 'Te Deum,' in which the soloists were Miss Alice Westmorland (Penrith) and Mr. Herbert Brown; Stanford's 'Revenge'; Elgar's 'Spanish serenade,' for chorus and orchestra; and a choral ballad, 'The Abbot's blessing,' written for this festival by the Rev. T. W. Stephenson, who himself conducted. The choir, under their able conductor, Mr. E. Godfrey Brown, sang with admirable restraint and intelligence, their interpretation of the more delicate passages in both the works being especially praiseworthy. On the second night 'The Messiah' was given. For this work the choir was strengthened by singers from Appleby, Kirby Stephen and Brough. Band and choir together numbered 350 performers. The soloists were Miss Evans-Williams, Miss Dily Jones, Mr. Webster Millar and Mr. Herbert Brown. For a small town, the performances on both nights were noteworthy. We are glad

to add that the efforts of the committee were splendidly supported by crowded and appreciative audiences, the receipts amounting to upwards of £220, an amount which will provide a small balance after payment of the heavy expenses.

**PETERHEAD.**—The fifth annual performance of 'Israel in Egypt,' by the Peterhead Choral Society, which took place on January 2, showed no break in the musical progress of this body, and surpassed all previous efforts. The orchestra consisted chiefly of members of the Queen's Cross Amateur Orchestral Society. Mr. Frederick Boothroyd was at the organ. A large audience showed full appreciation of the merits of the performance, and of the work of Mr. Warren T. Clemens as conductor.

**REDDISH.**—A creditable performance of Spohr's 'Last Judgment' was given at St. Elisabeth's Church on December 20. The organist was Mr. Owen G. Ferry, and the soloists were Miss Florence Skinner, Miss Eleanor Livesey, Mr. William Stark and Mr. John Astington.

**RUNCORN.**—On three evenings in Christmas week, performances of 'Midsummer night's Dream' (two acts) were given by the County Secondary School, whose stock of amateur talent is much to be envied. The music, adapted from Mendelssohn, was given under the direction of the headmaster, Mr. Luther Gledhill.

**ST. HELENS.**—The most successful concert ever given in St. Helens was that of the Musical Society on November 23. A large measure of this success was due to the visit to his native town of Mr. Thomas Beecham, who conducted the excellent professional orchestra (led by Mr. Vasco V. Akeroyd) in the 'Meistersinger' overture, Prelude to Act III. of 'Lohengrin,' 'Peer Gynt' suite, and other works. The Society were heard to great advantage under their own conductor, Dr. S. B. Siddall, in 'Hiawatha's Wedding-feast'; also in Von Holst's eight-part 'Ave Maria' for female voices, Macdowell's 'Dance of the gnomes' (male voices), and Elgar's 'Go, song of mine.' Mr. Webster Millar was the vocalist of the occasion.

**SHERBORNE.**—The School Musical Society gave their 194th concert on December 19. The programme included Act II. of Gluck's 'Orpheus.' The choruses were efficiently sung in Italian by the choir of ninety boys, Mr. Ivor Dennis, a master of the School, ably sustaining the solo part. The orchestra, augmented for the occasion, was led by Mr. C. Regan. Mr. C. H. Hodgson conducted.

**TREORCHY.**—The first performance in South Wales of Bach's 'St. Matthew' Passion was given by the Choral Society on December 26. Great credit is due to Mr. J. T. Jones, who conducted, for introducing this work and preparing so excellent a performance. The tenor soloist was Mr. Frank Mullings, who fulfilled his exacting task with great ability. The performance was repeated on December 27, when also an evening concert was given at which Mendelssohn's 'Hymn of Praise' was sung.

**TROON, N.B.**—The Troon Parish Church Choral Society gave a highly successful performance of 'The Messiah' in the church on December 28, under the conductorship of Mr. A. Dinsdale. The accompaniments were provided by a contingent of strings from the Scottish Orchestra.

**TUNBRIDGE WELLS.**—On Christmas Day the Mount Pleasant Congregational Church Choir performed Part I. of Handel's 'Messiah,' together with the 'Hallelujah Chorus.' The solos and recitatives were divided amongst various members of the choir, who acquitted themselves very creditably. Mr. Sidney Coote, the organist and choirmaster of the church, directed the service, and presided at the organ throughout.

**WEMBLEY.**—The Choral Society gave the first concert of their twenty-first season on December 16. The first part consisted of an admirable performance of Handel's 'Acis and Galatea.' The solo parts were sustained by Mlle. Ernestine Enriquez, Mr. William Doe, Mr. Alfred C. Steed, and Mr. William Burt, and the work was accompanied by an efficient orchestra of strings, with pianoforte.

**WELLINGTON (N.Z.).**—On November 11, Elgar's 'The Dream of Gerontius' was performed for the first time in New Zealand. The executants were the Wellington Choral Society, conducted by Mr. J. Maughan Barnett. The dimensions of the choir, which consisted of 160 singers, were small, but not too small for adequate interpretation of the choral music, and the qualities of expressiveness and good tone, which are independent of numbers, were present in the singing. Thus Elgar's fully-developed style was given its first introduction to a New Zealand audience in a manner to secure full appreciation. The soloists were Miss Nellie Castle, Mr. E. J. Hill and Mr. John Prouse. The municipal orchestra played the instrumental part efficiently. The performance was highly creditable to all concerned.—A combined orchestral concert and organ recital was given at the Town Hall on November 23 by the Municipal Orchestra, and Mr. Barnett. The chief of the orchestral numbers conducted by Mr. Barnett was the Adagio from Beethoven's second Symphony; his principal organ solo was Bach's Prelude and Fugue in C minor.

**WOKING.**—The Musical Society gave their first concert of the season on January 17. MacCunn's 'The wreck of the Hesperus,' which was performed for the second time by the Society, on this occasion showed off the qualities of the small choir to great advantage. Other choral works in the programme were Mr. Coleridge-Taylor's 'Kubla Khan' and Brahms's 'Rhapsody.' In both works the solo portions were taken by Miss Helen Blain. Mr. Patrick White conducted.

**WOOLWICH.**—The forty-second concert of the Borough of Woolwich Orchestral Society was given on December 14, at the Town Hall. The programme included Rimsky-Korsakoff's Symphonietta in A minor, the 'Fidelio' and 'Fra Diavolo' overtures, Gounod's 'Saltarello,' Mr. Edward German's harvest dance ('The Seasons'), and Grieg's Norwegian Dances, Nos. 3 and 4. The vocalists were Miss Ida Kahn and Mr. Herbert Heyner. Mr. Sidney Horton conducted.

**YEovil.**—On January to the Choral Society gave their winter miscellaneous concert, consisting of part-songs and orchestral items. Solos were rendered by Miss Christine Bywater (soprano) and the Rev. E. Capel-Cure (violincello). Mr. H. C. L. Stocks was the conductor.

## Answers to Correspondents.

J. P. H.—Mr. Jameson's English version runs as follows:

Spring-time's behest,  
within his breast,  
on heart and voice there was laid:  
then sang he as Nature bade;  
and to his need the power  
was granted from her dower.

It is, of course, a very free translation from 'The Meistersinger.'

**VOCALIST.**—The upper register of a baritone is often difficult to develop. It is sometimes discoverable by humming high pitches or by singing softly with a minimum of restraint. Sonority will then come by practice. The tenor voice must be similarly treated; but opinions differ. See the article in our present number.

**STRAD.**—There are tens of thousands of violins labelled 'Stradivarius,' that is, made on that model. You can buy a new one so labelled for less than ten shillings, or you can buy labels and fix them yourself. But all the same, your violin may be worth £1,000.

**SYBIL EATON.**—The motto in the score of Elgar's Concerto means 'Here lies buried the soul of —,' Beethoven's Symphonies arranged for pianoforte are published in Peters' edition in two volumes, price 2s. 9d. each.

**BROWN.**—We are unable to help to unravel the notation of the Antiphon you send. We cannot print the copy. The author may attach untold value to the copyright.

Numerous other answers are held over or have been dealt with privately.



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THREE Extra Supplements are given with this number:

1. *Special Portrait of Theodor Müller-Reuter.*
2. 'Be glad, then, ye children of Zion.' Anthem for Easter. By Alfred Hollins.
3. *Competition Festival Record.*

## SPECIAL NOTICE.

To ensure insertion in their proper positions,  
Advertisements for the next issue should reach  
the Office, 160, Wardour Street, London, W.,  
not later than

MONDAY, FEBRUARY 20  
(FIRST POST).

## DURING THE LAST MONTH.

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*Andante.* TENORS & BASSES. *mf*

Come, and let us re -

*Andante.* ♩ = 76.

*Sw. Diaps. 8 ft.* *mf*

- turn, . . re - turn un - to the Lord : for He hath torn, and He will

heal us ; He hath smit - ten, and He will bind us up. Af - ter two

# BE GLAD THEN, YE CHILDREN OF ZION.

days will He . . re - vive us: on the third day He will

*cres.*

raise us up, and we . shall . live . be - fore Him.

*f* *poco rit.*

*Allegro.*  $\text{♩} = 84.$

*Gt. 8 & 4 ft. Sw. coup.*

*f*

*Gt. to Ped.*

Be glad, be glad then, ye chil - dren of Zi - on, re -

Be glad, be glad then, ye chil - dren of Zi - on, re -

Be glad, be glad then, ye chil - dren of Zi - on, re -

Be glad, be glad then, ye chil - dren of Zi - on, re -



## BE GLAD THEN, YE CHILDREN OF ZION.

*cres.* *f*

joyce, and re-joyce in the Lord your God, be glad, be glad, ye

*cres.* *f*

joyce, and re-joyce in the Lord your God, be glad, . . be glad, . ye

*cres.* *f*

joyce, and re-joyce in the Lord your God, be glad, . . be glad, . . ye

*cres.* *f*

joyce, and re-joyce in the Lord your God, be glad, . . be glad, . ye

chil-dren of Zi-on, re-joyce, and re-joyce in the Lord your God.

chil-dren of Zi-on, re-joyce, re-joyce in the Lord your God.

chil-dren of Zi-on, re-joyce, and re-joyce in the Lord your God. *mf*

chil-dren of Zi-on, re-joyce, re-joyce in the Lord your God. *mf* I

*mf* I know . .

*mf* I know . .

know . . that my Re-deem-er liv-eth.

know . . that my Re-deem-er liv-eth.

# BE GLAD THEN, YE CHILDREN OF ZION.

that my Re - deem - er liv - eth. For now is Christ ris - en from the

For now is Christ ris - en from the

For now is Christ ris - en from the

For now is Christ ris - en from the

dead, and be - come the first fruits of them

dead, and be - come the first fruits of them

dead, and be - come the first fruits of them

dead, and be - come the first fruits of them

that sleep. Be glad, be glad, be glad.

that sleep. Be glad, be glad, be glad.

that sleep. Be glad, be glad, be glad.

that sleep. Be glad, be glad, be glad.

# BE GLAD THEN, YE CHILDREN OF ZION.

SOPRANO OR TENOR SOLO. *semplice.*

*Andante.*

*p*

*cres.*

Je - su, the King of Gen - tle - ness,

Do Thou Thy -

*Andante.* ♩ = 69.

*simile.*

*p Sw. 8 ft.*

*Gt. to Ped. in.*

self our hearts

pos - sess,

That we . . may give Thee

*cres.*

*dim.*

all . . our days The trib - ute of . . our grate - ful praise.

*pp*

O Lord of all, with us . . a - bid, In this our joy - ful

O Lord of all, with us . . a - bid, . . In this our joy - ful

O Lord of all, with us a - bid, . . In this our joy - ful

O Lord of all, with us a - bid, . . In this our joy - ful

*pp (Org. ad lib.)*



BE GLAD THEN, YE CHILDREN OF ZION.

Eas - ter - tide; From ev - 'ry wea - pon death can wield, Thine

Eas - ter - tide; From ev - 'ry wea - pon death can wield, Thine

Eas - ter - tide; From ev - 'ry wea - pon death can wield, Thine

Eas - ter - tide; From ev - 'ry wea - pon earth can wield, Thine

own . . re - deem'd for ev - er shield. . .

own . . re - deem'd for ev - er, ev - er shield. . .

own re - deem'd for ev - er, ev - er shield. . .

own . . re - deem'd for ev - er, ev - er shield. . .

*Tempo 1mo.*

*f Gl.*

*rall.*

*Git. to Ped.*

# BE GLAD THEN, YE CHILDREN OF ZION.

*Maestoso.*

All praise be Thine, O risen Lord, . . .

All praise be Thine, O risen Lord, . . .

All praise be Thine, O risen Lord, . . .

All praise be Thine, O risen Lord, . . .

*Maestoso.*  $\text{♩} = 63$ .

*non legato.*

*f*

From death to end - less life . . re - stored : . . .

From death to end - less life . . re - stored : . . .

From death to end - less life . . re - stored : . . .

From death to end - less life . . re - stored : . . .

All . . praise to God . . the Fa - ther be, . . .

All . . praise to God . . the Fa - ther be, . . .

All . . praise to God . . the Fa - ther be, . . .

All . . praise to God . . the Fa - ther be, . . .

And Ho - ly Ghost e - ter - nal - ly. . . .

And Ho - ly Ghost e - ter - nal - ly. . . .

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A - - - men. . . .

A - - - men. . . .

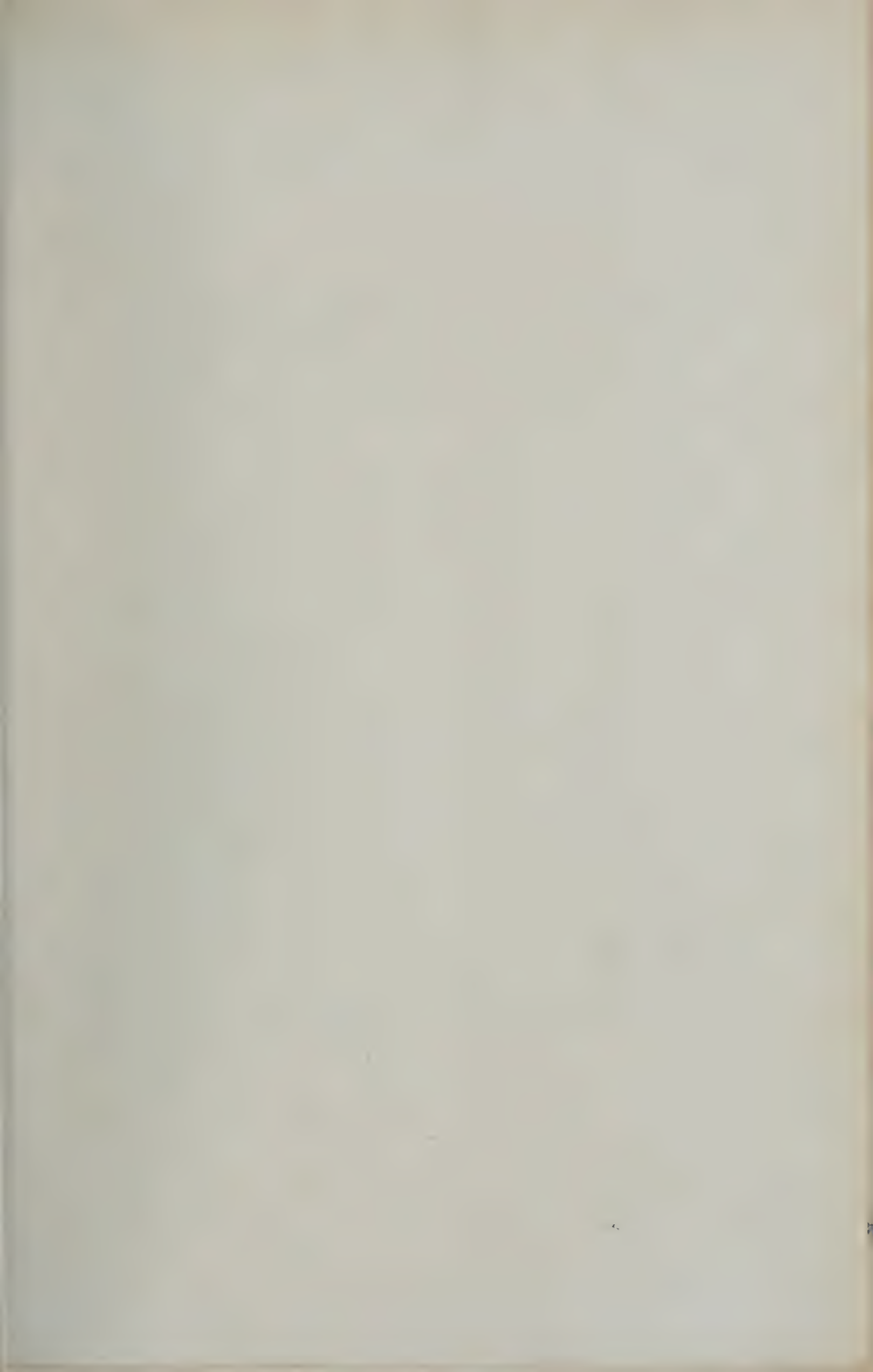
A - - - men. . . .

A - - - men. . . .

A - - - men. . . .

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### PROGRAMME (subject to revision).

WEDNESDAY MORNING, April 26th, 1911.

Oratorio .. .. "God save the King." .. .. Handel  
"MESSIAH" .. .. ..  
Madame AGNES NICHOLLS.  
Miss PHYLIS LETT.  
Mr. WILLIAM FOXON.  
Mr. FREDERIC AUSTIN.

WEDNESDAY EVENING, April 26th, 1911.

New Dramatic Cantata .. .. "RUTH" .. .. . Georg Schumann  
(First Performance in England.)  
Madame AGNES NICHOLLS.  
Madame KIRKBY JENN.  
Mr. THORPE BATES.  
Mr. ROBERT RADFORD.  
"Symphonie Espagnole," Violin and Orchestra .. .. Lalo  
Solo Violin: Mons. JACQUES THIBAUD.  
Tone Poem .. .. "Don Juan" .. .. Richard Strauss

THURSDAY MORNING, April 27th, 1911.

THE HIGH MASS IN B MINOR .. .. .. . Bach  
Madame AGNES NICHOLLS.  
Miss ELLEN BECK .. .. .. . Mozart  
Mr. WALTER HYDE .. .. .. . Mr. THORPE BATES.  
Mr. ROBT. RADFORD.

THURSDAY EVENING, April 27th, 1911.

Overture .. .. "Coriolan" .. .. .. . Beethoven  
Symphony in C (Jupiter) .. .. .. . Mozart  
"Song of Destiny" .. .. .. . Brahms  
The Closing Scenes from the "Ring" .. .. . Wagner  
Miss Edith Evans, Miss Eva Rich, Mrs. J. A. Rodgers,  
Mrs. J. W. Iberson, Miss Amy Skerritt, Mr. Walter  
Hyde, Mr. Thorpe Bates, Mr. Robert Radford.

FRIDAY MORNING, April 28th, 1911.

THE PASSION, "St. Matthew" .. .. .. . Bach  
Miss Eva Rich, Madame Edna Thornton, Miss Amy  
Skerritt, Mr. William Burrows, Mr. Gervase Elwes, Mr.  
Herbert Brown, Mr. Joseph Lycett, Mr. Robert Radford,  
Mr. Frederick Ranalow.  
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Oboi da Caccia: Messrs. McDonagh and Staniland.

FRIDAY EVENING, April 28th, 1911.

"OMAR KHAYYAM" (Part 1) .. .. . Granville Bantock  
Madame EDNA THORNTON.  
Mr. GERVASE ELWES.  
Mr. FREDERIC AUSTIN.  
"PARSIFAL" .. .. .. . Wagner

Grail Scene and Finale, Act 1.

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Mr. Gervase Elwes, Mr. Robert Radford,  
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SINGING.—Eleanor M. Brown, Beatrice A. M. Cann.

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SINGING.—Glady's E. Hewson, Clara L. Jackson, Nora C. Mutlow-Williams.

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(For continuation see page 151.)

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# The Musical Times

AND SINGING-CLASS CIRCULAR.

MARCH 1, 1911.

## SIR HENRY J. WOOD.

No other English-born conductor has achieved such wide fame in his particular vocation as Henry J. Wood. It was therefore with much more gratification than surprise that the musical world learnt that his name was included in the list of the New Year's knights. He was the only musician thus honoured on this occasion. Such a moment in the career of an eminent man invites retrospect and an estimate, and, in view of the new knight's age, a hopeful forecast.

The chief incidents of Henry J. Wood's life are well known. Nevertheless, it will be appropriate to recapitulate them briefly here.

Henry J. Wood was born in Oxford Street, London, on March 3, 1870. He will therefore be forty-one years of age this month. His father was English, but his mother was Welsh, having been born and bred in Montgomeryshire, a fact that to one section at least of the British nation will readily account for Wood's natural musical capacity.

His father was an amateur violoncello player, and for twenty-five years was solo tenor at St. Sepulchre Church. His mother was an excellent singer, and it was she who guided and fostered his precocious musical talent. At ten years of age Master Wood was deputy organist at St. Mary's, Aldermanbury, and at seventeen he became organist and choirmaster of St. John's, Fulham. He studied for six terms at the Royal Academy of Music, where he gained four medals. In this institution, which has influenced so many well-known musicians, Sir Henry considers that he was specially indebted to the late Ebenezer Prout and Manuel Garcia. At the Fisheries' Exhibition in 1883, and at the Inventions' Exhibition in 1885, Master Wood gave organ recitals, and at this period he began to be in request as a pianoforte accompanist—a branch of musical accomplishment in which he is still distinguished. From now until 1890 he spent much time over composition, including songs, light opera and choral works.

But as his dreams of becoming a conductor took a practical shape, he resolutely abandoned the creative side of his art, and determined to confine himself to interpretation. A solitary anthem is, we believe, the only composition of this period that has been published. It was in September, 1889, that the young musician, then only nineteen years of age, began his career as a conductor. In this capacity he went on a four months' tour with Mr. Arthur

Rousebey's Opera Company. His next task was to superintend the rehearsing of Sullivan's 'Ivanhoe,' which was produced in London in March, 1891. Later he was for a time at the Savoy assisting Mr. Cellier, and he was engaged for a provincial tour by the Carl Rosa Opera Company and other operatic entrepreneurs. An enterprise undertaken by Signor Lago at the Olympic Theatre exercised incalculable influence on the young conductor, who was engaged as *chef*. The season opened with Tchaikovsky's opera 'Eugene Onegin,' and it was undoubtedly the admiration of the Russian composer's music conceived by Wood at this period that induced that bias to the Russian School which has since been a prominent feature of his orchestral propaganda.

The Lago season was a failure financially, but it served to increase Wood's reputation. He had up to now conducted forty-six operas, grave and gay. This experience seemed to exhaust his ambition in this department of musical activity, for he resolved to abandon the theatre with all its difficulties and disappointments, and to devote himself to concert work of the highest type. He visited Bayreuth in 1894 and became acquainted with Mottl. In 1895 he was engaged by Mr. Robert Newman, then manager of the new Queen's Hall, to conduct the first series of promenade concerts given in that now famous building. These admirable concerts have been continued up to the present time, and have exercised an influence on the taste of vast numbers of the public that cannot be over-estimated. In July, 1898, Wood married Olga, the only daughter of Princess Sofie Ouroussov of Enilovka, Podolia. She had been in London studying singing under her future husband. It is outside the purpose of this article to dwell upon the admiration and respect that were soon inspired by her artistic achievements. We have only to renew the expression of sorrow and sympathy for her stricken husband that was so widely and deeply felt when she passed away on December 20, 1909.

The promenade concerts had demonstrated once again that there were in London audiences that could appreciate the finest music. This encouragement led to the establishment in 1896 of the Queen's Hall symphony concerts, and later of a series of festival concerts. At first these concerts were not exclusively served by the fine band of about one hundred performers organized by Mr. Newman and conducted by Wood. The Lamoureux Orchestra was imported from Paris for some of the festivals, and Weingartner, Ysaye, and Nikisch were among the conductors.

Wood was now placed in close comparison with the greatest living exemplars of his art, and it is enough to add that his reputation was in no degree diminished. In the ordinary season 1902-3 five tone-poems by Richard Strauss



were played to a wondering and sometimes dubious public, and many other striking novelties were brought forward. Another fresh development was the establishment of Sunday concerts, which at first were perhaps not unnaturally strenuously opposed in some quarters, and which are now one of the most extraordinary features of metropolitan life on Sundays. In November, 1899, Wood visited Berlin to conduct the orchestra of the Philharmonic Society, and in 1904 he went to New York to conduct the Philharmonic Society. He has been conductor of the Nottingham Sacred Harmonic Society and the City Orchestra, and also of the Wolverhampton Festival Choral Society. These posts he was forced to resign owing to the pressure of other work. In 1902 he became conductor of the Sheffield Festival, and only recently he was appointed conductor of the Birmingham Festival. He has also since 1904 conducted the Westmorland Festival.

Sir Henry has always been deeply interested in vocal music in both solo and choral forms. He states that he studied under seventeen teachers of singing, and that from only two, Duvivier and Manuel Garcia, did he derive any special benefit. It is worthy of note that the only musical subject on which Sir Henry gives private instruction is solo singing. No doubt his experience in this department has helped him to secure the *cantabile*—the singing tone and style—that so often characterizes his orchestral readings. He makes the complaint, often heard in these times, that solo singers are trained in a lop-sided fashion, devoting years to production and 'placing,' and omitting to make themselves musicians.

In the matter of choral technique and interpretation Sir Henry is an expert. He denounces the jejune monotony of tone-colour which so frequently distinguishes the performances of choralists. Even a bad tone allied to moving dramatic expression is preferable to the frigid, calculated, statuesque delivery of 'nice' tone. He insists upon proper vowel definition and clear articulation of consonants as a primary necessity of choral performance. A choir can never be dull if they utter the words clearly. But the perfection of choral execution, the words, attack, rhythm, dynamic contrasts, &c., all simply serve the expression of the mood. Sir Henry endorses what many other recent observers have said, that the evolution of choral execution owes a great debt to Elgar. In his 'Dream of Gerontius' he indicated a new choral technique. It was not only new, but it was possible, and the best choralists, with the aid of skilful trainers, have now learned how to master it. The potentialities of choral effect are immense and alluring. They excite Sir Henry's prophetic vision, and he dreams of entrancing subtleties of colour and revelations of mood. The twentieth century choralist will have to

be specially equipped to meet many formidable demands.

In 1904 Wood announced his intention to form a select choir of one hundred voices. The singers were to be individually and collectively trained to a high pitch of perfection, and were to perform a *cappella* pieces as well as works with the orchestra. The scheme was attractive, and drew many earnest and capable choralists together; but after one season's rehearsal the enterprise had to be abandoned, because the conductor could not find the time to carry out his ideals.

#### THE SCIENCE OF REHEARSING.

No gifts of insight, no skill in conducting, are of much avail unless they are allied to the power to rehearse scientifically. No one familiar with Sir Henry Wood's methods of work can fail to note that a large measure of his success is due to his extraordinary punctiliousness at rehearsals and in preparing for them. He leaves nothing to chance, and will constantly spend hours over band parts in order to ensure their correctness in every particular—phrasing, dynamic directions, &c. How often it is that young composers, and even composers who are old enough to know better, upset a rehearsal and the possibility of the success of their work by providing band parts that have to be corrected on the orchestra! A two hours' rehearsal of a full orchestra costs £50—that is, about eight shillings and sixpence a minute. A quarter of an hour occupied in correcting and otherwise dallying wastes £6 5s. Wood has 2,500 works in his library, every one of which he has personally edited. He has himself scored 125 arias for use at the promenade concerts and elsewhere. Modern scoring is frequently too thick for solo singers. Sir Henry says that he bears in mind Phil May's plan of drawing his pictures, in which, after employing say sixty lines, he eliminates forty. It may save disappointment to mention that Sir Henry never lends his band parts.

A remarkable example of his phenomenal painstaking is afforded by the substantial volume of 108 pages containing instructions to the Sheffield choralists as to the study of the Bach Mass in B minor, which will be given at the festival this year. Each vocal part has a separate section, and the difficulties of each chorus are dealt with page by page. At the end of each section certain special passages are printed, which are to be used as vocalises for daily practice. The following are quotations:

#### 1ST SOPRANO.

No. 4. Gloria: p. 34, bar 12.—Don't clip dotted accented quaver D on the syllable 'glo': mark it *ten.* (held, pressed).

P. 35, bar 3.—Sing this with a bright, gay, smiling *p.* tone; also bar 3, p. 32. Never give a dull *piano* tone in this number: the joy and exultation must be maintained throughout in *p.*, *crescendo* and *f.*





LITTLEHAMPTON. PAINTED BY HENRY J. WOOD.

Bar 12.—Don't try to sing 'chel' on top B: deepen and broaden the vowel very much by retracting the corners of the mouth, as as to get a shorter mouth resonance. Get the chest and the breath as high as possible for this phrase, and never mind if the word is changed into 'een x's-chal-sees.' Avoid 'chel' rhyming with 'cell.'

## 2ND SOPRANO.

No. 4. Gloria.—Do not sing this number too smoothly; all the quavers want to be sung in a detached, almost staccato manner, so as to give the number crispness and brilliancy, as there is not the least reason why the choruses should not sing a good staccato as well as a legato in the same manner as a pianist or a violinist uses these two touches. Put great vocal stress upon the first syllable 'Gloh'—I want this number sung with a very bright, ringing quality of tone, and be careful that the lips are only slightly funnelled over the first syllable in the word 'Gloria,' maintaining nearly the bright 'Ah' position of voice and mouth. Sing most of this number with a smiling position of the lips and mouth, as by this means forwardness, brightness of tone and ring can be obtained and maintained. Never let the first syllable in the word 'Gloria' approach 'Gloo,' and always pronounce the second syllable of the word 'ex-cel-sis' with great forced accent, and be quite sure that it tells to the public as 'chael' and not 'sell.'

## CONTRALTO.

No. 11. Cum Sancto Spiritu.—The whole of this chorus to be sung with a bright, smiling, even metallic quality of tone; even in the *piano* there must be gaiety, life and brightness, in order to make this

chorus tell as the greatest contrast to No. 8, where only the dark veiled quality of tone is utilized. Memorize the last three bars on p. 83, which runs without *ritard* into No. 11.

## BASS.

No. 17. Et Resurrexit: p. 142.—This page always sounds thick, dull and heavy, never conveying the idea of the words, 'And again He will come with glory, judging the quick and the dead.' If the whole page is sung in five breaths it will go with much more life. Get the tone very bright and metallic; do not contract the eyebrows or even look fierce, but sing with real exultation, with the greatest vitality and brilliancy, getting the words in the teeth, the tone to be open, never dull, confidential or covered; and, most important of all, sing it from memory and look the audience straight in the face.

## INTERPRETATION.

The problems of interpretation are manifold. Every executant worth his salt must to some degree intrude his own temperament into his effort to interpret the composer. No one but the composer himself can escape adding this gloss. But how far should this personality, this subjectivity, of the interpreter be permitted to assert itself? That is the unanswerable quantitative question. We can safely say that some intruders of self-expression obviously caricature a composer, and we can as well feel that another interpretation or mechanical

performance exhibits no insight whatever. Between these extremes there is much scope for disagreement. Sir Henry J. Wood is a strong musical thinker, and he does not scruple to present music just as he feels it. We may not always agree with his sometimes unconventional readings, but we cannot fail to perceive their sincerity.

Apart from this matter of subjective interpretation, one of the charms of Wood's orchestral performances is their clean finish. The existing band may not be so powerful as that which seceded some years ago, and has now become the London Symphony Orchestra, but no band that Wood has ever conducted could exhibit more beautiful plasticity than that which is known as the Queen's Hall Orchestra. This responsiveness and perfection of detail were never better exemplified than in the recent performances of the orchestral parts of Elgar's Violin concerto, which, it may be noted, had been rehearsed for nine hours.

Sir Henry's physical movements in conducting deserve to be remarked. As a rule his action is restrained, and he seems to govern as much by his facial expression and the direction of his glance as by the movements of his baton. It is noticeable that in conducting his orchestra nearly all his beats are down-beats. This statement may invite some doubt, but all conductors know that the down-beat can be given in such a way that the return journey up-beat does not count. But Sir Henry says that this mere indication of pulsation is only applicable to highly-trained resources. In dealing with large choral masses his beat is duly varied in its direction.

#### PROGRAMMES.

The Queen's Hall programmes come in for their full share of criticism, but whatever is said it cannot be denied that they attract the public. There are mutterings that the British composer does not secure his due share of attention. Whether this is true or not it is interesting to record Sir Henry's opinion, emphatically expressed, that our young composers are splendid and better than those of any other nationality. The problem of programme-making is dealt with broadly and acutely by Mrs. Newmarch in her interesting *Life of the conductor*,\* a book to which we are indebted for some of the information given in this article. She says:

Few people bear in mind, when judging a conductor by his programmes, that he is not invariably master of the situation, and has to gratify other tastes than his own. Unless he is running a series of subsidised concerts which have some distinctly educational or national aim in view, his first duty is to deal fairly and considerately with the paying public. A conductor must be neither a pedagogue nor a propagandist. This does not mean that he should put the names of

composers into a hat and draw them out with impersonal disregard for results. He is certainly justified, within limits, in choosing the works with which he feels most sympathy. He must have a hand light enough to feel the mouth of the public, but he must not jag at the bit. There will be times when he will be doing mere justice in giving an unpopular work a second or third chance; and again, if he has established a sympathetic current between himself and his audiences, he will realise when he has gone hopelessly beyond or beneath their standard of appreciation. Concerts are given for a variety of aims and reasons, for the most part too mysterious for investigation, the soundest of them all being to impart the greatest artistic enjoyment to the greatest number, while reaping at the same time a fair return on the original outlay. This commercial view will not satisfy the superior person. Yet I feel convinced that a series of programmes drawn up on the basis of the public taste—say by plebiscite—would have a greater artistic value than one built up by a committee of cultivated ranks.

It is difficult to believe that a man who takes his professional work so seriously can find time for recreation. Yet Sir Henry has other than musical interests and occupations, the most notable of which is a passion for oil-painting. In his boyhood he showed some capacity in this direction, and his father desired him to become a painter, and to this end sent him to Heatherley's School of Art in Newman Street (London, W.), and afterwards to the Slade School of Art, where he studied under Legros. We are glad, by the permission of Sir Henry, to place before our readers a black-and-white reproduction of a Littlehampton scene he painted a year or two ago (see p. 155). Asked his impression of the post-impressionists, Sir Henry replied that after visiting the recent exhibition he went at once to the National Gallery to get the taste out of his mouth.

The arrangement of the instruments in the Queen's Hall Orchestra is unusual, all the violins (1st and 2nd) are on the left, and the violas take the customary place of the second violins on the right. The wood-wind occupy the centre of the orchestra, the brass and percussion being ranged above them. The 'cellos and basses are all on the right side, near the violas. This arrangement is explained by the desirability of grouping the instruments that generally work together in an ensemble, and, besides, it facilitates the giving of cues and economizes time at rehearsals. The underlying justification for any rational disposition of the orchestral forces is that it enables the conductor to control and the players to work in unity. If there were no conductor to consider, and no desire for perfect ensemble, something might be said for Spontini's suggestion that the string and wind players should mix miscellaneously in order that the tone might blend.

Sir Henry J. Wood is a national asset. All lovers of music will hope that he will continue for many years to minister to their education and enjoyment.

\* *Living Masters of Music*, No. 1: Henry J. Wood (John Lane).



## BRAHMS'S GERMAN REQUIEM.

BY ERNEST NEWMAN.

Brahms's 'German Requiem' (Op. 45) is held by some to have been written in memory of Schumann, by others in memory of the composer's mother. There is no need to decide for either theory to the total exclusion of the other, for men's minds may work to the one end under as many stimuli in art as they do in life. Max Kalbeck informs us that the chorus 'All flesh doth perish as the grass' was originally planned as the second movement (a slow, sara-band-like scherzo) of an early sonata for two pianofortes, which was afterwards re-cast as the D minor pianoforte concreto. Kalbeck holds that this concerto (Op. 15) was intended to be a memorial to Schumann, whose madness and tragic death had so deeply affected the youthful Brahms; but that not being satisfied with it, he 'erected two other monuments to the memory of Schumann, more noble in feeling and more perfect in their art,' in the C minor symphony and the 'German Requiem.' This view of the case may well be right; we know that the thoughtful young Brahms was so obsessed by the terrible fate of his friend and mentor that when he heard Beethoven's 9th Symphony for the first time, in 1856, the first movement of it seemed to speak to him directly of the Schumann tragedy. On the other hand, Madame Schumann thought that the Requiem was written in memory of Brahms's mother, although Brahms had never expressly said so; and this was the view taken by the composer's lifelong friend, Joachim, at a memorial festival at Meiningen in 1899. The mother had died in 1865. The Requiem seems to have been begun in 1866, and to have been finished—all but the fifth number, which was an afterthought—in 1867. No. 5—the aria 'Ye who now sorrow'—was written in Bonn in May, 1868, and we have Brahms's own testimony that this movement at any rate was prompted by the memory of his mother.

The first three movements of the work were given in Vienna on December 1, 1867, under Herbeck. It had a mixed reception. The first two movements received some applause, but the third was greeted with many expressions of disapproval; the continual pedal point—intensified, it is said, by the too vigorous work of the drummer—had a disagreeable effect on the audience. On Good Friday (April 10), 1868, the whole of the Requiem (except No. 5) was given in the cathedral at Bremen, under Reinthaler, the baritone solos being sung by Otto Schelper (not Stockhausen, as is commonly stated); it was repeated on the 27th of the same month—not in the cathedral this time, but at the 'Union.' In the following weeks the soprano aria was added, and the complete Requiem was given at the Leipsic Gewandhaus

on February 18, 1869, under Reinecke. Numerous performances followed quickly in other German towns. It was given in English at a private meeting in Sir Henry Thompson's house in London on July 7, 1871, the orchestral part being played as a pianoforte duet by Lady Thompson and Cipriani Potter. The Requiem was also produced about this time at a students' concert of the Royal Academy of Music; but the first public performance of which we have any record is that at a Philharmonic Society's concert in St. James's Hall on April 2, 1873, under Mr. Cusins, the solos being taken by Miss Sophie Ferrari and Mr. Santley.

The 'German Requiem,' as will be seen at once, has nothing in common with the ordinary Requiem Mass; verbal purists have even disputed its claim to be called a Requiem at all, since it offers up no prayer for the dead. The text is freely selected from the Bible and the Apocrypha; the several sources of it may be indicated here:

- 1st Movement: Matthew v., 4; Psalm cxxvi., 5, 6.
- 2nd Movement: I. Peter i., 24, 25; James v., 7; Isaiah xxxv., 10.
- 3rd Movement: Psalm xxxix., 4-8; Wisdom iii., 1.
- 4th Movement: Psalm lxxxiv., 1, 2, 4.
- 5th Movement: John xvi., 22; Ecclesiasticus ii., 27; Isaiah lxvi., 13.
- 6th Movement: Hebrews xiii., 14; I. Corinthians xv., 51-55; Revelation iv., 11.
- 7th Movement: Revelation xiv., 13.

That Brahms was both an earnest thinker and an assiduous student of the Bible is evident, though it would not be wise to try to fix the exact measure of his orthodoxy. We are told by Kalbeck that 'nothing made him angrier than to be taken for an orthodox church composer on account of his sacred compositions.' Probably he was always more philosopher than theologian. When sending Herzogenberg the 'Vier Ernste Gesänge' (Op. 121) in June, 1896, he jokingly anticipated censure for his 'unchristian principles,' the texts, as Kalbeck says, being in part 'not only anti-dogmatic but irreligious' (*ungläubig*). Brahms's freedom from purely theological prepossessions may be seen in his correspondence with Reinthaler over the Requiem. Reinthaler, who was the organist at Bremen Cathedral, urged him to make the work more definitely orthodox. 'It occupies,' he says in a letter of October 5, 1867, 'not only religious but purely Christian ground. The second number deals with the prediction of the return of the Lord, and in the last number but one there is express reference to the mystery of the resurrection of the dead, "We shall not all sleep." For the Christian mind, however, there is lacking the point on which everything turns, namely the redeeming death of Jesus. Perhaps the passage "Death, where is thy sting?" would be the best point at which to introduce this idea, either briefly in the movement itself, before the fugue, or in a new movement. Moreover you



say in the last movement "Blessed are the dead which die in the Lord *from henceforth*," that is to say, after Christ has finished the work of redemption.' Brahms's reply is that he is writing for humanity as a whole, and has deliberately passed over verses like that of John iii., 16, while he has selected others 'because I am a musician, because I needed them, because I cannot dispute the "from henceforth" of my revered poets, or strike it out,' which, reading between the lines, seems to mean simply that the Requiem is intended to be a human document rather than a theological argument. The text voices the perennial fluctuations of the human spirit between fear and hope, and its longing for consolation. The work has been accused of lack of unity, and in one sense, perhaps, rightly. Dramatic or fictive unity—which is the kind the critics of the Requiem have in view—is not easily attained in composite works of this kind; it might be possible to rearrange the grouping of one or two of the numbers without doing serious damage to the work. Nor is the ending above criticism. The chorus, 'Lord, Thou art worthy of praise and glory,' is so powerful that one at first feels the real climax to have come here, and that the final chorus has only been added because of the impossibility of ending a Requiem in a mood of jubilation. But the point is hardly worth worrying over; and certainly not only does the work end poetically in the only way we could possibly feel to be the right one, but it is exquisitely and touchingly rounded off by a return to the thematic material of the opening chorus. Musically, at any rate, the unity of the Requiem is beyond dispute.

Brahms was one of the select few whom we feel to be thinkers in music; his whole work embodies a philosophy of life none the less definite for not being expressed, or perhaps expressible, in words. And the philosophy is fundamentally that of his great forerunner, Bach. Like Bach, he is almost perpetually obsessed by the idea of death—much of the finest music of each of them is evoked by this theme; but, again like Bach, he faces the great problem bravely, and emerges from the contest with it all the stronger in himself, and with a message of divine consolation for us. He is of the chosen ones whose philosophy holds good for all time because it sublimates the deepest experiences of the race. His gloom is an intellectual and spiritual thing, not a fever of the nerves. Tchaikovsky and Chopin—to take these two examples alone—have sung their griefs in exquisite strains; but who does not feel that the sorrow is too personal to be universal, too purely physical in its origin to be a sane reading of the whole of existence? We feel at times that a robuster frame, a happier life, or even a dose of phenacetin would have cured it all. For the heart-ache of men like Bach and Brahms there is no cure. Theirs is a cosmic grief, the grief not of a sick mind, but of

one fundamentally strong and healthy. And being woven not out of the nerves but out of the firmer tissues of the spirit, it always carries its own healing with it. In all Brahms's philosophical work the bitterness is finally bracing or consoling, not corroding or shattering; always the stream of pure water wells up somewhere through the brine; never does he let us see his face tear-stained at the last, as Tchaikovsky and Chopin so often do. In the 'Alto Rhapsody' and the 'Vier Ernste Gesänge' the final note, for all the despair and gloom that have gone before, is one of exquisite consolation; in the 'Song of Destiny' he even alters fundamentally the conception of the poet, laying a kind of balm upon the spirit that has been tempted to such passionate revolt against the tangled scheme of things. And in the Requiem the consolation always comes hard upon the heels of the despair. And such consolation! a giant's tenderness, all the more touching because of the strength we know to be behind it, a caress from a great hand that could crush us if it would. Perhaps there are no passages in the whole work more wonderful than these. It is not the mere poetic scheme of contrasted black and white, shadow and sunlight, that is so impressive; any poetaster could have arranged that. It is the quality of the consoling music that follows such drastic, grisly paintings of the nothingness of man as the 'All flesh doth perish as the grass' \* and the 'Lord, make me to know what the measure of my days may be.' In both these pictures Brahms reaches back in soul, as he so often does, to the very foundations of the northern Teutonic spirit. The Latins do not conceive death like this; it is the mood of a race like our own, to which physical nature has been unkind, that has mourned and shivered through many a sunless and niggard day, and had its very bones cankered by the damp of the earth. In just such tones as Brahms did the old poet of the Edda sing of the physical horror of the descent into the grave, not only the recoil of the spirit from death but the shrinking of the warm body from the clasp of the soddened earth:

For thee was a house built ere thou wert born; for thee was a mould shapen ere thou of thy mother camest. Its height is not determined, nor its depth measured; nor is it closed up (however long it may be) until I thee bring where thou shalt remain: until I shall measure thee and the sod of the earth. Thy house is not highly built; it is unhigh and low. When thou art in it, the heel-ways are low, the side-ways unhigh. The roof is built thy breast full nigh; so thou shalt in earth dwell full cold, dim and dark. Doorless is that house, and dark it is within. There thou art fast detained, and Death holds the key. Loathly is that earth-house, and grim to dwell in. There thou shalt dwell, and worms shall share thee. Thus thou art laid, and leavest thy friends. Thou hast no friend that will come to thee,

\* The proper effect of this is generally lost in performance. Brahms must have omitted the sopranos and written the altos and basses so low in order to get a particularly sombre, sepulchral colour; but the tenors, who are in their middle register, usually sing so loudly that the tone-colour is of the normal brightness. The tenor tone should surely be covered up by that of the darker voices.

who will ever inquire how that house liketh thee, who shall ever open for thee the door and seek thee, for soon thou becomest loathly and hateful to look upon.

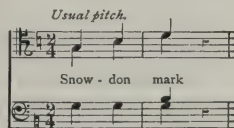
In the 'Lord, make me to know what the measure of my days may be,' there is added to this grim old Saxon sense of the horror of the grave the moral austerity of a Hebrew prophet. Yet grievous, terrible as these moods are, they are not the last, but only the first word with Brahms; for every hurt he has an anodyne. 'Could there be music more full of the purest spirit of consolation than that of the lovely choral snatches interspersed among the darker choruses or that of the chorus 'How lovely are Thy dwellings,' or that of the soprano aria 'Ye who now sorrow'? The high *tessitura* of the aria makes it a trial to the singer; but is there not in its very height a suggestion of a consoling angel hovering above our heads, and in the final unresolved cadence of the voice is there not the idea of the heavenly visitant disappearing from our eyes while still poised in the air? And when, having done both with grief and with consolation, Brahms turns to triumph over death, how deep-throated is his exultation! Where in music is there so cosmic a cry over death vanquished as at the end of the chorus 'Now death is swallowed up in victory,' with its ineffable joy of combat in the surging phrases at 'Death, where is thy sting,' and the challenging roar upon the reiterated 'Where'? Again, in the gigantic choral fugue 'But the souls redeemed are in the hand of God,' what steadfastness there is in the persistent pedal, and what unconquerable exultation in the ocean-like roll of the voices at the finish! But at the very end of the work the thinker comes uppermost again. Brahms closes in a chastened, though hopeful mood—not alone because the title of 'Requiem' demands such an ending, but because the philosopher knows that our ultimate hope can only be not for triumph over life but for tranquillity in death—'Yea, saith the Spirit, that they may rest from their labours; and their works do follow them.'

Brahms, again like Bach, was reticent in private life; scarcely a saying or a letter survives of either of them in which the man bares his real soul. This type of mind lives wholly inwardly; its mental and moral struggles are carried on too far down beneath the surface of the spirit for the world to know anything of the causes or the incidents of the combat. But when they utter themselves in their art, the expression is all the greater for the habitual concentration of the man. So it is that we get works like the 'German Requiem,' which, the more we study them, seem the more incomparably to give voice to all our own profoundest thoughts upon life and death. And the appeal of such works cannot diminish until humanity itself alters; philosophy of this kind endures like the noble metals and the hills.

## "CARACTACUS" NOT ARNE'S.

BY WILLIAM H. CUMMINGS.

The current number of the *Quarterly Magazine of the International Musical Society* has an article with the above title, in which my opinion as to the authenticity of the music attributed to Arne is referred to. I read a paper at the Musical Association on Arne in March, 1910, and on that occasion carefully abstained from mentioning 'Caractacus'; but I have never had a doubt that the music printed and erroneously ascribed to him is the composition of some incompetent amateur. Mr. Sonneck, the writer of the essay in the *Quarterly Magazine*, suggests that it may have been the work 'of some English organist, whose skill, experience, and talent as a composer did not measure up to his ambition.' I cannot agree with this; the music is absolutely childish, and too poor to be accredited to any man with a moderate knowledge of music. Take, for instance, the 'General Instructions for the Performance of the Instrumental Music.' 'The band should be large. There must be trombones for the symphonies of the last act. In those symphonies in which the upper part *lies-on*, while the middle or lower part moves, care must be taken that such middle or lower part be distinctly heard. The shakes are to be performed by one instrument only; the others, when any, in unison with it, to lie on.' A musician need only look at the first page of the printed score to determine at once that the author had no experience of writing or even copying music. The second page has music for the harp which would sound absurd when played on that instrument. There are in three staves three glaring errors of wrong notes. On page 9 there is a movement for strings with notifications that the 'organ to play in unison with all the parts' and also 'the shakes on the organ'; but, curiously, there is not a single indication for a shake in the score. There are some directions which I confess I do not understand—for instance, in No. 6:



What can usual pitch mean?

This example of the music will suffice. As a whole, it presents such a mass of rubbish that one scarcely has patience to read it. I need hardly say that consecutives abound. Arne had a long and varied experience in writing for the orchestra; his acknowledged works prove that he was well acquainted with



the capabilities of the various instruments. In 1762 he had produced his 'Artaxerxes,' in which he made admirable use of the harp as an accompaniment to the voice supplemented by the violins pizzicato; in the same opera the flutes, horns, trumpet, and bassoon are used with great skill, the latter frequently playing independent parts, not, as usual, doubling the violoncello or bass. He did write music for 'Caractacus,' which was produced at Covent Garden Theatre on December 6, 1776, four years after 'Artaxerxes,' and was most favourably received by the public. Dr. Samuel Arnold, who was at the time composing for Covent Garden, has borne testimony to the merit of Arne's music as being full of vigour and imagination; he further, in after years, deplored the fact that Arne's music was lost. Dr. Thomas Busby, who was very intimate with Dr. Arnold, has recorded in several works the well-known fact that Arne's music appeared to be irretrievably lost, and explained the circumstances thus: 'One of the latest and finest of Dr. Arne's theatrical compositions was an opera called "Caractacus," founded on the piece of that name written by Mason. Every portion of the music (as the late Dr. Arnold informed the compiler of this work) evinced a vigour and warmth of imagination worthy of the flower of early manhood. At Dr. Arne's decease, this production came into the possession of his son, Mr. Michael Arne, who unfortunately sold the manuscript to Harrison, a bookseller in Paternoster Row, who becoming a bankrupt before the piece was published, it was publicly sold, together with his other effects (to whom it is not now known), and never has been heard of since.'

Internal evidence contained in the music itself and this corroborative testimony of Arnold and Busby of the loss of Arne's music would suffice to prove that the score under discussion could not have been his.

It was published anonymously without title page, printer's or publisher's name, and no place or date of issue. Mr. Sonneck, in the *Magazine*, points out the important fact that the watermark in the paper on which the music is printed is 1794. This can be seen in my own copy and also in that in the British Museum. In 1794 Arne had been dead for sixteen years, and the preparatory letter to the printed score, evidently addressed to Mason, the author of the libretto, shows that the composer was a living person who signed himself 'with the respect due to your age and character, The Author.' There can be no doubt that the music was the product of some poor man whose vaulting ambition o'er-leapt itself.

## THE INTERNATIONAL MUSICAL CONGRESS, LONDON, MAY 29 TO JUNE 3.

### MEETING AT THE MANSION HOUSE.

This important scheme is taking definite shape and is now well placed before the country. The meeting held in the Mansion House on February 15 was in every way stimulating, although it was unhappily deprived of the much-anticipated presence and support of the President of the Congress, Mr. A. J. Balfour, who to the deep regret of all present was compelled by domestic affliction to abandon his generous intention to speak.

The nexus that bound all the speakers and elicited the warm applause of the audience was the prospect that British music would derive great benefit from the holding of the Congress in London. It is now abundantly clear that the only rational course for the committee to adopt in view of the whole circumstances of the event was to endeavour to make it a great and memorable festival of British music. Already more than a score of our living native composers have responded to the invitation to contribute their works to the orchestral and other programmes, and composers of other periods will also be well represented.

About 300 of the leading members of the profession and many persons of social distinction accepted the Lord Mayor's invitation to be present. The list is too long for us to give in full, but it may be as well to record that besides the speakers it included:

The Rt. Hon. The Earl of Lonsborough, The Rt. Hon. Lord Blyth, The Rt. Hon. Lord and Lady Arthur Hill, The Rt. Hon. Lady Northcote, The Rt. Hon. The Earl of Clonmell, Sir Edgar Speyer, The Hon. Richard Strutt, The Rt. Hon. Stuart Wortley, M.P., Sir Ernest Clarke, Sir William Bigge, Sir Alexander B. W. Kennedy, Sir Gilbert Parker, Sir William Lancaster, Sir John Cockburn, The Archdeacon of London, The Rev. Canon Edgar Sheppard, Ian Malcolm, Esq., Col. Somerville, Lieut.-Col. A. Balfour, Rev. H. C. de Lafontaine, Philip Agnew, Esq., Alfred H. Littleton, Esq., W. W. Cobbett, Esq., Ernest Palmer, Esq., Rev. F. W. Galpin, W. Hugh Spottiswoode, Esq., Hugh Wyatt, Esq., Edward Cutler, Esq., Edward Speyer, Esq., Dr. T. Lea Southgate, Edward J. Dent, Esq., Edward German, Esq., Clifford B. Edgar, Esq., Dr. W. H. Hadow, Dr. Charles Maclean, Dr. W. G. McNaught, A. H. Manners, Esq., J. A. Fuller-Maitland, Esq., S. Myerscough, Esq., Dr. Fr. Niecks, W. Barclay Squire, Esq., Herbert Sullivan, Esq., Sir Frederick Bridge, Dr. Varley Roberts, Sir Charles Stanford, Dr. W. H. Cummings, Tobias Matthay, Esq., Lieut. Mackenzie Rogan, Dr. C. Harford Lloyd, Oscar Beringer, Esq., A. Visetti, Esq., A. Randegger, Esq., Tito Mattei, Esq., Frederick Corder, Esq., Thomas Beecham, Esq., Landon Ronald, Esq., Dr. G. R. Sinclair, Francesco Berger, Esq., William Wallace, Esq., Dr. Vaughan Williams, Dr. Alcock, and the Masters of many City Companies.

The meeting was held in the Egyptian Hall under the presidency of the Lord Mayor, Sir T. Vezey Strong, who has always displayed interest in musical progress.



The following is a full report of the proceedings:

THE LORD MAYOR said:—My Lords, Ladies and Gentlemen: I have to announce that letters of regret have been received from the following: Sir James Dewar, Sir Joseph Dimsdale, Hon. Alexander Nelson Hood, Earl Howe, The Duchess of Norfolk, Sir Arthur Pinero, Mr. Louis N. Parker, Lord Rayleigh, Sir John Murray Scott, Lord Shaftesbury, Mr. Lionel de Rothschild, Mr. James Boyton, M.P., The Lord Chief Justice, the Rt. Hon. Sir Arthur Bigge, Sir Edward Elgar, Lord Strathcona, and many others.

I have pleasure in asking Sir Alexander Mackenzie to make his opening statement explanatory of the aims and objects of the Congress.

SIR ALEXANDER MACKENZIE said:—A few explanatory facts, very briefly told, regarding the status, objects and hopes of the International Musical Society may be of some service at this early stage of our proceedings. Since its formation eleven years ago, this Society's membership (and a very distinguished roll of thoroughly representative names it is) has increased in a most surprising and encouraging manner, and its influence is now so widely spread that local sections all working for the furtherance of its aims are distributed over no less than seventeen countries, practically the globe. The main purposes for which it exists are in the first place the publication of magazines, journals, papers and reports on all subjects connected with the science and art of music, and, next, to meet in Congress at intervals for the purpose of lectures and discussions, and other musical purposes. But the dominant motive (and it is one which we all have very much at heart), the great underlying idea which pervades the spirit of the Society, is to draw musicians and musical connoisseurs into closer individual contact (Applause), and to foster a wider knowledge and a better understanding of the nature of the art of their respective countries: in fact, to establish that desirable friendly and personal intercourse which we all know is so valuable to progress. The success which has so speedily attended our endeavours has wholly justified the existence of the Society, and the beneficial results which have already been achieved are obvious.

The first Congress was held in Leipsic, another took place at Bale a little more than two years ago, while the last took place at Vienna in 1909 and was synchronous with a great and most interesting national event, namely, the centenary of the death of Joseph Haydn. There may be some in this room who will recollect with pleasure the exceptional brilliance and impressiveness of that memorable week's functions. The Austrian Court and State and also the Municipality of the capital vied with each other in providing many most brilliant and artistic displays in every branch of the art, and also a long sequence of most lavish hospitality. At the conclusion of that Congress a wish was unanimously expressed by the members that the next should take place in London. I think you will all agree with me that the suggestion of itself was an honour, and I, greatly daring, took it upon myself to accept the responsibility there and then, not only on behalf of our English Section, but in the name of British music (Applause).

Now although we all know that very different conditions regarding our art obtain here, we felt and we knew that our call would be heard and answered, and these hopes, I am happy to say, have not been disappointed. Thanks to the ready and generous response of many lovers of music, and also of many of my professional colleagues long before this meeting was announced or even thought of, we were enabled to make not only the necessary preliminary moves, but to complete certain definite arrangements for the general scheme of entertainment which we are bound to offer to our foreign guests. I should regret if you

understood that I mean to convey that we are quite safely out of the financial wood. It is not so, and if any of the distinguished speakers who are to follow me care to touch on that delicate point, I am sure it will greatly enhance my admiration of their eloquence.

Now in accepting the proposal of a meeting in London, I was not able to point to any special commemorative celebration or festival such as I have mentioned as having taken place at Vienna. No amount of historic research or ingenuity has succeeded in connecting the date of our Congress with any particularly noteworthy event in our own musical past; but while I hope we have endeavoured to provide due and worthy representation of some of the great music of bygone times, we have promised an exhibition of the native efforts of our own day and hour.

Now this must not be forgotten. This is the first International Congress in connection with music which has ever been held in this country, and, apart from the customary statutory constitutional functions of a scientific nature generally, which are of course obligatory so far as the Society is concerned, the musical and other entertainments are of our own choosing, and the event, we are all agreed, affords a rare opportunity of showing our own friends and guests how this country is progressing, and how keenly her musicians have been working to take their equal place among the nations (Applause). I think the occasion might go very far to dispel the residue of a gradually disappearing mist. It might afford a somewhat clearer and brighter view, and bring about a fairer recognition of much worthy and honest endeavour which has been put forth in this country in every department of the art of music (Applause). We must all sing in unison, and I feel sure that all the friends of music will give their aid in stamping this unique occurrence with complete success and will help in the writing of a most important chapter in the history of English music (Loud applause).

THE LORD MAYOR then said that but for a bereavement, which they all so much regretted, Mr. Balfour, to whom their sympathies went out, would have been there to have moved the next Resolution. In these circumstances, Lord Plymouth had most kindly undertaken to move the Resolution, and he had pleasure in calling upon him to address the meeting on that subject.

LORD PLYMOUTH (who was received with great applause) said:—It is with very great regret, I am sure, we have all listened to those few words of the Lord Mayor. It is not only that I feel myself a very unworthy substitute for the Member for the City of London on this occasion, but I know, as the Lord Mayor has said, that every one in this hall desires to express sympathy with Mr. Balfour and his family.

The Resolution which I have been invited to move really makes two propositions. It is:

'THAT this meeting heartily approves of the scheme of the Congress and of the action hitherto taken by the executive committee, and desires them to continue the work on the lines indicated in the prospectus.'

There are two propositions involved. First, that we approve of the scheme of the Congress, and, second, that we approve of the action of the executive committee. As to the first proposition I do not think there can be a doubt in the minds of any of us that it is of very great value and for the benefit of art (and I take it in its widest sense) that there should be international comparisons, so that the particular direction in which those interested in a branch of art in any country may not be isolated, but may welcome discussion with those who are engaged in promoting the art in the other countries near and around. It may be that we are following our own way, and it may be that that way is a good way; but I venture to think, unless we have the means for this comparison and this interchange of opinion to which I have referred,

that way must inevitably be narrow. So much, then, for the value of an International Congress. But I think the main part of my Resolution is contained in the second proposition, in which we are asked to approve the action of the executive committee, and to desire them to continue in the direction they have already taken (Applause).

Now I think that people are always prone to take others at their own valuation. It is, as we have heard from Sir Alexander Mackenzie, the intention of the executive committee to seize this opportunity of a great gathering of musicians from far and wide in this country, to place the achievements of British music and British musicians in as favourable a light as possible. I do believe this, that if in the past British music has not received all the recognition that many of us think it has deserved, it is to a great extent the fault of our public. It is not, to my mind, the fault of musicians in this country and those who have devoted their lives to music. I do not think it can be said that we are unappreciative of good music, but I believe that it may be said that we are uncritical as a public, that we are inclined to mistrust our own independent judgment and to follow tradition and fashion in our musical likings. I think it must be admitted that we are something like the proverbial flock of sheep: where one goes through a gap the whole flock follow. I do not believe for a moment that those (I will not mention individual names) who have done so much of late years for raising the musical appreciation of a very much wider public in this country than I believe many of us thought existed, those who have drawn large audiences by giving them at very cheap prices the very best of music, would say that they found an unmusical public. Let us not take our own national music at a lower valuation than it is worth (Hear, hear). I have often resented the tendency of the public in this country to refuse to recognize some of the best lyrical music (and I will take only that side of it for the moment, not perhaps greater works), that is, taking lyrical music in a wide sense, and have accepted very inferior stuff under a foreign name (Applause). We ought to exercise an independent judgment, so far as it is given to us to do so, and we ought to admit that there is much in English music which is worthy of comparison with the very best which has been produced elsewhere. Without conceit let us say to our foreign friends who come here, 'We are not only going to give you, as far as we can, of our best, but we are going to endeavour to prove the justice of our claim.'

I trust and I feel sure that under the direction of the executive committee a very great opportunity will be seized of setting English music into the position it ought to hold. I therefore invite you in accepting this Resolution to give your hearty approval to the work that the executive committee has already done, and to ask you to join with me in hoping they will proceed on these lines and carry to a most successful termination the great Congress which is shortly going to meet.

THE LORD MAYOR said he had the honour to call upon a very welcome visitor to the Mansion House, Lord Redesdale, to second this Resolution.

LORD REDESDALE said:—My Lord Mayor, I desire first of all to associate myself most cordially with the words which have fallen from the Lord Mayor and from Lord Plymouth in expressing regret at the absence to-day of the great statesman who was to have charmed you by his eloquence (Applause). But, although he is not here to-day, I think you will all agree with me that the mere fact of his having promised to devote a certain modicum of his precious time to attend this meeting is of itself a tribute to the worthiness of the cause which we are here to advocate, and a testimony of the importance of the work which you are all desirous of putting on a good, sound basis (Applause).

I was looking this morning at the list of foreign countries which have joined this movement, and I

was struck with one noteworthy absence. It was a matter of regret to me that I did not see in the list of foreign countries one country with which in old days I was very much associated. I dare say it may surprise you that I should bring this forward, because when I first went out to Japan, forty-five years ago. I am sorry to say Japan was still in the trammels of that mysterious Chinese music which proved to be a puzzle to so learned a man as Dr. Hewell, the great Master of Trinity.

That extraordinary form of music which puzzled Dr. Hewell, and which is so cacophonous to Western ears, was the system which in the old days the Japanese laboured under. When I went back to Japan five years ago, I found that all that was changed. It is true that in the privacy of their houses the ladies of Japan still played upon that curious long harp which lies upon the floor and the geishas still tinkled upon their little guitars, but officially the Chinese music was dead. The Japanese have adopted European music. The military bands all play upon European instruments, and are trained by European professors or pupils of European professors. I attended a concert in the great park of Ooyeno, where we had a full orchestra of European instruments playing Beethoven, Mendelssohn, Mozart, and, wonder of wonders, Wagner. So you see there is some reason in my bringing forward Japan as having entered not only the comity of nations, which it has done, but also the comity of musicians; and I have no doubt that if a representation were made to the Japanese Ambassador by those who are organizing this Congress, Japan would be ready to take her place alongside of us, and to show her appreciation of Western music, and, let me add, of English music.

The object that we have here to-day in encouraging the advent of foreign musicians among us is to remove prejudices. Lord Plymouth has dealt very ably with that subject, and I would only venture to add a few words to what he said, because I happen during the last few days to have come across a book by a German author of the name of Bleibtreu, who apparently is himself anxious to do all justice to England. He gives you an imaginary conversation between an Englishman and a German, and when he comes to the question of art, the imaginary German, not Mr. Bleibtreu himself, says: 'The Britons are above all a practical people, mere brutal realists in contrast to our beloved German idealists.' Mr. Bleibtreu, who was anxious to remove these prejudices from the minds of the somewhat heavy Germans whom he was addressing, is willing to give us all credit in the matter of painting, none in the matter of sculpture, very little in the case of architecture—and that only in the case of Westminster Abbey and a few examples of that sort; but when he comes to music even Mr. Bleibtreu, who is in a sense our apologist, says: 'England has never risen above the level of Sullivan's comic operas.' It is strange that a Bleibtreu can find nothing more to say of English music than that: 'We want now to remove prejudices; we want to be destructive, but at the same time we want to be constructive. We desire foreigners to come here, and hear the best music that modern England can provide, and that they should become familiar with such names as Elgar, Parry, Cowen, Mackenzie, and other names which you will easily supply. Not only that, but I hope they will be introduced to some of our Church music in England, which is so beautiful and so touching, and which appeals to the very heart of Englishmen, and which, appealing as it does to us, could not fail to touch them also.'

Ladies and Gentlemen, these prejudices of the German remind me of a story which I will venture to tell you. A great many years ago a number of us were sitting around a table, and there was a number of Germans present who had been talking much about the nullity of England in the matter of art. There happened to be present an old friend of mine, Rudol



Lindau, a man who knew the English thoroughly. He was one of Prince Bismarck's best men, and one of the most trusted men in the German Foreign Office. When these men who were sitting around the table had said their say, Lindau very quietly, in a sarcastic manner which was common to him, said, 'Yes, gentlemen, all Englishmen have red hair.' The men round the table looked up with a certain amount of astonishment. He said, 'You have a living proof before you. Look at our friend there,' pointing to me, 'can you have a better example of a most pronounced red-haired man?' There was not another word said after that. The sarcasm went straight home. The German gentlemen did not dare to say another word against England, or to lump Englishmen together in the category of nullities.

I beg to second the Motion which my noble friend, Lord Plymouth, has so ably brought before you, and I feel sure that whatever success this meeting which we propose to hold in the summer may have will be very far-reaching, and will remove many prejudices and, what is quite as important, will cement many friendships (Applause).

The Resolution was put to the meeting, and carried unanimously.

SIR HOMEWOOD CRAWFORD in moving the next Resolution said:—I find myself placed this morning in a very awkward position, because I am put upon this platform to make an appeal to you for funds. I remember once being present at a Church meeting at which we had a most eloquent discourse. When it was completed the meeting was about to disperse, when some one got up and said, 'What a pity it is we cannot have a collection!'

Now, my Lord Mayor, I do not propose to-day to have a collection in your hospitable home, but what I am going to do as a member of the executive committee, and really by the command of the executive committee, is to ask some of you who are present here to-day, and who have not hitherto put down your names as guarantors, to be good enough to do so, because if we are to carry out the aims, the special purposes, of this Congress, we can only do so if we are very thoroughly backed up with financial help.

Now why is it that we are justified in making this appeal this morning? It strikes me that one reason is we want to make a due and proper return for the hospitality which has been shown our fellow-countrymen in various countries. You have heard from Sir Alexander Mackenzie that there have been Congresses held in several foreign countries, in which there has been lavish hospitality shown to British musicians. You have also heard from Sir Alexander Mackenzie that he took upon himself, at Vienna, to extend a hearty welcome to those connected with that Congress to come to London during this memorable year in order that they might be entertained by British musicians. That being so, it only behoves all of us who take an interest in the art of music to rally round the executive committee of this Society, and to place them in such a position that they can show hospitality to those who will honour us with their presence.

Another reason, and I think it is the main reason, is that we want to have an opportunity of showing that we are distinctly a musical nation, and that we can hold our own with regard to British music (Hear, hear). Nothing annoys me more than the way in which I get bombarded with circulars offering the services of this or that orchestra in this or that particular uniform, as if the playing of music depended upon the particular garb of the instrumentalists. I hope that those who take an interest in British music will do something to aid British composers and British performers to uphold that art. I see before me in this hall, this morning, a gentleman who has done as much as a great many people towards encouraging British music. I refer to my friend Mr. Ernest Palmer, the founder of the Patron's Fund, a fund which is being admirably administered by the Royal

College of Music, and which has already done very much for young musicians, particularly English composers. May I also remind you that we have already given proof to foreign nations that our British musicians can actually hold their own. I need only remind you of the very recent occasion when the chairman of the executive committee was invited to Vienna to conduct one of his admirable works, and the very warm reception that was accorded to Sir Alexander Mackenzie and the encomiums which were justly passed upon him in connection with that work.

I beg you to assent to the proposition:

'THAT this meeting invites further guarantors to come forward in order to increase the financial stability of the undertaking.'

My Lord Mayor, it would not be just that I should put this Resolution before this meeting under any false pretences. I do not assume for one moment in asking you to be guarantors to tell you that you will not be called upon to fulfil a portion of that guarantee. I see the deputy chairman, Mr. Alfred H. Littleton, is the Worshipful Master of the Musicians' Company, and I hope that I am addressing members connected with our ancient livery guilds, because I want to make an appeal to them especially to give us assistance. An example has been set them by the Worshipful Company of Musicians. I am proud to think that when I came to look at the guarantee fund, which amounts at the present time, I think, to something like £8,500, that at least one-half of the sum has been found by members of the Musicians' Company, of which I am proud to think that I am a Past-Master. I congratulate the Musicians' Company on having set such an example to the livery guilds, and I implore the big livery guilds who are blessed with funds to rally round us to-day.

MR. C. E. RUBE, in seconding the Resolution, said:—I stand before you in the unenviable position of treasurer to the Congress. I wish to say on this occasion, which as you know is a public appeal to those who love and admire British music, and who consider it an honour that London has been chosen for the holding of the Congress, that although that circle which is more closely connected with music has very generously responded to our private appeal, I, as treasurer, have reluctantly been compelled in committee several times to veto suggestions and proposals. We have had to frame our budget on most conservative lines, and to leave undone things which we should like to do. In these times of taxation and super-taxation one feels naturally diffident to ask; but we all hope that our appeal to-day will bear fruit, and that we shall be in a position to do in London what has been done at previous Conferences on the Continent. I have much pleasure in seconding the Resolution.

The Resolution was put to the meeting, and carried unanimously.

SIR HUBERT PARRY then said:—Mr. Balfour is so thoroughly appreciated by everyone of every party, so generally almost loved, that we cannot help having in our thoughts the bereavement from which he is suffering. His absence does make a very great gap, not only because we know him generally to be so sympathetic to music, but also that his presence is representative of a great and characteristically English party, and he occupies a position in the eyes of the world that can hardly be equalled by any other name you can mention (Hear, hear). I think at the moment it is very important that the enlightened foreigner should be assured that this particular Congress of ours is a representative thing, a thing in which the nation takes interest, and it is not a thing which is being run by some hole-and-corner musicians for their own benefit. If Mr. Balfour had been here, the world would have learned that the nation



took really some genuine pride in having the Congress here. What Lord Plymouth and Lord Redesdale have said brings to our mind the fact that foreigners do not know much about our musical condition and the affairs of our country. We have an inexhaustible passion for musical foreigners. It is quite inexhaustible apparently; but the funny thing is, that it is said that we are an unmusical nation (Laughter and applause). Of course it is hardly necessary to follow out the inference. But that, however, as it were throws a light on the attitude which has been adopted by the executive committee in connection with the point that Lord Plymouth has mentioned, that we intend to refrain from giving them any of that which they have too much of when they are at home. Of course they come here for information, they come here to learn things that they do not know, so that it will not be much use giving them all sorts of music which they hear at home. We want to give them some curiosities they are not aware of. If we only give them what they already know, there would be a great risk of their being bored, and we do not want to bore them.

We are very much indebted to Lord Plymouth for filling the gap to-day. We know him as a man who is always associated with the best artistic schemes. Everything which is sound is sure to be backed up by Lord Plymouth, and he is here as a guarantee to the foreigner and everybody that we are a really representative show.

Lord Redesdale has said something about the Japanese. Sir Alexander Mackenzie has given me an opportunity of saying that Lord Redesdale's anticipation that the Japanese are not going to take any part in the Congress is fortunately not true, because steps have already been taken to communicate with the Empire that at this Congress Japan shall be worthily represented (Applause). I am not altogether so pleased at their taking up Western music. It is all very well for Lord Redesdale to talk about their music being cacophonous to Western ears. It does not appear to be anything of the sort. And as for their scale being cacophonous, it certainly cannot approach in the most distinct degree our latest discovery, the so-called whole-tone scale, which may possibly occupy a conspicuous place in the discussions of the Congress. We are bound to have that. I think the Japanese scale is preferable, and I think Japanese music is very interesting, and I hope they will not try to play Wagner, Mozart, Beethoven, and all those people. The extraordinary thing about it is that Oriental nations are perfectly capable of playing any amount of the greatest trash we can produce, and they play it by the yard. For instance, the Gurka regiments play it splendidly, but as soon as they have played it they go back to their own music, and that is the music which concerns them. To appreciate great European music you have to go through the process of developing the mind. It is of no real use for Orientals; but by all means let them come and understand it, and they will be all the wiser. But do not suppose the world is going to gain anything if you make all the Chinese play Richard Strauss. I think you will be ready to accord warm thanks to Lord Plymouth for bringing his presence and sympathy to our aid at this meeting (Applause).

DR. CUMMINGS in seconding the Resolution said:—I have been asked since I arrived here to take the place of Sir Edward Elgar. It is a very pleasant duty indeed to perform, to second a vote of thanks to Lord Plymouth for so kindly coming at this juncture. I recognize, as you all do, that music is essential to a nation, and to all nations. That is a fact which has been patent for the last three or four hundred years, and therefore we rejoice that anything can be done to promote music and the practice of music. We recognize that it is an elevating thing, it is a national thing, it is necessary for the nation, and we are also glad to know that our brethren who live in European

countries are becoming acquainted with our music. I was not able to go to the Congress in Vienna, unfortunately, although I was nominated as the chairman for one of those meetings; but I have the honour to be a vice-president of this International Society, Sir Alexander Mackenzie being a president. Therefore I take a very great interest in it. I second the vote of thanks which we are offering to Lord Plymouth for kindly coming on this occasion.

The motion was put to the meeting, and carried unanimously.

LORD PLYMOUTH in reply said:—I know that we all would have been anxious to pass a vote of thanks to the president of the Congress of 1911, Mr. A. J. Balfour, if he could have been present. I consider it an honour to have been asked, and most unworthily and inadequately have tried to fill that gap; but I am deeply grateful to you, to Sir Hubert Parry, and Dr. Cummings for your kindness to me in passing this Resolution.

SIR ERNEST CLARKE then said:—The previous items of the programme have been of the nature of duets. The last item on the programme is a solo, a very short one, and a grand chorus in unison at the end. We all know our Lord Mayor. There have been a great succession of Lord Mayors interested in art and literature, and our present Lord Mayor is in no wit less in the public eye for the fostering of all those departments of public usefulness as his predecessors (Hear, hear). We are greatly indebted to him for spending this hour of his very precious time in allowing us to plead the cause of the International Musical Congress in this historical hall; therefore my solo is that the best thanks of this meeting be given to the Lord Mayor for presiding on this occasion, and for allowing this meeting to take place at the Mansion House. Will you kindly now give the chorus?

The motion was received with great applause.

THE LORD MAYOR in acknowledging the vote said:—I am much obliged to you for accepting the admirable solo of Sir Ernest Clarke, admirable so far as the singing is concerned, but poor as regards the subject. We are very glad to place this hall at your disposal for so interesting a function (Applause). I am keenly interested of course, as we all are, in anything which will promote music. It does seem to me a great compliment that the musicians of the world should in their hearts think so much of English music and of English musicians, as themselves to suggest London as the place of their Congress, and when they come it will be our pleasure and our privilege to show that their confidence in, and admiration for, English music has not been misplaced.

The meeting then terminated.

## Occasional Notes.

The retirement of Dr. Hans Richter has been authoritatively announced, to the great regret of all classes of the musical community here and abroad. The great conductor is now sixty-eight years of age, and he richly deserves the repose for which he craves. We need not at present give an estimate of his life-work, for no doubt the opportunities for such a review will soon occur in connection with a valedictory function. It is sufficient to acknowledge now that his personality and achievements have been pregnant factors in the musical evolution of this country throughout the last thirty or more years. We gave a portrait of Dr. Richter and a sketch of his life in our issue for July, 1899.

Who shall decide when Mus. Docs. disagree? The question has been asked by many a perplexed student of counterpoint. The 'musts' of one authority are the 'must nots' of another, and the writer of a text-book will lay down a rule and immediately break it in an example. Some comfort will be afforded to examination candidates by the following announcement in the report of the Union of Graduates in Music: 'The question of the divergence of the views of authorities on the subject of strict counterpoint, and the consequent disadvantage under which Students and Candidates for musical degrees and diplomas thereby suffer, has engaged the serious attention of the Council. A committee has been appointed to examine the matter, and to ascertain whether it is possible to standardize certain aspects of the subject, so as to bring about a greater uniformity in the teaching and practice of strict counterpoint.'

The same subject was dealt with by Dr. H. A. Harding on January 14 at the Diploma distribution of the Royal College of Organists. He said it was time something was done in the direction of finding some common ground of agreement with regard to the rules of counterpoint. He firmly believed in the beneficial results of a course of strict counterpoint, but considered that the present diversity in interpretation of the rules of counterpoint, which was found at nearly every British college, academy, and university, was a slur upon the mental capacity of the members of our profession, and an impediment to the progress of musical students. 'Some of these so-called rules,' he said, 'are as silly as they are misleading, and I cannot help sympathizing, to some extent, with those of our candidates who gave us such perfectly ugly yet "correct" specimens of counterpoint.'

The latest musical prodigy is Master Madan Mohan Chatterjee, of Calcutta, aged five. His first appearance was made at the age of three years and two months, when he greatly surprised the guests at a *soirée* with his singing of Bengali songs. A newspaper notice of a subsequent performance tells that 'his voice, fine yet powerful—verging on lisping, still quite distinct word for word. His cadence was quite proportionate. In short the performance was beyond reproach and cavil, perfectly blameless, both æsthetically and scientifically.' On this occasion the father, who introduced the boy, was nervous. But 'Master Madan like a parrot—varily he is in size not very much larger than a big member of the feathery tribe—perched on a cushioned chair facing his father who played the Harmonium.' The child's gifts are further described in the following translations from Bengali papers: 'Let us say a single word that those who have heard the sweet melodious songs of a four years child our "Master Madan" his life is of no value. Our Master Madan is the spotless fullmoon of the Purnima Milan.' 'The Goddess of Music has endowed the vocal organs of this little child with the strings of the violin properly set to tune.' Quite a remarkable lad. When his fifth birthday was celebrated the father had arranged to entertain the guests 'with concrete materials—not mere

sounds and sentiments.' 'The guests at their fill and blessed the boy Madan, their host at every mouthful.'

Mr. Ernst Denhof, who organized the performances of Wagner's 'Der Ring des Nibelungen' given at Edinburgh last year, has at length concluded arrangements for performances of the 'Ring' to be given at Leeds, Manchester, and Glasgow. This is a great achievement, and one which only the persuasive power of sound business methods could have accomplished. One assumes as a matter of course that the productions are well guaranteed. It is also a notable event in English musical progress. The opportunity for the venture is ripe, for provincial towns, whose conservatism seemed unassailable not many years ago, are now following closely in the wake of London in the appreciation of modern works. Wagner's great dramas will make their appeal to audiences prepared to understand the depth of beauty and meaning of their musical expression. The cast will be practically the same as at Edinburgh, and Herr Balling will again conduct. The artistic success of the undertaking is therefore assured. The cycles will commence at Leeds during the week following March 27, at Manchester on April 3, and at Glasgow on April 11.

The full programme and itinerary of the Musical Festival of the Empire organized by Dr. Charles Harriss are now completely arranged. The tour of the world to be undertaken by the Sheffield Choir of two hundred voices, under the conductorship of Dr. Coward and Dr. Harriss, will commence on March 17 at Liverpool. The party will visit over thirty cities and towns in Canada and the United States and will proceed to Hawaii, Australia, New Zealand, and South Africa, arriving back in England at the beginning of October. Well-known soloists will accompany the party and local choral organizations will assist at the concerts.

### 'DER ROSENKAVALIER.'

By A. KALISCH.

The first production of Strauss's and Herr von Hofmannsthal's 'Der Rosenkavalier' took place at Dresden under the conductorship of Ernst von Schuch on January 26, amid all the surroundings with which previous Strauss premières have made us familiar, only—as one is tempted to say regardless of grammar—more so. It is probably true that no larger number of musical critics has ever been assembled under one roof before, to say nothing of composers, conductors, and singers. In fact, as an eminent musician playfully remarked in one of the *entr'actes*, 'If a bomb were to explode here now, how the history of music would be changed!' The circumstances of such a production cannot fail to some extent to put obstacles in the way of anyone who wishes to form an unbiassed judicial opinion, and quite apart from this the work itself is one about which it is not at all easy to make up one's mind. That the score of 'Der Rosenkavalier' contains two or three scenes equal to anything that Strauss has written is



almost universally admitted; in fact, two at least of the most prominent anti-Straussians in Germany openly declared themselves converted by this music. On the other hand, the opera as a whole suggests many problems. Writing some time after the performance one has naturally had an opportunity of reading a great deal which has been written about it; and it is perhaps more useful to put on record the general trend of critical opinion than to chronicle one's own individual impressions.



FEAULEIN MARGARETHE SIMS.

Before proceeding farther, it is well to bear in mind the precise description of the work on the title page, which runs: "Der Rosenkavalier" Comedy for Music by Hugo von Hofmannsthal, music by Richard Strauss. It is, then, as a comedy in the first instance that the work is to be considered. Not unnaturally in discussing it writers have drawn comparisons with the greatest works in which humour and music are combined, 'Le Nozze di Figaro,' 'Il Barbiere,' 'Die Meistersinger,' and 'Falstaff'; while those who are less respectfully inclined have, absurdly enough, not scrupled to speak of 'Merry Widows' and 'Waltz Dreams.'

The great merit of the work according to one view—the great stumbling-block in the minds of others—is its newness of form. That the composer himself was conscious of the difficulties and dangers of his experiment may be gathered from what he said to an interviewer shortly before the production: that the sovereign quality of any work was its homogeneity. It is to this aspect of the music that the writers of all countries whose opinions carry most weight have chiefly directed their attention. On the one hand, we are told that it is a great triumph, because of the essential unity to which the music attains; on the other, that the various elements have not been distilled in the alembic of the composer's personality into one

homogeneous substance. The writer who in discussing Strauss refers back to what happened in the case of Wagner is always accused of fear of posterity. It is said that, knowing how ridiculous the earlier objectors to Wagner made themselves in our eyes, we are afraid lest our grandchildren may laugh at us, and that we palter with our consciences accordingly. Still I cannot refrain from recalling that when I myself was taken to a concert in Germany to hear the Prelude to 'Die Meistersinger,' the Dance of the Apprentices, and the Prelude to the third Act followed by the Preislied, I was told by my teacher, who was an ardent Wagnerian, that though each piece was singularly beautiful in itself, one could not imagine any sane form of opera which found a place for four things so different within the four corners of its score. It is not necessary to point out what would be said of anyone uttering such an opinion to-day.

There is, undoubtedly, in 'Der Rosenkavalier' a strange mixture of elements. We have Mozartian episodes, we have folk-tunes, we have music which smacks of the romanticism of fifty years ago, we have passages which might have come from 'Elektra,' we have suggestions of 'Till Eulenspiegel,' 'Don Quixote,' or 'Heldenleben,' and we have a great many Viennese waltzes; but with the exception of the passages in which the composer sets himself to re-create the atmosphere of the 18th century, he always treats his material in his own way, and in such a way that one cannot but feel that Strauss and Strauss only is the author. It is interesting to note that this question is the one which seems the most important one, not only to those who attended the Dresden première, but to those who have discussed the subsequent performances of the work in other German towns. If and when we have an opportunity of forming our own judgment in England, this will probably be our chief problem.

It may be necessary to recount the plot again, although it has been set out in so many places already. A Rosenkavalier was a messenger sent by an accepted suitor to his bride to herald his coming, and to present to her a silver rose as a token of his love. The main plot which Hofmannsthal has invented tells of the supplanting of the suitor, Baron Ochs of Lerchenau, by his Rosenkavalier, the young Count Octavian of Rofrano, in the affections of Sophia von Faninal, the daughter of a newly ennobled wealthy army contractor.

The first Act takes place in the bedroom of the Princess, where a meeting between her and Octavian is disturbed by the arrival of the Baron, who has come to ask the Princess, who is his cousin, to help him in the choice of a Rosenkavalier. Octavian hides behind a screen and emerges disguised as a maid-servant. In this guise he attracts the attention of the Baron, who suggests a meeting at a *tête-à-tête* supper. We see the motley crowd which attends the Princess's levee, and the Act ends with her lament and another duet between her and Octavian. In the second Act we see Herr von Faninal awaiting the arrival of the Rosenkavalier. When he comes she is attracted by him as much as she is repelled by the brutal wooing of the Baron. High words ensue between the two men, and Octavian wounds the Baron, and it is clear that Sophia and Octavian have fallen in love



at first sight. Before the Act closes, the Baron receives a note from the Princess's waiting-maid (in other words, Octavian) in which she—or he—agrees to meet the Baron. In the third Act the meeting takes place, and an elaborate series of traps has been laid for the Baron by Octavian. The police interfere, and ultimately Herr von Faninal, Sophia and the Princess all appear, and the Baron's discomfiture is complete. The Princess resigns herself to the inevitable, and gracefully yields to her younger rival—indeed, persuades Herr von Faninal to consent to the union of Octavian and Sophia; and all ends happily for everybody—except the Princess, and of course the disgraced Baron.

A great deal of course turns on the likeness between the waiting-maid and Octavian, which is explained by suggesting a relationship between them. The Baron is a rustic Don Juan of a low type in spite of his high birth, of which he never ceases to speak; and the character is drawn with great skill.

The mainspring of the action is the character of the Princess. Curiously enough, however, some writers have strongly condemned the libretto on the ground that too much importance is given to the Princess, who is described as an unnecessary appendage, but the majority rightly look upon the creation of this original character as the greatest achievement of the poet. As to the exceptional literary merit of von Hofmannsthal's text, and his skill in delineating the characters of the Baron, Octavian and the Princess, all are agreed, even those who think the Princess has no place in the drama. At any rate, to the Princess falls the most important scene in the work, her soliloquy at the end of the first Act in which she laments the passing of her youth. She also takes part in the Trio at the end of the third Act with Sophia and Octavian. These two scenes are undoubtedly the gems of the work, and both made the profoundest possible impression on the audience. The music of both is of extreme lyrical beauty and powerful dramatic expressiveness, and the skill with which the Trio of female voices is worked from apparently trivial beginnings to an overpowering climax bears the mark of genius. Next in importance is the scene in which the Rosenkavalier first presents the Rose to Sophia. Strauss has seldom shown his power of tone-painting in gorgeous and delicate colours more convincingly than here, and in all these three scenes the music is in its essentials much simpler than that which we are accustomed to associate with his name. A charming little Mozartian minuet in the first love-scene between Octavian and the Princess, the duets between Octavian and Sophia, which are differentiated with wonderful nicety, and the elaborate Fugato which serves as an introduction to the third Act, and is, in spite of its complexity, a carnival of high spirits, are a few of the other things which dwell most prominently in the memory.

The performance at Dresden was remarkable even among Dresden performances for perfection of *mise-en-scène* and stage-management, and for the wonderful spirit and subtlety and flexibility of Herr von Schuch's conducting. Among the principals Fräulein Siems (who was the Chrysothemis of the original production of 'Elektra') chiefly distinguished herself by her beautifully

finished and sympathetic portrait of the Princess. Her singing of the monologue was a great triumph. Fräulein von der Osten was excellent as Octavian, both when he appeared in *proprüia personā* and when he was disguised as a waiting-maid. It is a bold experiment on the part of Strauss, which will cause not a little perplexity to managers, that he has written this part for a mezzo-soprano and has distinctly said that he does not wish it to be played by those who usually undertake what are known as the Dugazon rôles. Frau Minnie Nast was delightful as Sophia, but the two great Wagnerians, Herr Perron and Herr Scheidemantel, were quite out of their element in the comic parts of the Baron and Herr von Faninal respectively. The minor parts were all admirably filled. It will be noticed that here too Strauss has not given a part of any importance to a tenor. Strauss's music-dramas have this in common with those of Wagner, that the smaller parts require just as great artistry as the more important ones; and in this case the difficulty of the extremely free declamation, which is, from a technical point of view, perhaps one of the most interesting features of the score, affects all alike.

#### A POINT IN CRITICISM.

BY HERBERT ANTCLIFFE.

The mistakes and rash judgments of the musical critics of past generations might form the subject of a lengthy treatise without any satisfactory explanation being given why these mistakes have been made, and in what particular respect the judgments have been rash. The lack of full knowledge, and the possession of prejudice, are generally regarded as the cause, for it is an opinion held not only by uninformed or careless thinkers, but by many of the ablest critics themselves, that it is quite as easy to appraise the true value of a contemporary work as it is to appraise that of the works of a generation or more ago. Ignorance and prejudice are, of course, just as much the cause of wrong musical criticism as they are of every other kind of wrong judgment. But there have been cases where critics of every kind have been misled; where the ignorant public and the equally ignorant journalist have agreed with the learned pedant in condemning a work, and the earnest music-lover has been disappointed in such work, which, later, has become a delight to all. It can hardly have been that all save the composer himself have been ignorant and prejudiced! There are surely not many Sodoms and Gomorrah, even in the matter of artistic righteousness.

Mr. Ernest Newman, in a recent article, has said that 'No criticism of great works of art can hope to endure unless it is founded on full knowledge of them.' True. But is it possible for the critic to have a full knowledge of contemporary works? For several reasons it would appear that it is not. Quite apart from the difficulties of seeing and hearing frequently works which living composers from time to time bring forward, there are reasons connected with the music itself, and with the circumstances surrounding it, which make the attainment of a full knowledge impossible, at any rate in the large majority of

cases. First of these comes the fact that to gain a full knowledge of a work we must see it in its proper relation to whatever surrounds it. This is particularly the case with works of art. The value of a work of art depends entirely upon the effect which it has upon the minds and the lives of others. If it carries with it a great influence for good, we may class the work as a great one in some degree or respect. But to what degree it is impossible to say until we have had an opportunity of seeing whether that influence is likely to be permanent and universal or merely temporary and local. Even innate qualities cannot be recognized without a knowledge of both prior and contemporaneous works. The quality to which this most evidently applies is that of originality. Originality in both thought and expression has often been claimed for a work which, later, is discovered to contain only a large measure of *bizarrerie*, or to be constructed in the same manner and of the same substance and material as all its greater and less contemporaries. Time must be taken to discover in what respect and to what degree a work differs from those which come into being at the same period and in the same circumstances. A full knowledge of all, even of the greatest, contemporary work is impossible, owing to the necessary limitations which surround both the works themselves and the persons concerned in their creation, production, and criticism. The acquisition of a knowledge of such works is easier to-day than ever before, thanks to the development of the printing-press and of facilities for travelling, but full and complete knowledge of many of the finest modern works is still not available, nor will it ever be. There will always be some men, and they usually among the most amply gifted and inspired, who from lack of opportunity or from a sense of modesty, withhold their works from the world. And without these works we make our necessary comparisons in the dark. Both we ourselves and our works are so much the creatures of circumstances that we cannot see those circumstances, for we cannot get away from them; and without an independent view and consequent knowledge of such circumstances we cannot know either ourselves or others as fully as we should.

Further, there is the fact of the development of the music itself. The present writer is being increasingly convinced that there is, not only in the art of music, but in every specimen of that art, a growth or development and a decline with age, mysterious and unobservable (as all growth and decay is), but none the less real. Some years ago the late Vernon Blackburn drew attention to the internal decay which even popular and classical music suffers by reason of its age, and his idea has been well substantiated and commonly accepted. Works which less than a generation ago were regarded by the soundest critics as immortal are now seen to be losing their power to please as well as to edify. They are suffering the decrepitude of old age. If, then, each musical work that is created partakes of the same nature as humanity to the extent of being mortal, why should it not partake of its nature in also having an infancy, a youth, and a full maturity before the time of decay arrives? The idea may be one that is not readily realized,

yet the fact of the slow appreciation of the strongest and greatest creations of the art makes it appear a highly probable one. And assuming it to be a correct one, it is surely a further cause of the difficulty of appraising the value of contemporary works, for, unless their life is to be rapid and short, they do not in the lifetime of their composers attain their full maturity. The age at which they do this varies with each individual work, but it is not sufficiently early to make a contemporary valuation an exact one.

Last comes the question of education. By education is meant the assimilation of knowledge imparted by others. The mere repetition of another person's opinion is, of course, not criticism any more than the mere repetition of a lesson is education, and the critic who merely follows blindly the leading of greater minds than his own is unworthy of the name. The confirmation or controversion of an already expressed opinion is, however, a simpler matter than the formation of an opinion without any previous knowledge even at second hand, and is a useful and quite legitimate method of valuing art work. It is a comparatively easy matter to see for ourselves the relative greatness of each of the classics, because we have the assistance of an education based on these works. Most people are brought up more or less on a knowledge of some simple classical works, but to the majority the knowledge which comes in later life of the greatest of them is imparted first by a tradition of their greatness, then by descriptions of their qualities, and last of all by personal acquaintance with and personal judgment of those qualities. Yet because of this process our judgment of the value of the classics need be no less individual. Our education enables us to form an opinion more readily and certainly even when we have the temerity to differ from our teachers and elders.

But even more than this is the fact that we are more fully acquainted with the idiom of the composers of classic days than with that of the composers who are still living and working. The reason for this is evident. The idiom of the classics is fixed, that of the works of living writers is changing every day, and each one—in a greater or less degree—forms his own, so that we do not find any one style of expression to serve as a criterion. The number of works belonging to the past which have survived to our own day is limited, and the process of limitation has involved the selection (unconscious and undeliberate, of course) of those works only which are expressed in the idiom understandable by all. As it is easier to appraise the value of a classical work than it is to determine that of a newly discovered work of the same period, so it is a simpler matter to judge of the latter than of the value of a quite new one. Mendelssohn was able to say at once and with certainty that the works of Bach which he discovered were those of a genius better than he was able to discriminate the comparative values of the works of Macfarren and Schumann. And the reason was that Bach's works were fully matured and expressed in a classical idiom, while those of the composers who were Mendelssohn's contemporaries were still in their infancy and were expressed in an idiom at that time still undeveloped.



## KÖCHEL.

By JEFFREY PULVER.

How many people read the name of a work of Mozart's, followed by the name *Köchel* and a number in brackets, and think of the debt owed to the bearer of that name by all lovers of music in general, and by the followers of Mozart in particular? Very few, it will be confessed; and yet Ludwig Chevalier von Köchel devoted, wholeheartedly, a large portion of his busy life to the gathering together and to the classification of all the authenticated and doubtful works of the great master, under the title of 'Chronologisch-Thematisches Verzeichniss sämmtlicher Tonwerke W. A. Mozarts'—a title usually abbreviated into the familiar bracketed word (*Köchel*).

But it is not so much to this unequalled catalogue that I wish, particularly, to draw attention as to the man himself, and such of his works as are of interest to musicians.

The authority most qualified to speak of Köchel, and the most worthy of being quoted, is Paul Count Waldersee, originally a Prussian officer, born at Potsdam in 1831, who, retiring from the army in 1871, devoted himself to the study of music and the editing of musical works; the most important of these being the second edition of the Köchel Mozart-Catalogue, from the preface of which we obtain a very complete account of Köchel's life.

Ludwig Alois Friedrich Köchel was born at Stein, on the Danube, in Lower Austria, on January 14, 1800. His father was Johann Georg Köchel, Revenue Superintendent of Passau, and his mother Aloisia, née Steiner.

Not for long, however, was he to enjoy the pleasure of his parents' society, or that of his two brothers and sister; for all of them died while he was comparatively young, and the natural consequence was that he led a lonely and joyless youth. One consolation was that his father had ensured for his son a many-sided and thorough education; and the official position held by Köchel *père* secured for Ludwig a ready admission into high circles. The foundations of his education were laid in the schoolroom of his native Stein; and these were strengthened by courses in the *Gymnasium* of Krems. The High-School of Vienna finally claimed him, and it was there that he pursued his study of jurisprudence, and obtained his Doctorate in Laws. His first appointment was that of tutor to the establishment of Count P. von Grünne, Lord High Steward to the Archduke Charles. It was not long after this that he entered the service of the Archduke Carl himself, as tutor to the latter's sons, the Archdukes Albrecht, Carl Ferdinand, Friedrich, and Wilhelm, a post he retained from 1827 until 1842, concurrently with his inseparable friend and colleague, Franz von Scharschmid, Doctor of Laws; Köchel's devoted friendship was terminated only by his death.

Köchel visited England on the occasion of his tour in the frigate 'Bellona,' when he accompanied the Archduke Friedrich. During the course of this voyage, the royal pupil and his distinguished master visited Algeria, Portugal, Scotland, and England, meeting famous men everywhere, and profiting by contact with them; while many

notable acquaintances were made when Friedrich and Köchel visited the Court at Windsor Castle.

Köchel's untiring energy and sterling qualities were, happily, not allowed to rest unappreciated and unhonoured; for in 1832, when at the comparatively early age of thirty-two, he was elected Imperial Councillor, and in 1842 he received the Cross of the Leopold order of Knighthood. The following year he withdrew into private life, and settled in Vienna; but not for long; for his *fidus Achates*, Franz von Scharschmid, having obtained in 1848 the post of President of the Assizes at Teschen, attracted him thither also.

Thenceforth the two friends were never separated for any appreciable length of time; when Scharschmid was called to Salzburg in the same capacity as he had been to Teschen, Köchel accompanied him, and it was doubtless his presence at the birthplace of the immortal Mozart that stimulated his desire to classify, thematically and chronologically, the works of the master. While there, Köchel received in 1850 the position and style of 'Imperial and Royal Councillor for Education,' which he held for only two years, his free-thinking and liberal broad-mindedness not harmonizing with the trend of thought of those in authority at the time.

Köchel was now at liberty to devote himself entirely to his various studies; not only musical, but also botanical and mineralogical. The various voyages he made to acquire knowledge of these two exacting sciences, and for the works he published on them, do not come within the province of this sketch. The year 1863 found both Köchel and Scharschmid in Vienna again. There he lived until June 3, 1877, when he died at the residence of his quondam pupil, now Field-Marshal and Grand Duke Albrecht, who had allowed Köchel a dwelling in his Vienna palace for life.

Such, then, are the main facts connected with the life of a man whose works are so important to the musical bibliographer.

The first of Köchel's writings of which I can find any record is the 'Musik am Oestreichischen Hof' ('Music at the Austrian Court'), cited by Waldersee, and published at Vienna in 1856.

Köchel's next work was 'Über den Umfang der musikalischen Produktionen Wolfgang Amadé Mozarts' ('On the extent of the musical productivity of W. A. Mozart'), published in 1862 and considered by Riemann to have been the forerunner of the famous Catalogue, 'Chronological and thematic catalogue of all Mozart's musical works' (the German title of which has already been quoted above), published at Leipzig by Breitkopf & Härtel in 1862. In 1864 Köchel contributed to the 'Allgemeine Musik-Zeitung' some additions to his list. The preparation of this colossal work—which, says Fétis, occupied twenty years of its author's life—necessitated prolonged sojourns in London, Paris, and Berlin; and not only did he give his years so lavishly to this task, but he also contributed materially from his own funds towards the realization of his hopes.

The basis of the work was supplied by a catalogue started by Mozart himself, and kept up-to-date by him until shortly before his early death. This manuscript, which is entitled 'Verzeichnüss (sic) aller meiner Werke, vom Monath Februario,



1784, his *Monath*—' ('Catalogue of all my works, from the month of February, 1784, until the month —'), was, at that time, in the possession of Mr. C. A. André, of Frankfort-on-the-Main, whose father, the Court-councillor A. André, earned the gratitude of all musicians by publishing two editions of it, in 1805 and 1828. The manuscript contains fourteen blank pages, and Köchel's work would evidently have been considerably augmented had Mozart but lived a life of even average length. With what reverential care and thoroughness does Köchel treat his subject! With what enthusiasm does he eulogize Otto Jahn (to whom the work is dedicated) for having given to the world the 'Life of Mozart'! In the ten pages of his preface he shows how great was the earnestness with which he lived with this subject until it was completed to his entire satisfaction. This preface is followed by the entire *Mozartiana*, interspersed with many instructive annotations. The whole is but an instance, as Fétis writes, 'of what an ingenious and intelligent mind can draw from an apparently dry and uninteresting subject.'

In 1865 was published, in pamphlet form, '83 neu-entdeckte original Briefe Ludwig van Beethovens an den Erzherzog Rudolf, Cardinal-Erzbischof von Olmütz,' ('83 newly-discovered original letters of L. v. Beethoven to the Archduke Rudolf, Cardinal-Archbishop of Olmütz'), which Köchel edited and annotated, mentioning the historical connections suggested by the epistles, in his own inimitably systematic fashion. These letters were discovered in 1864, at the death of the Archduke Ludwig Joseph, who had inherited them from his brother Rudolf. At his death the Beethoven letters passed into Archduke Leopold's keeping; and the happy result was that Dr. Kaspar von Seiller and Dr. Leopold von Sonnleithner were permitted to publish them. These letters are very interesting reading, and, although their substance does not fall within the scope of this article, it may, however, be mentioned in passing that they show how friendly were the relations between Beethoven and the Archduke Rudolf; a fact still more emphasized by the number of important works that Beethoven dedicated to this clerical Prince, and which are enumerated by Köchel in his notes. Four years elapsed before Köchel published his next work of musical interest in 1869. This was the 'Kaiserliche Hof-Musikkapelle zu Wien von 1543 bis 1867' ('The Imperial Court-Orchestra of Vienna from 1543 to 1867'), a history of the music at the Austrian Court during the three centuries that count most in the history of Music.

In the preparation of this work, Köchel was doubtlessly aided by the easy access he must have had to the various documents and accounts in the royal archives, bearing upon the subject and the period under consideration. After dealing historically with his subject, the author adds one of his characteristic appendices giving a complete list of the musicians employed at Court during each of the epochs into which the book is divided; adding particulars of the duration of each man's service, and in many cases even their salaries. The year 1872 saw the publication of Köchel's historico-biographical work, 'Johann Joseph Fux; Hof-Compositor und Hof-Kapell-

meister der Kaiser Leopold I., Joseph I., und Karl VI., von 1698 bis 1740, nach urkundlichen Forschungen' ('J. J. Fux; Court Composer and Conductor to the Emperors Leopold I., Joseph I., and Karl VI., from 1698 until 1740, based upon documentary research'). In this work Köchel has shown a most minute thoroughness, and acknowledges the assistance afforded him by the Imperial Academy of Science in Vienna. After biographical matter running into 580 pages, Köchel once more mounts his pet hobby and gives a 'thematic catalogue of the works of J. J. Fux.' Besides giving us these works, Köchel was one of the prime promoters of the beautiful edition of Mozart's compositions, published by Breitkopf & Härtel, and to this labour devoted not only infinite pains, but also a considerable portion of his fortune.

In 1905 this house published, at Leipsic, the second edition of the great *Mozart-Catalogue*, edited by Paul Count von Waldersee. This edition is (except for the additions made by Köchel himself after publication of the first edition and some few made by the editor), almost identical, in subject-matter, with the first. It is in the preface, and in the biographical sketch of Köchel's life from the pen of Count Waldersee, that the interest of this second edition lies; and I am indebted to these for much information. A portrait of Köchel and a facsimile of his autograph have also been added, these having been supplied by a volume of original poems published by Köchel in 1872.

In reviewing the life and work of Ludwig Chevalier von Köchel, it is easy to perceive the forces that impelled him to give expression to his inborn desire for system; his studies of jurisprudence and pedagogy added to his inveterate love for botany and mineralogy (both of them sciences which require strict regard for order), all helped to create the longing to see everything reduced to classified tables. Seeing how much of his life was devoted to the work of the Master of Salzburg, it was a fitting tribute to his memory that the Mozart 'Requiem' was performed at his funeral.

## Church and Organ Music.

### THE ORGAN, AND ITS RANGE OF EXPRESSION.

The organ has for so long been associated with the solemn traditions of the Church, to which it owes its birth, that its use as an instrument suitable for elaborate solo performance has thereby been greatly influenced. These traditions have also affected the work of organ composers, and the attitude of those who listen to organ performances, with the result that many have turned away from the instrument, with the conviction that it is cold and wanting in expression.

Music may be divided into two classes, viz., the intellectual and that which may be termed the sensual. The intellect can only recognize and accept music which has the highest ideals, as is the case in painting and literature and kindred

arts, while the sensual side of human nature demands that which is easily assimilated and of more obvious appeal to the unthinking.

There is a vast difference between the sensual and the emotional, and to widely educated minds the organ in proper hands is capable of making a strong emotional appeal. But we claim that the instrument has a vast future before it in the realms of expression. It has developed during recent years from a mere collection of pipes, roughly grouped, until it promises to become really a 'musical instrument.' The splendid instruments built during the last thirty years give colour to this contention, and it may be truly said that much of our late organ music would have been unplayable on the majority of organs in existence in the middle of the last century. In support of this statement it is only necessary to mention the great improvement in the means of stop-control and the application of the pneumatic principle to key- and drawstop-action, which gave an enormous impetus to technique and rapidity of stop-changing. The adoption of vertical swell shutters, with the attendant advantage of a swell pedal obedient to the least pressure of the foot in either direction, added very greatly to one of the chief means of expression. The all-important questions of voicing and regulating, which were such a feature of Father Willis's work, are now generally receiving the attention they deserve, much of this being due to the intelligent interest in these matters taken by the younger generation of organists.

The development of the tonal possibilities goes hand-in-hand with the new school of organ composers, of which representatives are to be found in many countries besides our own. But there exists in many quarters a deep-rooted prejudice against the organ, which we believe to be entirely due to the want of study of the genius of the instrument by those who play upon it. Why do we hear so much organ-playing that is bad, from lack of either knowledge or care in stop-changing, and the all-important details of phrasing, true legato, and the use of the swell pedal?

These are the subtle points of which the proper observance is a necessity if the organist is to be considered an artist as well. It has been said by one of our most eminent players that a good organist may be known, if by nothing else, by his use of the swell pedal.

One of the greatest mistakes lies in the attempt actually to imitate the orchestra when playing orchestral arrangements, and we look to the composers and the organ-builders of the future to give us organ-music and organs which will make the transcription unnecessary. Indeed, we are bold enough to ask why the sounds given by orchestral instruments should be taken as the standard for our organ stops. We can point to the Diapason family as our own private property, and there are many varieties of tone which cannot and need not be compared with orchestral instruments. After all, these are the invention of man, and we see no reason why even they should remain for ever. The organ may surely become an instrument containing the means of producing sounds peculiar to itself. The subject is an interesting one, about which there is much more to be said.

In a paper read at a recent I.S.M. meeting, Dr. H. W. Richards gave excellent advice which might be followed, not only by students, but by many who with insufficient thought take up the important duties of an organist. In speaking of the older school of services and anthems, he pointed out that a knowledge of harmony was a *sine qua non*, and that so much had been done in these latter days for the organist that he has now simply to follow the accompaniment provided. This is of course quite true, and only strengthens our opinion, which is that every organist ought to go through a course of training in that old school before settling down to modern methods. He will be a better musician for the experience. The lecturer made many good points in his remarks on the Introduction of the anthem, rightly insisting on its being part of the anthem, instead of an 'aimless meandering.' He illustrated his remarks in two different ways, viz., how to do it, and how *not* to do it, the latter affording some amusement. Much was said as to the art of extemporizing, and its importance was insisted on. The intricacies of organ management in its use as a means of accompaniment was dwelt upon at some length, and much excellent advice given, concerning choice of stops and their suitability, while the important subject of phrasing in its relation to the art of accompanying received due attention.

Altogether, Dr. Richards said very much that must have been most helpful to his appreciative audience.

#### AUCKLAND, N.Z., TOWN HALL ORGAN.

The organ (the gift of H. Butt, Esq., Auckland) will be placed in a chamber at the back of the orchestra, and will present a very handsome appearance, the large front pipes measuring over 36 ft. from the top of the pipe to the bottom of the pipe foot. The organ case has been designed by Messrs. J. J. & J. Clark, of Melbourne—the architects of the Hall—and will be carried out in oak by Messrs. Norman & Beard, Ltd.

The organ will consist of four manuals, from CC to C (61 notes), and 2½ octaves of pedals from CCC to G (32 notes), and will contain 59 speaking stops and 16 couplers, &c., making a total of 75 drawstops. The following is a summary of the contents of the organ:

3 stops 32 ft. tone .. ..	96 pipes.
12 " 16 " " " .. ..	478 "
29 " 8 " " " .. ..	1,622 "
9 " 4 " " " .. ..	549 "
3 " 2 " " " .. ..	183 "
3 " Various .. ..	427 "
59 speaking stops.	3,355 total pipes.
16 couplers, &c.	
75 drawstops.	

The Wellington Town Hall organ contains 58 speaking stops and 3,213 pipes. The Auckland Organ therefore will be the largest in the Dominion.

The console is being made to Mr. Lemare's design, and will be in advance of anything yet attempted in this country. The pedal-board is absolutely of the Willis scale and is of full length, so as to give good leverage and enable the player to pass one foot behind the other and depress the pedals with the hindmost foot when necessary. The pedal-board is also placed well under the keys (11 ins. from front of the Choir organ keys) to allow of a good heel and ankle movement.

Composition pedals have been replaced by pedal pistons. These radiate with the pedals and are of



brass—projecting from a levelled panel and within easy reach of the player. The slightest touch with the toe of the foot is sufficient to operate the stop-knobs, and they also have the advantage of being easily seen.

The Pedal organ stops will have independent control—by the pedal pistons—or if preferred they can be coupled to the Great organ thumb pistons.

The three balanced Swell pedals are centrally placed, and from left to right control the Choir, Swell and Solo organs.

The octave couplers on each manual will work when coupled to any other manual or pedal, and 'unison offs' are placed in the swell and Choir key-frame in the form of tilting tablets.

The stop knobs are of solid ivory, working in ivory bushes, and will present a very handsome appearance. The Swell, Choir, and couplers will be grouped on the left of the player, and the Great, Solo and Pedal on the right according to Mr. Lemare's design.

The action of the organ will be tubular-pneumatic throughout, of similar type to that adopted by the builders in their organs in the Royal College of Organists and Guildhall School of Music, London, and will give instant response whether the manuals are used singly or coupled.

The wind will be produced by rotary blowers operated by electric motors, which will supply wind to reservoirs placed in various positions in the organ.

The wind-pressures will be as follows:

Great organ	..	Flue work, 4 in.;	Reeds and large open Diapason, 8 in.
Swell	..	Flue work, Oboe and Vox humana, 4 in.;	Reeds and diaphonic Diapason, 8 in.
Choir	..	4 in. throughout.	
Solo	..	8 in. and 15 in.	
Pedal	..	Flue work, 4 in. and 6 in.;	Reeds, 12 in.

The pitch of the organ will be French normal, 522 vibrations per second at 60 degrees Fahr. Three different forms of undulating stops are to be provided, viz., two ranks of undulating flute stops (Unda Maris) and three ranks of orchestral string-toned stops being placed on the Choir, and two ranks of Dulciana quality on the Swell.

The idea of the pedal-pistons is not new, Father Willis having years ago applied the principle to the organ in Wells Cathedral. We remember several 'mushrooms' standing over the pedal-board, in much the same position as those described above. They were removed by Messrs. Willis several years ago, when the console was put on the south side. After some experience, they should prove lighter and more convenient than the usual composition pedals.

We have received from Mr. H. A. Wheeldon, organist of the Metropolitan Church, Toronto, an account of the reopening of the organ after its rebuilding and enlargement by the Kamm Morris Co., Woodstock (Ont.). Mr. Wheeldon also mentions Messrs. C. S. & Frank Warren in connection with much excellent work in the instrument. The reopening took place on January 16, when a most interesting programme, in which many styles were represented, was given by Mr. Wheeldon, while Mrs. Will Merry and Mr. Frank E. Bemrose contributed some vocal solos. Mr. Wheeldon speaks of the organ as the best in Canada and equal to the best in England.

On Sunday, February 19, the St. John's College (Cambridge) Musical Society gave in the College Chapel an interesting selection from the works of J. S. Bach. Included in the scheme were the motet 'Sing ye to the Lord,' the cantata 'A stronghold sure,' and the concerto in E major for solo violin, string orchestra and organ. Mr. W. L. Raynes was at the organ and gave

two of the Choral Preludes by way of introduction, while Mr. Haydn Inwards was the solo violinist. The solos in the cantata were taken by the Chapel chorists, and by Messrs. Dunn, Thompson, Sharpe and Hunt. Dr. Cyril Rootham, organist of the College, conducted most ably.

The Bach Choir made a departure from their usual custom on February 17 when they sang Bach's 'St. Matthew' Passion at Westminster Abbey, where it had not been heard for several years. Under Dr. H. P. Allen's enlightened direction the choir sang with musical insight and reverent feeling. The tenor solo music was sung by Mr. Gervase Elwes with his usual distinction; the other soloists were Miss Rhoda von Glehn, Miss Dilyss Jones, Mr. Campbell McInnes and Mr. Bertram Mills. The accompaniments were supplied by an orchestra, by Dr. W. H. Harris at the pianoforte, by Sir Frederick Bridge and Dr. W. G. Alcock at the organ.

#### ORGAN RECITALS.

- Mr. Paul Rochard, Hincley Parish Church—Fantasia and Fugue in G minor, *J. S. Bach*.  
 Mr. H. Douglas, Congregational Church, Matlock—Fantasia, *W. Wolstenholme*.  
 Mr. E. H. Sidebottom, St. John the Divine, Brooklands—Marche Solennelle, *Borowski*.  
 Dr. Orlando Mansfield, Belgrave Church, Torquay—Festal March, *Calkin*.  
 Mr. E. Harold Melling, United Methodist Church, Downham Market—Sonata No. 1, *Mendelssohn*.  
 Mr. A. E. Jones, Bolton Town Hall—Prelude and Fugue in E major, *J. S. Bach*.  
 Mr. H. B. Derry, St. Cyprian's, Brockley—Fantasia in F minor, *Mozart*.  
 Mr. W. Cary Bliss, St. Mary, Oatlands—Harmonies du Soir, *Karg-Elert*.  
 Mr. R. Francis Lloyd, Sefton Park Church, Liverpool—Marche Triomphale, *De Vilhac*.  
 Mr. Herbert Hodge, St. Katharine Cree Church, E.C.—Sonata in E minor, *Merkel*.  
 Mr. R. H. Turner, Portsmouth Parish Church—Fest Preludium, *Otto Dienel*.  
 Mr. H. T. Gilberthorpe, St. Mary's, Walton-on-Thames—Prière et Berceuse, *Guilmant*.  
 Mr. and Mrs. W. Deane, St. Mary's, Johannesburg—Adagio, *César Franck*.  
 Mr. Allan H. Brown, Westcliff United Methodist Church—Fugue in C minor, *Reubke*.  
 Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool—Organ concerto in A major, *Handel*.

#### ORGANIST AND CHOIRMASTER APPOINTMENTS.

- Mr. P. Pickford, B.A., Scholar of Lincoln College, Oxford, Organist and Choirmaster of Brackley Parish Church, and of Magdalen College School, Brackley.  
 Mr. John Stubbs, Organist and Choirmaster of Adlington Parish Church.

## Reviews.

*Old English Instruments of Music; their history and character.* By Francis W. Galpin, M.A., F.L.S.

[Methuen & Co.]

The merest glance at this work is sufficient to show that it is one for which the average musician, and others interested in the literature of music, have long been looking.

The fact that Mr. Galpin, one of the highest authorities in this subject, has been induced to undertake the work completes our gratification, and at once removes any doubt as to its being a mere paste-and-scissors compilation. The illustrations, of which it is full, are



most valuable, for they are not stale reproductions from examples already existing in print, but are from actual instruments in Mr. Galpin's own and other famous collections.

The author has cleared up a great deal of the mystery which, by reason of careless nomenclature, has hung over this subject. The older writers, where they have mentioned musical instruments, have greatly confused the matter by calling different instruments by the same name, and even writers of to-day have not been guiltless of similar errors—as for example, when a piano-organ is called a 'hurdy-gurdy,' or a guitar defined (as it is in a recently published dictionary) as 'resembling a violin, but larger, and having six strings.'

Quoting early records, Mr. Galpin fixes upon the cruit (crot, or rote) as the earliest instrument in use in the British Isles of which we have definite knowledge. At Berlin there exists the remnants of one, of extreme antiquity, sufficiently perfect to enable a modern model to be reconstructed, by which we see that it is an evolution of the lyre, and is identical with many pictorial and sculptured representations of a date contemporary with the period of its use.

And in this matter Mr. Galpin scores a point. On a certain stone cross, of the eighth century, at Ullard, in Ireland, there is a famous carving of a figure playing what Bunting in his *Ancient Music of Ireland*, 1840, asserts is a harp, and the earliest representation of the instrument in Ireland. Moreover, it is that of a harp lacking the forepillar. Bunting, upon this, evolves the pretty theory that the harp of his country has descended from the harp-like instruments of Egypt, these being a curved string-support, fixed to a hollow sounding-chamber.

Mr. Galpin's personal inspection and his photograph from the actual stone monument are sufficient to prove that the so-called harp is merely a cruit. Bunting's woodcut and Mr. Galpin's photograph may be, with advantage, compared in view of the fact that the former's wild theory is, in some quarters, religiously upheld.

Of the harp proper Mr. Galpin has much to say. One thing is that he 'fears it came from England, not that the English necessarily invented it; more probably they possessed it in common with the great Scandinavian tribes of Northern Europe.' He further asserts that the harp was adopted in Ireland 'early in the 11th century.'

The gittern and the guitar family have a full chapter, and it is interesting to note that the mysterious instrument said to have been given by Queen Elizabeth to the Earl of Leicester, which Hawkins, Burney, and even Carl Engel call 'a violin,' is proved by Mr. Galpin to be a gittern of the early 14th century. It is now at Warwick Castle, and it closely resembles in form one figured in a 14th-century MS., reproduced in the book before us.

It is needless to say that between these early examples and the gitterns and cithrens of the 17th century little similarity exists.

The space devoted to the lute, in its infinite variety, is not very large, but what is said is eminently interesting, and there are some very charming examples photographed.

After an account of the psaltery and the dulcimer, Mr. Galpin tells us much that is new regarding the crowd, the rebec, and the viol, leading the way towards the violin, and incidentally to the trumpet marine, of which he gives a plate. In this we have an excellent portrait of the author, if we are not letting out a secret.

It is common knowledge that the violin had, in England, to fight its way into favour. As late as the middle of the 17th century it was regarded as an instrument only suited to itinerant performers at country revels and tavern doors. It was more esteemed on the Continent, and this may have been from the superior workmanship of the Italian and French makers. After the Restoration, English

makers and performers increased in skill, and we all know its later development.

Clavichords, virginals, spinets, and harpsichords are instruments about which much has been written, and Mr. Galpin, not to traverse old ground, is somewhat brief in his account of them.

In regard to the flute, recorder, and other woodwind instruments he writes more fully. It is a curious fact that the so-called German flute is of far greater antiquity than is generally supposed. It is here traced to India and China, where it has been in use from far-back ages. Nor does its introduction into England date merely from the Hanoverian succession, although its great use on the Continent during the early 18th century caused it to be brought more prominently into notice by the flock of German musicians who followed in the wake of Handel.

The recorder, or English flute-à-bec, was mainly in evidence up to about 1730.

The shawm, the pipe, the horn family, and organs are among the subjects treated, and the author has a great deal that is new to say about each.

We have not the space to go more fully into the text of Mr. Galpin's work. It stands as a monument of patient research, undisfigured by speculations that are not fully borne out by facts, and it will undoubtedly become the text-book of this subject.

An appendix, containing a great deal of useful matter, and a full index (for which all thanks be given) finish the book.

So far praise; one little grumble may follow. Why are not the plates numbered? It is all very well in the text to refer to, say, Plate xxvii., but how is one to identify that or any other plate?

*In the Desert and in the Garden.* A Lenten Cantata. By Ferris Tozer.

*Via Dolorosa.* A Devotion. By E. Cuthbert Nunn. [Novello & Co., Ltd.]

Sir John Stainer, in his 'Crucifixion,' enabled ordinary church choirs to give, in concise and reverent form, a musically descriptive account of the solemn events which are recalled at this season of the Church's year. His work, no doubt suggested by Bach's mighty 'Passion Music,' set a fashion which has been frequently imitated, and the cantatas named above are attempts to follow an excellent example, and to provide a devotional exercise limited as to time and difficulty. There are many good points in Dr. Tozer's work, not the least being the inclusion of two well-known hymns to be sung by the congregation. The words are written and selected by Violet Craigie Halkett, who has accomplished the task with much success.

In his 'Devotion,' Mr. Cuthbert Nunn makes some demands upon the skill of the members of the choir, by reason of unusual progressions. His music has, however, many attractions, and his earnestness of purpose is evident. We mention No. 6 as one of the more satisfactory numbers of a somewhat unequal work. The canon, too, though a little forced, is ingenious, and introduced effectively. With one reservation, viz., the constant repetition of the word 'Consider' by the Narrator, we think the libretto excellent.

*Soirée Japonaise.* Op. 67, No. 4. *Bergeronnette* Op. 71, No. 3. By Cyril Scott.

[Elkin & Co.]

Mr. Cyril Scott shows again, in the works named above, his power of making much out of little. His thematic material is slight, but the pieces flow smoothly and with constant interest on no other basis.

*Marche Héroïque.* For the organ. Composed by E. H. Lemare.

*Prelude and Angel's farewell* ('Gerontius'). Composed by Edward Elgar, and arranged for the organ by A. Herbert Brewer.

*Voluntary in D minor.* For the organ. Composed by William Walond; edited for the modern organ by John E. West. ('Old English Organ Music,' No. 36.) [Novello & Co., Ltd.]

Mr. Lemare's March is an excellent example of recital music, and abounds in effective rhythmical devices. While it makes no special calls upon the performer's technique, it demands some readiness in stop-changing and organ-management. The piece seems to us to possess more strength than is usually found in the composer's works, and we should welcome further similar examples from his ready and prolific pen.

Sir Edward Elgar's beautiful music has received reverent treatment at the hands of Dr. Brewer, who has succeeded in presenting the numbers in the garb of what might almost have been original organ music, so well does the instrument interpret the mystic phrases. The skilful arrangement is certain of wide acceptance.

Walond's organ piece is worth preserving, and Mr. West's edition is a praiseworthy attempt to present it in a form suitable to a modern instrument. The work consists of an Introduction and a movement of a fugal nature, in which many devices of more or less interest are employed, and the result, when given upon an organ of adequate tonal resources, should be sufficient to ensure a measure of popularity. We welcome organ music set in this strenuous style, the more so in view of the prevalence of much that verges, to say the least, on the sentimental.

*The organ accompaniment of the Church Services.* By H. W. Richards.

[London: Joseph Williams.]

During a long experience of church music, we have from time to time made mental notes of things which to our mind should be included in such a book as that under review. Dr. Richards has evidently employed his powers of observation in much the same manner, but with the satisfactory result of their appearance in the shape of a compiled work.

The subject has been carefully considered. After a well-written preface and introductory chapter, the necessary equipment of the organist as a 'player' is made the medium of much excellent advice; and if thoroughly grasped, this section should do much to correct what we must call thoughtlessness on the part of many an organist.

As to accompaniment, much space is of course covered, and anyone aspiring to become a church organist would do well to 'read, mark and learn' the many points so well explained. Hymns, chants, services, anthems and the Communion Service are thoroughly discussed, while examples of what *not* to do will be of at least equal value. The accompaniment of responses, extempore introduction to the anthem, and improvised voluntaries are considered, as well as the minor details of the organist's work in accompanying, while valuable advice is given in the art of transcribing at sight the pianoforte edition of oratorios and similar works, as well as the use of the organ with the orchestra.

We congratulate Dr. Richards in having so successfully compressed the results of his wide experience into so readable and practical a volume, which is with every fitness dedicated to Sir George Martin. There is a misprint at the end of the second example on page 47, which of course would be readily seen, otherwise the book is singularly correct.

*Young Love.* Composed by Granville Bantock. [Novello & Co., Ltd.]

'Young Love' is an artistic setting of words written by William Blake. The accompaniment is often a prominent and beautiful feature, and, although at first simply rhythmic and chordal, increases gradually in variety and interest. The vocal parts are well within ordinary compass, the highest treble note being F sharp and the lowest alto note B. Sometimes the vocal writing displays the composer's tendency to write rather difficult arpeggios with a syllable to each note, but as a rule the music is easy.

*Reverie and Scherzo* for the Organ. Composed by Gaston M. Dethier.

[J. Fischer & Bro., New York,]  
[Breitkopf & Härtel, London.]

Though unpretentious, the Reverie should prove effective as a quiet and delicate contrast to some stronger piece. The harmonies and general style, if somewhat conventional, possess some interest, and the piece would show off the flutes and other soft stops to advantage.

The Scherzo is laid out on broader lines, and would tax the powers of many organists, by reason of the rapid alternation of manuals and the necessarily quick stop-changes. For a recital in a secular building it should be successful in exhibiting the capabilities of the instrument and the technique of the performer. Altogether, it is worthy of a place in the repertoire of those desiring a 'concert' piece.

*Behold, O God, our Defender. Let my prayer be set forth. I am not worthy, Holy Lord.* Anthems. Composed by Charles Macpherson.

[Novello & Co., Ltd.]

The first two of these anthems are models of simplicity and appropriateness, and, with the high musicianship which is always evident in Mr. Macpherson's work, they should find a wide acceptance. The first is intended as an Introit, and the second for the Offertory, and each should fulfil its purpose admirably.

The third example is set for boys' voices (in three parts), and is included in Novello's 'Chorister Series of Church Music.' It would be acceptable in any case as an Introit, or for general use.

#### BOOKS RECEIVED.

*The New Choralism.* By J. A. Rodgers. Pp. 17. 6d. (London: J. Curwen & Sons.)

*The Choir Chant Book.* By A. H. Mann, Mus. Doc. Pp. xii. + 51; 1s. 6d. (London: Charles H. Kelly.)

*How to write music in short-hand.* By Professor Taylor. With examples of Bach, Handel, Chopin, &c. Pp. 14. 6d. (London: William Reeves.)

*The pianoforte and its music.* By Henry Edward Krehbiel. Pp. ix. + 314. \$1.25. (New York: Charles Scribner's Sons.)

*The story of the carol* ('Music Story Series'). By Edmondstone Duncan. Pp. xi. + 253. 3s. 6d. net. (London: The Walter Scott Publishing Co.; New York: Charles Scribner's Sons.)

*Modern tendencies and old standards in musical art.* By J. Alfred Johnstone. Pp. 244. 6s. (London: William Reeves; Melbourne: Allan & Co.)

*Brahms.* By J. Fuller Maitland ('The New Library of Music'). Pp. vii. + 263. 7s. 6d. net. (London: Methuen.)



## Correspondence.

## ROYALTY AGREEMENTS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The article in your issue of February 1, on Royalty Agreements and the Society of British Composers, raises a question of such importance to composers that I am taking the liberty of making these few remarks in answer.

I agree with the writer of the article that the question can hardly be settled by a Bill. 'It is not so much a matter of copyright as a matter of contract': but I cannot agree with his censorship of the Bill as laid before Lord Gorell's Committee. Although the substance of it may have been a matter of opinion, there was no fault to be found with the draftsmanship.

Your correspondent asks several pertinent questions at the end of his article. From these questions it is evident that he has not followed the action that the Society of Authors has taken with a view to assisting those composers who are members of the Society to obtain a fair reward for their labours and a just control of their property.

His first question is as follows:

'If the composer retains his copyright, who will be entitled to sue for infringements of the right. Can a licensee sue or take criminal proceedings while the composer retains the copyright?'

This question is practically answered by Clause 12 of the draft agreement which was settled by the Copyright Sub-Committee of the Society of Authors at the beginning of last year, which runs as follows:

'If either party has reasonable cause for believing that the copyright in the said composition has been infringed, he or they shall give immediate notice to the other party. If the composer takes proceedings in respect of the infringement and if the publishers desire to be joined in the action, they may give written notice to the composer to that effect, and on an undertaking on their part to pay an equal share in the entire costs of the litigation the composer shall join them as parties. In such case the composer shall diligently prosecute the action, but shall retain control of the proceedings, and may make any reasonable settlement with the defendants in the interests of composer and publisher, and the damages, if any, recovered shall be firstly applied in payment of costs, and if there is any surplus shall be divided equally between composer and publisher. If the composer, after the infringement has come to his notice, refuses or neglects to take proceedings in respect thereof, the publishers shall be entitled to take proceedings, and on giving the composer a sufficient and reasonable indemnity against liability for costs, shall be entitled to use the composer's name as a party to such proceedings and may make any reasonable settlement in the interest of composer and publisher, and the damages, if any, recovered shall be firstly applied in payment of costs, and if there is any surplus shall be divided in the proportion of one-third to the composer and two-thirds to the publishers.'

This Clause will also answer Question 2, which runs as follows:

'If not, will the composer undertake to sue when called upon by the licensee to do so. And if he will not give that undertaking, how is the licensee to protect himself against infringements, and pirates?'

In answer to Question 3, which runs as follows:

'If the composer does give the undertaking and afterwards assigns his royalties, will the liability on that undertaking bind the assignee of

the royalties? If not, how is the licensee to protect himself against infringements, and pirates?'

the personality of an agreement of this kind is personal to the publisher, but it is not personal to this composer in the same sense, for if the agreement deal with work which has already been done by the composer it would then become equally binding upon his personal representatives.

Question 4 is also answered by Clause 12, already quoted. For the sake of clearness, it may be as well to quote the question:

'Who is to bear the costs of any legal proceedings for the protection of a copyright, having regard to the fact that at any moment for various reasons a licence may come to an end?'

Question 5 is as follows:

'Would the conversion of the business of a firm of publishers into a limited company, or the amalgamation of two or more firms into one partnership or company, with a view to improving the financial position of all of them, be such an assignment as would involve the cancellation of all the licences held by all of them?'

The answer to this must depend upon the exact wording of any contract, but it seems to me quite clear that no composer would be fool enough to take his work away if a change in the partnership was likely to be of benefit to the parties concerned. To advise those publishers who read the *Musical Times* how to protect themselves legally on a point of this kind, is not the province of this letter; surely they are fully aware from their constant business practice how to protect themselves. It is easy to suggest a clause to cover such a remote contingency.

It is not my intention to answer Question 6, which runs as follows:

'If the object of the composers is merely to protect their royalties as against fraudulent or impecunious assignees, what will they do with the capital value of the publication, which will revert to them as an "unearned increment" whenever a licence for any reason comes to an end?'

The question is not practical, nor do we agree with the statement that the increment is unearned. The composer has a right to sell the profits that spring from the publication of his work, except those which, perhaps, for business reasons, he may choose to pay to others. There is no unearned increment.

The 7th question refers to a business in which there is only one member. This is a rare occurrence nowadays, and it seems hardly necessary to deal with it. It is a great mistake, in dealing with general issues, to answer a question dealing with a particular limitation.

It is a satisfaction to see that a paper like the *Musical Times* is dealing seriously with the matter of agreement, even though, perhaps, the contributor fails to grasp its full importance to composers.

Unfortunately, for many years, in fact for many generations, the composer has suffered from his ignorance of market values and copyright limitations, and want of combination, while the publisher has gained by his extensive knowledge of business values and by his being able to deal with each composer separately. —I beg to remain, yours, &c.,

G. HERBERT THRING.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The attention of the Council of the Society of British Composers has been called to an article in this month's issue of the *Musical Times*, entitled 'Royalty Agreements.'

As the article deals with controversial matters which are at present sub *judice*, the Council declines to discuss it.—Yours faithfully,

H. C. DE LAFONTAINE,  
WILLIAM WALLACE,  
Joint Honorary Secretaries.



## THE NATIONALITY OF FOLK-SONGS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Mr. James A. Browne's letter under the above title must not be allowed to pass unnoticed. Forsooth, the argument as to the nationality of an air, whether English, Irish, or Scotch, is 'very stupid'! Dr. Ernest Walker rightly says that 'the popular tunes of England and Wales, Scotland and Ireland have their own broadly racial characteristics,' and he adds that 'the finest melodies of each race, bear upon them unmistakable signs of their origin. Were I to say that Irish folk-music 'is, on the whole, the finest that exists,' it might be put down to my patriotic leanings, but this statement is due to Dr. Walker, who also tells us that 'for sheer beauty of melody the works of Mozart, Schubert, and the Irish folk-composers form a triad that is unchallenged in the whole range of the art.'

Again, Mr. Browne states that the songs of Ophelia 'were entirely traditional until about the end of the 18th century, when Mr. Linley took them down as they were sung by Miss Field, and Dr. Arnold noted them from the singing of Miss Jordan.' This statement is at variance with facts. One of Ophelia's folk-songs was set by two distinguished Elizabethan composers, namely, by Giles Farnaby, Mus. Bac., about the year 1590, and by John Mundy, Mus. Doc., about the year 1595—both of which are to be found in the Fitzwilliam Virginal Book.

May I remind Mr. Browne that the fact of the airs being taken down in England or Wales or Scotland or Ireland does not altogether obscure their original provenance, and the diligent student of folk-music will soon recognize the racial characteristics of the air even in a varied guise. Fortunately, a number of old Irish MS. songs and ballads in the Irish language have the names of the tunes added, and thus we have a clue, in addition to tradition.—Yours faithfully,

W. H. GRATTAN FLOOD.

## THE STUDY OF RHYTHM.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—It is evident that Dr. Yorke Trotter fails to grasp the 'inwardness' of Greek rhythmical theory as much as I fail to understand his reference to 'the fallacy of the division of motion.' I have nowhere found any attempt to divide abstract 'motion' in Greek theory; on the contrary, Aristoxenus is very explicit in stating that rhythm cannot exist without some material, whether sound (as in music), bodily movements (as in the dance), or speech (as in poetry), through which it can act. And rhythm consists of the *division of the time occupied by one of these materials*, by means of arsis and thesis. The combination of arsis and thesis forms a foot, or measure, and the combination of several feet form a rhythm. All music must have a rhythmical basis, though the composer may obscure the arsis and thesis occasionally, for a definite object.

I do not understand Dr. Yorke Trotter's allusion to 'pauses.' A pause (*fermate*) serves to break the rhythmical flow. Does Dr. Trotter propose to break up Beethoven's beautiful rhythm by placing a pause at the end of every measure? If this is to be the result of Greek theory, then, like him, I would have none of it!—Yours faithfully,

C. F. ABDEY WILLIAMS.

## PIANOFORTE TECHNIQUE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Will you kindly give me a little space to make reference to the interesting paper on 'New ideas and ideals of music-teaching' read by Professor Niecks at the recent Edinburgh Conference of the Incorporated Society of Musicians and reported in your February issue? Professor Niecks's observations on the technique of pianoforte-playing, as promulgated by

Steinhäusen and Breithaupt, were particularly interesting. It is true that Breithaupt pleads for a technique more in accordance with natural physiological conditions, and as a pupil of his I would like to bear testimony to his success in obtaining this object.

As Professor Niecks pointed out, finger and wrist gymnastics were formerly the beginning and end of the technique of pianoforte-playing. In Breithaupt's technique the upper arms and shoulders are the suppliers of energy, the forearms and hands merely the conductors of it. It is not strictly the case that Breithaupt sets aside finger work. What he urges is that 'all active isolated fingering—i.e., all finger spreading, over-stretching, clutching, pawing without participation of the weight of hand or arm, with stiff wrist or forearm—must be abandoned.' As the foundation of pianoforte-technique, Breithaupt pleads for the free, elastic, natural rhythmic movement of the combined playing-organs (shoulders, arms, hands, fingers).

By this change in technique important advantages are gained. It not only places greater possibilities, in a strictly musical sense, within the reach of the musician, but it also is a complete prevention of the muscular fatigue and pain that give so much trouble to pianists who pursue the prevailing method of 'finger and wrist' technique. The fatigue and pain arise mainly from the tightening and cramping of the muscles of the hand and forearm involved in the old system. For this system of rigid muscle substitute the technique urged by Breithaupt, and all risk of the players' trouble disappears.

An instance of this has come within my own experience. A young lady friend of mine, who had for years pursued pianoforte playing on the old system with considerable success, was, two and a half years ago seized by severe fatigue and pain in the muscles of the left forearm. Amongst others she consulted a leading Edinburgh physician, but nothing could be done, and ultimately she had entirely to abandon playing. Getting to learn of the Breithaupt technique, she took a three-months' course of instruction in that method, and is now able to play with the greatest ease and without the slightest pain or fatigue, even though practising three or four hours a day. Imagine my friend's delight at thus being able to resume her favourite pastime!—I am, &c.,

BREITHAUPT PUPIL.

Edinburgh.

## A CHANT BY GOSS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—In the *Musical Times* for July, 1905, page 457, in your article on 'Great Composers and Chants,' there is the following statement: 'Goss arranged a double chant in F sharp minor from a subject by Jeremiah Clark, the origin of which is not at present traceable.' Not having seen this point cleared up in the *Musical Times* since the article in question appeared, I venture now to do so for you. The chant in question, which I take it, is No. 194 in the Westminster Abbey Chant Book, is evidently adapted from Clarke's hymn tune 'King's Norton,' No. 226, in Dr. Wesley's 'European Psalmist.'—Believe me, yours faithfully,

(REV.) T. P. LEVETT.

## CRITICISM OF MENDELSSOHN.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Lovers of the gracious and delicious strains of Mendelssohn at his best have been bearing in much patience, for years now, a constantly growing load. But the silence of one at least of these breaks down beneath the proverbial last straw, as embodied in several

(Continued on page 182.)

## FOUR-PART SONG.

Words by W. G. ROTHERY.

Composed by ADOLF JENSEN, Op. 28, No. 6.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Lento.*

**SOPRANO.** *p* Rest comes at eve, Shad - ows are near - ing, *p* Lull - ing the day, . . at

**ALTO.** - - - - -

**TENOR.** *p* Rest comes at eve, Shad - ows are near - ing, *p* Lull - ing the

**BASS.** - - - - -

*Lento.*

(For practice only.) *p* *p*

rest,

*p* Rest comes at eve, Shad - ows are near - ing, *p* Lull - ing the day, . . .

day, Slow - -

*p* Rest comes at eve, Shad - ows are near - ing, *p* Lull - ing the

Slow ly, slow ly, The stars ap-pear - ing, stars ap-pear - ing, Il -  
 at rest, at rest, The stars ap-pear - ing, stars ap-pear - ing, Il -  
 ly, slow ly, The stars ap-pear - ing, stars ap-pear - ing, Il -  
 day, at rest, The stars ap-pear - ing, stars ap-pear - ing, Il -

*p*

lume their way. O'er vale and head-land en -  
 lume their way. O'er vale and head-land en - twi - ning, . . .  
 lume their way. O'er vale and head-land, o'er head - land,  
 lume their way. O'er vale and head-land, o'er head - land,

*mf* *f* *p*

- twi-ning, The moon is shi - ning, With mel - low light, Sleep - ing  
 . . . The moon is shi - ning, With mel - low light, Sleep - ing  
 - twi-ning, The moon is shi - ning, With mel - low light, Sleep - ing  
 Moon - beams are shi - ning, With mel - low light, The sleep - ing bil - lows are gleaming,

*mf* *p* *tenderly.* *p* *tenderly.* *p* *tenderly.* *p* *tenderly.*



bil - lows are gleam - ing, Peace - ful - ly dream - ing, peace - - ful - ly dream - ing,

bil - lows are gleam - ing, Peace - ful - ly dream - ing, peace - - ful - ly dream - ing,

bil - lows are gleam - ing, Peace - ful - ly dream - ing, peace - ful - ly dream - ing,

gleam - ing, gleam - ing, Peace - ful - ly dream - - ing, .

*pp*

*perdendosi.*  
dream - ing, dream - ing, dream - ing, Kiss'd by the night, kiss'd by the night.

*perdendosi.*  
dream - ing, dream - ing, dream - ing, Kiss'd by the night, kiss'd by the night.

*perdendosi.*  
dream - ing, dream - ing, dream - ing, Kiss'd by the night, . . . kiss'd by the night.

. . . dream - ing, . . . dream - ing, . . . dream - ing, Kiss'd by the night, . . . the night.

*perdendosi.*

*p* *ppp*

*p*  
Sleep, dar - ling, sleep, Sleep till the dawn - ing, Close to my side, . . a -

*p*  
Sleep, dar - ling, sleep, Sleep till the dawn - ing, Close to my

*p*

sleep,  
*p*  
Sleep, dar-ling, sleep, Sleep till the dawn-ing, Close to my side,  
*p* Fear  
Sleep, dar-ling, sleep, Sleep till the dawn-ing, Close to my  
*p*  
Fear . . not, fear . . not, For an-gel spi-rits, an-gel spi-rits A-  
*p*  
Fear . . not, . . fear not, For an-gel spi-rits, an-gel spi-rits A-  
*p*  
not, fear . . not, For an-gel spi-rits, an-gel spi-rits A-  
*p*  
side, a-sleep, For an-gel spi-rits, an-gel spi-rits A-  
*p*  
round thee bide. From heav'n they speed to de-  
*mf* *p*  
round thee bide. From heav'n they speed to de-fend thee,  
*f*  
round thee bide. From heav'n they speed to de-  
*mf* *p*  
round thee bide. From heav'n they speed to de-fend . . thee,  
*mf* *f*

*This Supplement is part also of the March issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 13d.*

The

# Competition Festival Record

No. 32.

## DATES OF COMPETITIONS, 1911

(WITH NAMES OF SECRETARIES).

- ST. ANDREWS, FIFE, Musical Festival.—March 4. Miss Ruth Skene, Pitlow House, Strathmiglo, N.B.
- SOUTH LONDON.—March 4, 6, 8, 9, and 11. Mr. T. Lester Jones, 49, Terrace Road, Upton Manor, E.
- EAST FINCHLEY (LONDON, N.), Congregational Literary Society.—March 6. Mr. Edward C. Dix and Mr. P. C. Hughes.
- SHEFFIELD SUNDAY SCHOOL UNION.—March 6 to 13. Mr. J. Eames, Montgomery Hall, Sheffield.
- LONDONDERRY.—March 7, 8, 9, 10. Mrs. A. M'C. Stewart, 9, Crawford Square.
- NAVAL AND MILITARY UNION, CHATHAM.—March 8. Lieut.-Col. C. Hope Willis, 138, St. James's Square, London, S.W.
- STRATFORD AND EAST LONDON.—March 18, 20, 23, 24, 25. Mr. J. Graham, 74, Park Hall Road, East Finchley, N.
- STOCKPORT.—March 25. Mr. James Brown, 60, Florist Street.
- DOUGLAS (Manx Musical Festival).—March 28, 29, 30. Mrs. Laughton, Ballaquane, Peel.
- MORPETH ('The Wansbeck Competitions').—March 31, April 1. Mrs. W. W. Orde, Nunnykirk, Morpeth.
- LONDON WORKING GIRLS' CLUBS.—April 1. Miss Chichester, 14, Pelham Street, S.W.
- BRISTOL.—April 3-7. Mr. W. E. Fowler, 8, Elmdale Road, Tyndall's Park.
- COLERAINE.—April 6, 7. Mrs. Lily Huston, Ulster Bank.
- LIVERPOOL CHILDREN'S FESTIVAL.—April 8. Mr. R. T. Edwards, Shingrig, Priory Road, Anfield, Liverpool.
- DENSTONE (Dove and Churnet Valleys Musical Competitions).—April 19. Mr. A. Rawlinson Wood, Denstone College, Staffs.
- BOURNE (WEST KESTEVEN).—April 25, 26. Miss Bell, Bourne, Lincolnshire.
- PETERSFIELD, HANTS.—April 25, 26, 27. Miss Keily, Morelands, Surbrook, Hants.
- KESWICK.—April 26, 27. Mr. Thomas Dumble, 10, Borrowdale Road.
- STOURBRIDGE (Worcester Musical Competition).—April 26, 27, 28. Miss M. Bromley-Martin, Sarnhill, Tewkesbury.
- NORTHAMPTONSHIRE (NORTH).—April 28, 29. Rev. H. C. Holmes, Thorpe-Archur Rectory, Oundle.
- YORK.—April 29 and May 1, 2. Mr. E. C. Brooksbank, Healaugh Old Hall, Tadcaster.
- RETFOED (North Notts).—April 29, and May 1, 2, 3. Mrs. Herbert Peake, Bawtry Hall.
- ESKDALE (Tournament of Song).—May 2, 3. Miss May Yeoman, Prior House, Richmond, Yorks.
- SEVENOAKS.—May 2, 3. Hon. Violet Mills, Wilder-nesse, Sevenoaks; and Miss Ruth Turnbull, Oaklands, Hildenborough, Kent.
- WILTSHIRE.—May 2, 3. Mr. J. Thornton, Corkwell Grange, Limply Stoke.
- LEITH HILL (SURREY).—May 3. Miss Vaughan Williams, Leith Hill Place, Dorking.
- PONTEFRAC.T.—May 3, 4. Mr. Oswald Holmes, Market Place.
- SOUTHPORT.—May 3, 4, 5, 6. Mr. John Brook, 115, Duke Street.
- ABERDEEN.—May 4, 5, 6. Professor Terry, Cults, N.B.
- MID-NORTHAMPTONSHIRE.—May 5, 6. The Hon. Norah Dawnay, Market Harborough.
- DUBLIN, FEIS CEOL.—May 8 to 13. Miss Alice B. Griffith and Miss Eithne Aliaga Kelly, 37, Molesworth Street.
- WEYMOUTH (Dorset Choral Association).—May 9. Mrs. F. K. Kindersley, Clyffe, Dorchester.
- N.E. SUSSEX AND TUNBRIDGE WELLS.—May 9, 10. Mrs. Alfred Wace, Park Hill, Frant.
- MID-SOMERSET (FROME).—May 9, 10, 11. Mr. H. W. Faulkner, 6, King Street, Frome.
- RICHMOND (SWALEDIALE).—May 10, 11. Miss May Yeoman, Prior House, Richmond, Yorks.
- ILKLEY (UPPER WHARFEDALE).—May 11, 12, 13. Dr. Bates, Fernhill, Ilkley; Mr. A. T. Akeroyd, Elm Bank, Ilkley.
- BURY.—May 11, 12, 13. Rev. E. A. Glenday, Holy Trinity Vicarage; and Mr. Harry Townend, Wellington Villas, Bolton Road, Bury.
- CENTRAL AND EAST ESSEX, CHELMSFORD.—May 13 and 15. Mr. F. C. Bramwell, Hatfield-Peverel, Witham, Essex.
- BERKS, BUCKS AND OXON (SLOUGH).—May, 13, 15, 16, 17, 18. Mrs. Commeline, The Rectory, Beaconsfield, Bucks.
- PEOPLE'S PALACE (EAST LONDON).—May 13 and 15 to 20. Miss Edith Barran, 46, St. George's Court, Gloucester Road, S.W.
- MORECAMBE.—May 15-20. Mr. P. W. de Courcy Smaile, Musical Festival Offices.
- CORNWALL COMPETITIONS.—At Camborne on May 15, 16, 17; Bodmin, May 18, 19; and Truro, May 20. The Lady Mary Trefusis, Porthgwithden, Devoran, Cornwall.
- CANTERBURY (The Kent Festival).—May 18 and 20.—Mr. Walter H. Day, 42, Earl Street, Maidstone.
- HASTINGS AND ST. LEONARDS.—May 22, 23, 24. Mr. John Lockey, Lyndhurst, St. Helen's Road, Hastings.
- BUXTON.—May 25, 26, 27. Mr. F. Gunner, Ash Street.
- WARRINGTON.—May 27. Mr. R. W. Cook, 25, Frog-hall Lane, Warrington.
- ANGLESEY.—June 5, 6. Mr. W. J. Williams, Stanley House, Llanerchymedd.
- LEAMINGTON.—June 8, 9, 10. Mrs. Bernard Green, Svea, Milverton Terrace, Leamington Spa.
- LYTHAM.—June 14-17. Mr. Allon Wilson, Musical Festival Offices.
- GLASGOW.—June 23, 24. Mr. F. H. Bisset, Bishopton, Renfrewshire.
- CRYSTAL PALACE TONIC SOL-FA ASSOCIATION.—June 24. For junior choirs. Mr. T. H. Warner, 30, Gunton Road, Upper Clapton, N.E.
- BLACKPOOL.—October 10 to 14. Mr. Lionel A. Franceys, Festival Offices.
- NOTTINGHAM.—October 28. Mr. F. Purdy, 1, Clare-mont Terrace, Francis Street.



## HUDDERSFIELD.

The 'Mrs. Sunderland' Competition was held here on February 11. There was a large attendance. Five excellent mixed-voice choirs sang one of the most difficult and beautiful of Elgar's part-songs, 'Go, song of mine.' A second test was another searching piece, 'Let the canakin clink' (J. B. McEwen). The Arnley Choral Society (Mr. H. Pickard) came first, and the Bradford Vocal Union (Mr. W. S. Wilkinson) second. Six male-voice choirs sang 'Where is he?' (Beethoven), and 'The three fishers' (J. C. Ibeson). The Morley Vocal Union (Mr. S. Smith) was first and Todmorden (Mr. V. Lees) second. The children's choir reached a very high standard. Mr. Harry Evans, who adjudicated throughout the competition, said he had never heard more delightful children's singing at a festival. He found that the Heaton Day School, Bradford (Mr. J. H. Wilkinson), had 'the most delightful tone imaginable,' and the Ingrow Council School, Keighley (Mr. W. H. Whitaker), exhibited 'beautiful articulation, beautiful tone and splendid expression.' The tests were 'The shepherd's sirena' (Stanford) and 'The moon' (Myles B. Foster).

## BLACKPOOL FESTIVAL.

The full report of the festival held last October is now issued in a booklet of 65 pages. It can be obtained from the Secretary, Festival Office, Blackpool. Price 9d., post free.

The following are extracts from the adjudicators' general remarks:

DR. McNAUGHT.

The 1910 Festival exhibited once again notable results in almost every department of its scope.

The achievements in the solo singing classes, in which there were the extraordinary number of 463 entries, were striking. I do not think the general average has ever been higher. It is remarkable that so many individuals have the courage to submit themselves to this ordeal, and to face public criticism. It is quite evident that the desire, or at least the hope of the great majority is to learn something, rather than to gain a prize. How can verbal criticism help? Not very much by itself, but it may accomplish something if it is read by the light of the actual performances. But it has to be admitted that many of our adjudicators necessarily employ terms that may not convey much meaning to competitors. Greatly daring, I have therefore ventured to give a few explanations, which I trust may be of use. They have no other authority than my own, and my colleagues may not endorse them.

The school singing was memorable. No finer results have ever been exhibited at a Blackpool Festival than those we heard from the Leyton (East London, be it noted) School Choir, trained by Miss Margaret Nicholls. The success of this choir disposes of the theory that good singing depends upon environment, hills, dales, soil, climate, &c. The really active environment is the teacher with a gift.

Two, or at most three, of the tests used at the Festival have provoked criticism which has received disproportionate notice. Some people, whose good opinion we all value, may have thus acquired a vague impression that the whole of the programme was at fault. Yet such a feeling could not survive a candid analysis. Elsewhere (in the *Musical Times*) I have tried to show that the tests used on this occasion form a list the merit of which has never been excelled at a Blackpool Festival, and, *a fortiori*, at any other festival of its class held in this country. Although I feel this to be true, I hope it may be possible to find artistic tests that will be worthy of the attention of first-rate choirs, without imposing any extraordinary difficulty.

MR. S. COLERIDGE-TAYLOR.

Perhaps the competition which disappointed me most was that of the string orchestra—the playing didn't seem nearly so good as that of two years ago.

But the singing was quite remarkable, and I hope every one realizes that it is only on such occasions that one can hear these difficult works done properly.

I was particularly pleased with the music chosen; and I don't think you and your Committee can be praised too highly for getting out of the beaten track.

Every one must have been much interested in the Delius and Debussy items—especially the latter.

Its inclusion was a most happy idea, for it brought an entirely new atmosphere to the notice of both choir and audience, and the result was so good that one forgave even the very bad English translation of the words.

I hope your example will be widely followed, because I do think there is a danger of these competitive festivals becoming too English and one-sided as regards selection of test pieces. (I hope I shall not be misunderstood!) It is quite a rare thing to see a French piece down on a competitive programme, and to me, personally, the fine renderings of the highly original and beautiful music of M. Debussy, were, as the Americans say, 'it'!

Moreover, it is distinctly refreshing to realize that there are still some places where such works can be introduced without the initial fuss and boom so prevalent in these times.

DR. A. HERBERT BREWER.

It is with the greatest possible pleasure that I send you my impressions of my recent visit to your competitive festival as an adjudicator, and I regret that I had not the opportunity of saying publicly what I now write. I was led to believe that the standard of singing at Blackpool was an exceptionally high one, but it surpassed all that I had anticipated. The choral singing was a revelation to me. Such artistic refinement, such tone, and such intelligence and enthusiasm have never before been so forcibly revealed to me. It is impossible to over-estimate the good that arises from these competitive festivals, especially when they are carried out on the very high level that yours is. The singing at the Saturday competitions must have been a great object-lesson to many of those who were privileged to hear it.

I should like to congratulate the Committee on the selection of music, which must have been a very difficult task, and which, with perhaps one exception, was admirable.

MR. PAUL LE VALLON.

There was no lack of good voices amongst the sopranos. The ladies placed first and second were most promising, though their interpretations and styles were very different. The worst, and a very general fault, was that of accentuating with the breath, showing that there was very little knowledge of what the Italians call 'appoggio della voce.' The rendering and expression were generally good, though there was a distinct lack of knowledge of how to obtain vocal colour and variety of diction.

There was some very promising material in the baritone class, though perhaps they did not attain such a high level as the baritones whom I judged four years ago at Blackpool.

The voices on the whole were good, and the intentions in most cases excellent, while many renderings displayed great intelligence. The voice-production generally was of too hollow and 'backward' a character. Many young singers labour (I use the word advisedly) under the delusion that a tone which sounds voluminous to themselves is necessarily effective and possessive of carrying power in a large hall: this holds good in very few cases. The 'mezza voce,' when

employed at all in the aria, was somewhat clumsy and colourless. The pronunciation was often rough, and deficient in refinement and variety, more especially in the more tender passages.

MR. JOHN JAMES.

I have been wondering what would be the result if twenty festivals of the same magnitude and progression as the Blackpool Festival were held in various parts of England.

I believe they would rouse the latent talent of the villages and towns, and quickly remove the stigma 'that we are behind other nations in our appreciation of good music.' The educational value of your festival must be appreciated by all who have attended your concerts and competitions.

The choral singing reached a very high standard,

and trust that some day—perhaps not in our time—a demand will thus be created for State-aided music, and that we shall have in this country the same advantages enjoyed by our German cousins. The voices—so far as I heard them—taken as a whole, are finer in tone and quality than I had expected. I think, however, a keener insight into the hidden meanings of both musical and literary text is desirable. More attention to the allied meaning of the poet and composer, portrayed by the singer with his own feelings and individuality—as apart from mere voice.

MADAME EDITH HANDS.

It appears to be generally agreed that competitive festivals—amongst which that of Blackpool is *facile princeps*—appreciably improve the standard of singing in their respective districts: and my experiences as

THE FARMER ROAD, LEYTON (LONDON, E.), SCHOOL CHOIR THAT WON FIRST PRIZES  
AT BLACKPOOL, OCTOBER, 1910.



MISS MARY HART  
(Head-Mistress).

MISS MARGARET NICHOLLS  
(Trainer of the Choir).

and the tests chosen displayed a catholicity of taste which gave opportunities for the virtuosi choirs in the Challenge Shield Classes.

Modern composers would find a happier position for their part-songs at Blackpool and other kindred institutions if they would confine themselves to the apparent, instead of the nebulous idioms and orchestral treatment of the human voice.

MR. J. FRANCIS HARFORD.

My own idea is that such a festival spreads the knowledge of real music to an enormous extent. The very high standard set in all branches tends to set up a higher standard of teaching in all parts of the country. It assists the teacher to DARE to teach good music; it fosters a love of the better things, and so suggests to the pupil a desire to want something more than trite domestic sentiment. I hope

adjudicator in this, my sixth year, confirms the impression that 1910 shows an advance both as regards artistic excellence and quality of voice. Individuals on previous occasions have done as well—but as a whole, in my two classes, the 1910 entry is the best I have listened to.

MR. CHARLES RISEGARI.

As regards the 32 young competitors who tackled the Fantaisie in C, by Mozart, almost all failed to produce the particular kind of tone necessary for Mozart; but it was most pleasing to prove that, apart from this fault, such a large majority could play this none too easy work so creditably.

The 'Ballade' by Chopin received a good rendering in many cases, three or four being quite excellent. With two or three exceptions, however, the poetic import of the piece was not realized.



MR. CHARLES H. FOGG.

I am glad the piano classes rose to the high standard of the Festival of 1910, which, after many years' experience, I consider the most successful you have ever had.

MR. EDWARD DE JONG.

As regards the adjudications which fell to my share, my impressions of the violin playing (Competition G, Class 3) were on the whole very favourable; yet I found that certain shortcomings of the candidates must have been attributable to some extent, I won't say inefficiency, but certainly to careless teaching.

We have at present no lack of good teachers in every branch of music, and it is of the utmost importance that only to those should be given the charge of aspirants to violin playing.

I noticed especially that in many cases the bowing was faulty, and this is owing, as I pointed out in my remarks at the conclusion of the competition, to a great degree, to the want of knowledge or strictness, or perhaps to both, of the teacher. These remarks also refer to the at times undesirable 'portamento' and 'vibrato.' Not a few indulged in the latter objectionable habit. I was, however, very pleased with the talent and really good performance of some of the candidates.

MR. JAMES BATES.

I have again to thank your Committee for the honour of adjudicating at your Festival. The solo boys, as a whole, were rather in advance of those of last year; their interpretation of Dudley Buck's 'When the heart is young' being very picturesque and effective. But there is a tendency nowadays for trainers of boys to overdo the 'head-voice,' and the result is a cramping of the tone. Too much attention is given to the 'oo' and 'aw' vowels, instead of practising all the English phonetics, especially 'ah.' The tone generally was pretty, but the *allargando* climax lacked breadth of tone.

The singing by the choir solo-boys of 'For my soul thirsteth' was not so good. With one exception the boys took the tempo too slowly, and the rhythm, phrasing, and at times the intonation, suffered in consequence. An experienced lady soprano would have had difficulty in giving effect to the solo at the slow tempo taken by the majority of the boys. All tried more or less successfully to give expression to the mood, and their earnestness in this respect caused them to miss the rhythm. It was most interesting to notice that not one of the fifty boys used forced tone, and great credit is due to their trainers for the care they have evidently taken to preserve their pupil's voices.

The following are some of the definitions referred to in Dr. McNaught's report:

**RESONANCE.**—The art of voice production is mainly the discovery of resonating cavities (places where the air can vibrate). Say there are potentially a dozen such cavities in the throat, mouth, and nose. Each of itself contributes a particular ingredient or tone quality by virtue of its shape, &c. Fine tone is a favourable amalgamation of all these tonal ingredients or tints into one composite colour. Every singer (by habit rather than by intention) favours some of these tints more than the others. Some exaggerate nasal or throat or other element of resonance. The will can exert little conscious influence over the small resonant cavities. But the brain, through the ear and memory of tone quality, automatically co-ordinates the action of the necessary muscles to imitate what it (the brain) conceives. Therefore listening to good tone helps a student to reproduce it more than volumes of print or the most skilful verbal instruction. As the

musician's vocabulary is deficient in words that definitely describe the various qualities of resonance, resource is had to an idiomatic use of common words, that in a vague way associate themselves with peculiarities of vocal effect. Thus we say that a singer's voice is 'hollow' (lacking the reinforcement of beautiful resonance); 'dark,' 'bright,' 'pinched' (often literally true as regards the back of the throat); 'veiled,' 'open,' 'deficient in timbre' (not enough variety in the mixture of resonance).

**TEMPERAMENT.**—Inward emotion to which the voice is responsive. A fine voice does not imply temperament. It is only too often cold and passionless. Voice training does not of itself produce it, but it may clear the way for its vent. A child will often display it almost to perfection. A temperamental singer with a poor voice will often do more to make a song 'live' than a non-temperamental singer, however highly gifted and clever at vocalization.

**INTERPRETATION.**—Immersion of the personality of an executant into that of the poet or the composer's expression of the poet. The most artistic interpretation is attained when the executant concentrates voice, mind, and temperamental power wholly upon the task, and does not *think* of personal display, or even of the marks of expression. There may be several different but still fine interpretations of a great song, just as the individual may lean to this or that aspect of the poem and the composer's idea of the poem.

Mr. Rutland Boughton, of Birmingham, writing with reference to the Competition Festival now being organized to take place in that city, after remarking on the need of some wider outlook says:

So far as I can see, this desirable curiosity in regard to new music can be aroused (under present social conditions) only by the spirit of competition. We are assured that in the North this has already come about. We are assured that simple villagers and sophisticated factory workers alike have, by means of the competitive festival movement, been brought to that degree of musical understanding which enables them to recognize what is good in modern music, and even to prefer it. And, as a composer, I am bound to appreciate such a movement, however it conflicts with my theories. By all means, then, let us have it here also. We can easily keep our eyes open to prevent it developing sordidly or wastefully. In certain instances this movement has undoubtedly done something to limit and degrade the art of music. I have heard of choirs practising two part-songs a year to first-prize perfection, instead of enjoying adventurous sallies into new stuff for sheer love of discovery. The exaltation of passionate music and the tender joy of peaceful music are the ultimate aims of the art. To leave a rehearsal with large joy and pity in the heart is worth far more than the gambling excitement of competitive uncertainty, or the confidence of unnecessary perfection. However, we are not yet at the point where these dangers threaten. We must bear them in mind from the moment that our own choirs win first prizes; not before.

Arrangements are in progress for holding the first Wirral Musical Competition and Festival on Wednesday and Thursday, April 26 and 27, ample accommodation being provided for the event in the Auditorium, Port Sunlight. Competitors must be *bona-fide* residents within the area of the Wirral peninsula, including Birkenhead, and the scheme provides six classes in the senior competitions for choral and instrumental music and five classes in the junior competitions. The judge will be Mr. Nicholson, organist of Manchester Cathedral, and the Hon. Sec. is Miss Torr, Carlett Park, Eastham. There is a strong and representative committee, whose chairman is the Hon. Mrs. Henry Gladstone, and President the Countess Grosvenor.



First system of the musical score. It features four vocal staves and a piano accompaniment. The lyrics are: "tend thee, Their love doth tend thee, Till morn is bright, Watch by". The music includes dynamic markings *mf* and *p*, and the instruction *tenderly*. The piano part is in the lower register, providing harmonic support for the vocal lines.

Second system of the musical score. The lyrics continue: "thee are they keep - ing, While thou art sleep - ing, while thou art sleep - ing,". The music features a variety of dynamics including *mf*, *p*, and *pp*. The piano accompaniment continues with a steady rhythmic pattern.

Third system of the musical score. The lyrics are: "sleep - ing, sleep - ing, sleep - ing, Kiss'd by the night, kiss'd by the night." The music includes the instruction *perdendosi* (fading away) and dynamic markings *p* and *ppp*. The piano part features a prominent bass line that supports the vocal melody.

(Continued from page 176.)

of the most recent of the sneering allusions made by more than one critic, in more than one paper or magazine, to that master. With such writers, the name that stands for something like the nadir of achievement (I speak of quality) in musical composition—the name to be pitched on as a foil to that of either of the acknowledged giants—seems to be that of the composer of the music to the 'Midsummer night's Dream'—of the Pianoforte trio in D minor—of 'Hear ye, Israel' and the Sanctus in 'Elijah,' of at least two truly noble Organ sonatas, and so much else of equal beauty.

What, exactly, is the idea—one would like to learn—of some critics, in making a point, not only of never giving necessary mention to Mendelssohn without a sneer, but of going out of their way to drag in his name for the purpose of bestowing that sneer? Is it that their distaste for him, alone among the greater composers, demands the relief of these little ebullitions?—or is it merely that it is less trouble to shoot at that ever-handy target than to select a fresh one?—I am, Sir, yours faithfully,

A. FORD.

Hampstead Heath.

## Obituary.

We regret to have to record the following deaths:

HENRY JOHN TSCHUDI BROADWOOD, head of the firm of John Broadwood & Sons. He was born in 1852, and was educated at Eton and Cambridge. He invented the barless steel pianoforte frame about twenty years ago.

AUGUSTUS HAYTER WALKER, Mus. Doc., London, who died at Cambridge on February 13.

ELIZABETH ROBINSON, who died at Seacombe, Cheshire, on February 12. She was known as a pianist of exceptional gifts.

WILHELM BERGER, at Jena. He was born of German parents at Boston, U.S.A., on August 9, 1861. Since 1903 he had held the post of conductor of the Meiningen Court orchestra, formerly held by Hans von Bülow and Fritz Steinbach. He was well known as a composer of symphonies, smaller orchestral works, choral compositions, songs and pianoforte pieces, including an excellent Sonata in B major.

WILLIAM H. SHERWOOD, the well-known American pianist, at Chicago, fifty-seven years of age.

## THE ROYAL OPERA, COVENT GARDEN.

The following works have been promised for performance during the coming Grand Opera Season at Covent Garden:

### FRENCH.

CARMEN .. .. .	Bizet
FAUST .. .. .	Gounod
LOUISE .. .. .	Charpentier
PELLÉAS ET MÉLISANDE .. .. .	Debussy
ROMÉO ET JULIETTE .. .. .	Gounod
SAMSON ET DALILA .. .. .	Saint-Saëns
THAÏS .. .. .	Massenet

### ITALIAN.

AÏDA .. .. .	Verdi
IL BARBIERE DI SIVIGLIA .. .. .	Rossini
BOHÈME .. .. .	Puccini
CAVALLERIA RUSTICANA .. .. .	Mascagni
LA FANCIULLA DEL WEST .. .. .	Puccini
LAKMÉ .. .. .	Délibes
LUCIA DI LAMMERMOOR .. .. .	Donizetti
MADAMA BUTTERFLY .. .. .	Puccini
MANON LESCAUT .. .. .	Puccini
PAGLIACCI .. .. .	Leoncavallo

RIGOLETTO .. .. .	Verdi
SONNAMEULA .. .. .	Bellini
TESS .. .. .	Erlanger
TOSCA .. .. .	Puccini
TRAVIATA .. .. .	Verdi
GLI UGONOTTI .. .. .	Meyerbeer
GERMANIA .. .. .	Franchetti

The season will open on April 22, and continue until July 29.

## 'PELLÉAS ET MÉLISANDE.'

By ARNOLD SCHÖNBERG.

(FROM OUR BERLIN CORRESPONDENT.)

This time in writing of 'Pelléas' there will be no question of Debussy. The musical expression of the now familiar story is not exhausted by one version—in fact, one might wish that every capable composer would give his interpretation of this poem, as Heine said that every poet should write a 'Faust.' A second composer of unusual ability has taken Pelléas as pretext for a symphonic poem.

Arnold Schönberg is now thirty-six years of age and is still unknown to Grove. He is the composer of several groups of Lieder, two String quartets, and of more important works—a 'Kammer sinfonie,' a sextet for string instruments, 'Verklärte Nacht' (after Dehmel), and the present work, 'Pelléas et Mélisande.' Most of these compositions have scarcely been performed outside Vienna, where each in turn has received a welcome 'de scandale.' This is the best of signs, as Vienna has accorded the same reception to all its great musicians during the last hundred years, from Beethoven to Mahler. Schönberg had no difficulty in gaining the support of men who are both artists and musicians, such as Prof. Arnold Rosé and Oscar Fried, who have worked for Schönberg by playing his works.

Fried conducted 'Pelléas' at a recent concert of the 'Gesellschaft der Musikfreunde' for the first time in Berlin. It is Op. 5, but, as it is preceded only by Lieder, ranks among the larger works as Op. 1. It is written for the usual orchestra with quadruple wood-wind, eight horns, and the rest in proportion. It lasts fifty minutes. The work is divided roughly according to the play, and one may recognize the figures of Pelléas, Mélisande, Goland, and Ysaïre; and also certain scenes—in the forest, at the fountain, at the window, in the 'souterrains,' the final love-scene, and the death of Mélisande.

Of Schönberg's musical skill it is difficult for me to speak without exaggeration. To those who are not accustomed to hear music, his scores seem monstrous. But really they are complicated only in appearance. In performance the style is perfectly clear. Perhaps the principal characteristic of this style, and musically its greatest novelty, lies in the masterly modelling of the part-writing. Apparently each part is absolutely independent of the others. It is in their interweaving that Schönberg's extraordinary sense of the value of line combinations is realized. The art with which each part is put into relief is consummate. Schönberg has discovered a new meaning in counterpoint which makes, with that of Strauss, the only musical development of this art since Wagner. The strength of it lies in the certainty in the handling of the themes. Even his farthest-sought effects—such as the trombone glissando in Pelléas—are got in the simplest possible way, and never interrupt or attract attention from the general movement of the music. At the same time the work stands large and distinct to the last detail, a sign that Schönberg's invention is strong enough to include unity of impression. The wonderful colour which Schönberg obtains through the interweaving of



melodies will take quite as long to get into people's heads as have the styles of Strauss and Debussy. It is easy to recognize the master in the strength of his material, from the great Pelléas theme to the slightest arabesque in 'Verklärte Nacht.' And there is only one judgment possible on the certitude and suppleness with which he carries his harmonic scheme forward. His harmonic style is without any trace of mannerism.

This appreciation has no pretence of being a full examination of Schönberg's music. In many respects it is imperfect. It was written eight or nine years ago, and by now Schönberg should have a much greater grasp of his means. It fails, as did the early works of Strauss, in cohesion between the various divisions, and seems, therefore, too long. Then Schönberg has some orchestral problems to solve. His extremely contrapuntal style should later yield wonderful orchestral effect. It must be admitted that 'Pelléas' suffers from inexperience in this respect. Meanwhile be it said that for the first time in German music can we see past Strauss. Schönberg's is the first path that leads anywhere forward, and we may confidently hope he will take us into as interesting places as his great predecessor.

#### INCORPORATED SOCIETY OF MUSICIANS.

The papers by Professor Niecks on 'New Ideas and Ideals of Music Teaching' and by Mr. Charles Manners on 'National Opera,' read at the Edinburgh Conference, were reported in our last issue. The remaining papers were 'Spanish Music' by the Rev. H. Carte de Lafontaine, and 'Musical Festivals, their history, purpose, and prospects,' by Mr. J. A. Rodgers.

#### SPANISH MUSIC.

Mr. de Lafontaine briefly described a few characteristics of Spain and the Spanish people, and went on to consider, as representative of the great church School of music which existed in Spain, principally in the 16th century, the composers Morales, Guerrero, Cabezon, and Victoria. He gave the following particulars: Cristoforo Morales was born in the beginning of the 16th century, and held posts at the Papal Chapel, at Toledo Cathedral, and in the service of the Duke of Arcos. The deeply religious trend of his character found expression in the composition of Masses, Magnificats, and Motets. For nearly three hundred and fifty years works of his have been annually performed in the place for which he designed them—the Papal Chapel at Rome. Francisco Guerrero, 1528-1599, a pupil of Morales, was occupied at the Cathedral of Seville for the greater portion of his life. At the age of sixty he made a journey to the Holy Land. An enormous number of his compositions have been lost. Antonio Cabezon, 1510-1566, was, it is said, blind almost from birth. He wrote an instruction book for the organ and a treatise on composition, the latter supposed to have contained the first piece of music ever written for string quartet. Cabezon's 'Diferencias' are considered to have anticipated Byrd's 'Variations,' which are usually looked upon as the oldest examples of the form. Tomas Luis de Victoria, born 1540, lived for many years at Rome, and probably had considerable influence on Palestrina. His creative style was the strongest in Spanish characteristics, and at the same time the most individual. The publication by Messrs. Breitkopf & Härtel of a complete edition of his works was begun in 1901 and is still proceeding. Portions of the music of these four composers and their School, Mr. de Lafontaine said, could be heard at Westminster Cathedral. Dealing with gipsies and their music, the lecturer quoted, with approval, the following opinion of a Spanish writer, Rafael Salillas: 'It must be conceded that the gipsy has no music of his own, no music that is essentially peculiar to his race,

not even a song or a dance that can be called entirely his own. His songs partake of the influence of the peoples to whom he adapts himself.' The dance music of Spain, the lecturer said, was infinite in variety and could lay claim to great antiquity. He then entered into a long and interesting discussion of the various types of dance to be found in each of the different provinces of Spain, and described the 'Zarzuela,' which, next to the bull-fight, was undoubtedly the most popular form of entertainment in Spain to-day. It was, he said, practically an opera-bouffe, usually in one act, with any number of scenes and tableaux, lasting about one hour. Mr. de Lafontaine concluded with a review of the present state of creative and executive musical art in Spain.

#### MUSICAL FESTIVALS.

Mr. Rodgers concentrated his attention upon the great provincial triennial music-meetings, because he proposed 'to deduce from the past their influence upon the Art of Music, creative and executive, and to survey their position and possibilities.' The Three Choirs Festival, he said, claimed pride of seniority, as it dated from 1724. It passed through a critical period about 1874, when the Dean and Chapter refused an offer of £10,000 to the Cathedral Restoration Fund on the condition that the Festivals were stopped; but the dark days passed, and the Three Choirs Festival, under its present progressive directors, occupied a high place among musical gatherings. The Birmingham Festivals, Mr. Rodgers said, originated in 1768, with a musical entertainment established by the Hospital Board, which consisted entirely of 'Music by Mr. Handel,' including 'The Messiah,' which for many years was the mainstay of the gathering. Since 1784 the Festivals had been held triennially, save only in 1793. From the first they had been profitable, and the production of new works was and had always been a feature. The Norwich Festivals owed their origin in 1824 to Mr. R. M. Bacon, Editor of the *Norwich Mercury*. Their record was told in the 'History of the Norwich Festival,' by Robin Legge and Walter Hansell. There was a saying in Norwich—'If Birmingham has had its Mendelssohn, we also have had our Spohr.' 1839 was still called 'Spohr's year.' The primary policy of the Committee was now declared to be 'Art and not Charity.' Mr. Rodgers dealt more briefly with the younger festivals at Leeds, Sheffield, Bristol, Cardiff, and elsewhere, and proceeded to draw his general conclusions. With reference to the connection of music and charity Mr. Rodgers pointed out that the keenness in making a large profit might necessitate the lowering of the artistic standard, as manifested in the retention of hackneyed works; but that he saw little difference in this respect between the Charity Festivals such as Birmingham and Leeds, and the 'free' festivals like Sheffield and Cardiff, each of which saw the need of a profit, be it for a hospital or for a bank account. Dealing with the changes of popular taste, Mr. Rodgers said: 'One hundred years ago the Italian operatic aria, the florid vocal show-piece, such as "Cease your funning," with variations, flute fantasies composed by the executant himself, popular ballads such as "Black-eyed Susan," select airs by precocious choir boys, and songs composed and sung by local professors found a place in the festival programmes. Nowadays "snippets" are frowned at; operatic selections are almost exclusively Wagnerian, and even then are mainly confined to entire acts, or, at least, to self-contained scenes. The digestive capacity of festival audiences fifty years ago was harder than in our time. What do you think of this for a festival programme (Birmingham 1861)? "Messiah," "Samson," "Judas Maccabeus," "Elijah," "The Creation," Hummel's "Alma Virgo," part of "Israel in Egypt," and Beethoven's Mass in D.'

'We should do honour,' he added, 'to those far-seeing spirits who enlarged the literature of our Art by the



commissioning of new works, and who imported into the country noble compositions and distinguished musicians whose coming furnished a stimulus and model to our native musical workers.' Mr. Rodgers then called attention to the printed list, distributed among the audience, of 476 original works and first performances in English produced with British festivals in the last 160 years. He admitted that as a rule novelties did not pay, but held that it was none the less incumbent upon Festival Committees to produce them, and said: 'A festival is the proper place for the introduction of a new work. At a great festival there are assembled just the people best qualified to judge the merits of a fresh composition. The leading critics and many of the most prominent professional musicians are there, and if the work chance to be good, the fortune of the work, and the reputation (though not necessarily the fortune) of the composer are made. Festival conditions, too, are favourable for the presentment of new compositions; orchestra, chorus and soloists are presumably the best available. . . . An "Elijah," a "Dream of Gerontius," an "Everyman," an "Omar Khayyam," a "Veil," counterbalance a hundred failures.'

With regard to finance Mr. Rodgers attributed the prevalent falling profits and actual losses in part to the high prices of admission. Many choral society performances, he said, fell but little short of festival standard: 'One can hear the London Symphony Orchestra under Nikisch for a shilling, or a great provincial choral society and orchestra under Richter, Stanford, or Wood for half a crown. Small wonder, then, that the serial-ticket buyer looks askance at paying five, six, or seven guineas for a set of eight tickets for a festival when he can get such splendid local music at far less proportionate cost. The remedy for this must lie in the cheapening of the cost of triennial festivals.' Mr. Rodgers did not, however, recommend economy in the engaging of orchestras.

The ideal festival committee, he said, should be a permanent body of enlightened business men of artistic equipment, with a leavening of practical musicians holding progressive views: 'Their festival should, at every concert, include some entirely new work, either originally composed or receiving a first performance in England. The latest developments and utterances in musical art and form should be welcomed and, if their intent and quality merit it—be given adequate production. Linked with the festival there should be operatic performances, not of standard, but of neglected or the most interesting new works, or such as are not ordinarily accessible in the provinces. Attention might be given to that languishing branch of the art, Chamber music, which at only one British festival—if we except the Musical League—that of Hereford, is officially recognized. This ideal committee in the intervals between the triennial festivals should busy itself with, so to speak, applying the teaching of the festival, labouring to establish permanent orchestras, founding, if possible, schemes of municipal opera, and persuading philistine city councils that music is as worthy and deserving a recipient of municipal aid and encouragement as are the sister arts of painting and sculpture.'

Dr. Bunnett, Dr. Coward, Dr. A. H. Mann, Mr. S. Midgley, and Lieut. Miller (Chairman) took part in the ensuing discussion.

On January 31 a lecture on 'Modern Composers' was delivered by Dr. A. Eaglefield Hull at Huddersfield. Pianoforte pieces by Rebikoff and Scriabine were played by Miss Edith Gledhill and Mr. Haydn Sandwell, and songs by Strauss were sung by Mr. Edgar Firth. Messrs. Sandwell, Lewis Eagland, and W. Singleton played organ pieces by Reubke, Max Reger, and Bonnet. The Cobbett Prize Phantasy Trio of Mr. J. Friskin was also given.

## THE MUSICIANS' COMPANY.

A very interesting function in connection with the Company took place at the Stationers' Hall on January 24. At the dinner which preceded an entertainment, given in the large hall, it was announced that the Lord Chief Justice (Lord Alverstone), who was present, had been made an honorary freeman of the Company. His Lordship, whose interest in music is generally known to be keen, accepted the honour with much appreciation and warmth. The Master (Mr. Alfred H. Littleton) thanked Lord Alverstone for his eloquent speech, and alluded to the powers which appertained to the Musicians' Company in the olden days, and went on to say:

I was dreaming of our Company the other night. I dreamt that all our old powers had come back to us: all teachers of music, all singers, all players, in fact every musician in this country was once more under the control of the Worshipful Company of Musicians. We had promptly forbidden the manufacture or importation of all kinds of gramophones, of mechanical piano players, and all other instruments of torture. We regulated the size of orchestras, especially in regard to brass and instruments of percussion: in fact all musical outrages were stopped—except on very rare occasions, when largely augmented fees had to be paid. Even the great schools were amenable to our laws and regulations. We had just received a letter from the distinguished Principal of the Royal Academy of Music, who had recently returned from a triumphal progress through the musical capitals of Europe. In this letter he said that although he himself was in no sense in favour of the proposition, he was obliged to send it on to us for our consideration. Some of his students demanded permission to give a performance of 'Salome'—and the young lady who was going to undertake the principal part, who was just sixteen years of age, and had therefore plenty of experience of this kind of thing, declared that it was quite impossible to do justice to the part unless she were allowed to have the head of the Prophet; and as she particularly wished that the head to be used should be a real one, she would prefer the head of one of the chief professors of singing at a certain rival School, who had dared to insinuate that she was not good-looking enough for Comedy Opera, which she knew was really her line. The court after careful discussion replied with an emphatic negative. They told the Principal of the School that if the students wished to perform an opera, they must select one by an English composer, preferably one of his own; but if this were not possible, they might choose another, provided its composer was not less than twenty-one years of age.

About this same time the Company had nearly concluded negotiations with the Corporation of the City of London in regard to the Guildhall School of Music. It was already decided that the School should in future be entirely independent, and should be carried on without any regard to commercial considerations. The great point was that in future nothing later than Beethoven should be taught or played in the School, in order that the student should not try to run with the morbid and discordant sounds of ultra-modern music before he had learned to walk in company with the sublime melody and harmony of the older masters. It was admitted that this course might lead to a reduction of the number of students, and that the income of the School might be considerably reduced; but this would be made good from the Corporation funds—and if these funds proved insufficient, the Company would forego a portion of their fees payable by the School. What fabulous amounts of good work the Worshipful Company of Musicians might do, if we were only able to collect these fees!

Mr. Littleton went on to say that:

During the last few years we have been able to entertain our friends with good music at our occasional meetings. We have been able to render some slight service to other City Companies, and we shall always be ready to help when called upon. We have been fortunate in inducing distinguished musicians to write important pieces of music for us. It has been our privilege to encourage young composers by giving prizes for works in various branches of the art, and we have been instrumental in founding a number of scholarships at the Guildhall School, some of the holders of which will, we hope, one day take high positions. This evening I am taking the liberty of setting before you a little entertainment, on somewhat different lines from those we are generally accustomed to. With the very kind help of my friend, Mr. Cecil Sharp, and some of his pupils, we are going to ask you to listen to some folk-songs, and to see some Morris dances. I am very much indebted to Mr. Sharp for the great trouble he has taken in preparing this entertainment for us. I need not tell you that he is an expert, that he knows more of the subject than anyone living, that he has gone to original sources for all these songs and dances, and in fact rescued many of them from oblivion. Quite recently Mr. Sharp has made some fresh discoveries, some of which will be presented to you to-night; and many you will find quite new and of the greatest interest. I should like to call your special attention to one item in this programme, and that is some dancing by Mr. W. Kimber, who is one of Mr. Sharp's original sources. Mr. Kimber, I am told, is by profession a bricklayer, and still continues actively to adorn that profession. When I had the pleasure of seeing him dance, he gave me the impression of nothing less than a Greek statue, and I think you will agree that his grace and movements are absolutely classic.

Later in the evening a large company of guests assembled in the great hall to witness the display of folk-dances under the direction of Mr. Cecil Sharp. The programme included fifteen Morris dances, five Country dances, including 'Jenny pluck pears' and 'New Bo-Peep or Pickadilla' (from the 'English Dancing Master', 1650), and '29th of May' (from 'The Dancing Master', 1686), and, most notably, a Long-Sword dance from Kirkby Malzeard. Miss Mattie Kay and Mr. Fred Hudson also sang some folk-songs. The whole entertainment was greatly enjoyed by the audience.

#### INTERPRETATION IN SONG.

The subject of Mr. Plunket Greene's third lecture on Interpretation in Song, which was delivered at the Æolian Hall on February 3, was the making of programmes, a branch of singer's art on which too little thought is usually expended. Its vital importance, he said, lay in the two conflicting attitudes towards music which the lecturer discovered in the British public. He did not for a moment believe that the public had no taste: personal experience had convinced him that there was in most people an instinctive gift of discernment and a real faculty for appreciating the best. Song, on the other hand, was the public's staple food, and whatever the singer chose to offer was accepted without question in blind reliance on his judgment. Here the public made a serious mistake. For, in spite of the boundless field of choice presented by native songs only, the average British singer did not exercise his judgment at all; but for economic reasons, commercially sound if artistically deplorable, he exploited the 'royalty ballad' to the detriment of his art and the confusion of the public.

At this point Mr. Plunket Greene gave free play to his fancy, and analysed the different types of popular

ballad with incisive humour. He laid bare the feeble triviality of the drawing-room love song and the mock religious sentimentality of the 'angel-song' with organ obligato. He exposed the folly of the 'beef-fed Britisher' who seeks within the limits of a ballad to reproduce the 'atmosphere of the East, and he expounded the simple 'local-colour' scheme which enables the least-gifted composer to make the course of Pat and Molly's love run smooth. His criticisms were as amusing as they were true, and delighted the audience. With the aid of a specimen programme, the lecturer indicated the main points which the conscientious singer must bear in mind. Sustained interest on the part of the audience could only be secured by variety in language, composer, key, rhythm, and style of technique. Above all, the emotional tension must be constantly varied to avoid the fatigue which springs from unbroken strain; and, the serious songs being done with, each programme should conclude with folk-songs or simple, strophic songs of more modern origin. These imposed a heavy tax on the singer, but (as Mr. Greene's illustrations proved) could be listened to with effortless interest.

We regret that owing to difficulties arising out of the printers' strike, we are compelled to hold over reports on Dr. H. W. Richards's paper on Organ Accompaniments, and Mr. Walter W. Cobbett's recently read paper on British Chamber Music.

Scholarships have been awarded at Trinity College of Music for the year ending December, 1911, to the following candidates: Hazel Giles (violin), Constance E. Martin (violin), Florence C. Mills (singing), Briana Prager (pianoforte), Grace M. Retzbach (elocution), Robert A. Strong (singing and elocution), Harold A. Wood (pianoforte and organ). Free tuition for one year has been awarded to the following: Harry Gardner (flute), Sydney Laubach (violin), Leonard H. Shaw (violin), and Kathleen C. Thompson. A special scholarship for local exhibitors has been awarded to Aileen V. Butler.

Owing to an illness, which we are glad to hear is not serious, Dr. Cowen was medically advised not to conduct the performance of his cantata, 'The Veil,' that had been arranged to take place on February 21 at Queen's Hall with the Cardiff Festival Choir. The performance was therefore postponed.

The first soirée ever held by the Royal Choral Society took place with great success at the Albert Hall on February 15. Sir Frederick Bridge presided over the 600 guests, and musical fare was provided by Mr. Morgan Kingston and the Alexandra Glee Singers.

The acting Archdeacon of Calcutta Cathedral, the Rev. Dr. Cogan, recently entertained the organist, Mr. Ernest Slater, and a party consisting of the Lord Bishop, canons and members of the vestry of the Cathedral at the United Service Club to celebrate the 25th anniversary of Mr. Slater's tenure of the post of organist and choirmaster at the Cathedral.

The fifth international Pianoforte and Music Trades Exhibition will be held at the Royal Agricultural Hall on August 14 to 19.

The Thomas Threlfall Scholarship for organ playing at the Royal Academy of Music will be open for competition in April. Candidates must be under twenty-one years of age and must first pass an examination in general education.

Mr. Tobias Matthay lectured on 'The Principles of Interpretation' at a meeting of the Music Teachers' Association held at Messrs. Broadwood's Rooms on February 18.

Mr. George Bernard Shaw will lecture for the London Schools Musical and Dramatic Association on 'The part played by Music and Drama in Education' at the Birkbeck College, Bream's Buildings, Chancery Lane, on March 28.



## MISS MARIE BREMA'S OPERA SEASON.

## TWO NEW FOREIGN OPERAS.

To the gratification of a large number of the opera-loving public, Miss Marie Brema, on January 26, began another season at the Savoy Theatre. On this occasion she abandoned her delightful reproductions of old masterpieces in favour of two entirely new works composed in the present day. These pieces, both of them short, and dealing with well-contrasted subjects, were written by M. Emanuel Moor, the Hungarian musician, some of whose chamber compositions have been heard in London. The first piece, entitled 'Wedding bells,' the words by L. V. Ferro, was based on a Swiss story. It told of an unfortunate state of affairs by which a young hunter had promised to marry one sister, while in reality his affections are given to her elder sister. The confession of mutual regard for her, made while preparations are in progress for the marriage to the other sister, forms the subject-matter of one act, while in the second the difficulties are finally settled by a convenient fire, in which the real lovers are allowed to perish. The chief features of the music are the duet between the unacknowledged lovers and some of the pastoral passages that accompany the doings of the village maidens. The demand for dramatic writing made by the final sacrifice to the flames is scarcely met in a manner that shows great command of resource. Miss Brema as the elder sister brought the extensive range of her art to bear with beneficial results to the music, and Mr. Spencer Thomas as the Lover revealed characteristics of voice and bearing that justify high aspirations for his future. The second piece had an historical basis, since it dealt with the celebrated Madame Pompadour, operatically termed 'La Pompadour.' Her influence secures for a young noble all the advancement he seeks in vain at other quarters. The trifling story provided an excuse for some pretty stage pictures of commendable historical accuracy, and on the composer's part for a series of tuneful musical numbers, in which the minuet measure seemed to predominate. Miss Brema was Madame Pompadour, Mr. Francis Braun a gallant object of her interest, and Miss Gladys Honey, the betrothed, for whose sake the moth seeks the candle. As usual, the chorus was well drilled in its work, and at all points the benefit of Miss Brema's gifts as a producer were apparent. An excellent orchestra was conducted by Mr. Frank Bridge. As an interlude, a terpsichorean effort designed by Miss Brema and styled 'A water dance' was performed. There were six representations of the bill, but it is clear that the public look to Miss Brema for rather more substantial work than these particular productions represented. For the old operas as she gives them there is a greater demand.

## THE PALLADIUM.

The operatic monologues delivered by Miss Edith Walker were succeeded by a fortnight of something nearer to real opera, in which a whole Beecham company took part. For a week the 'turn' consisted of an excerpt from the second act of Tannhäuser, with full chorus and scenery. The audience were evidently interested, although no inkling of the plot was given them, and moreover it was some time before they could discover what language was being sung. However, the mounting was gorgeous. During the second week a resumé of 'Carmen' from the Toreador's song to the end was enacted, the scene being the Inn of the second act adjacent to the Ring of the fourth act. This was more varied, dramatic and intelligible than the 'Tannhäuser' selection. In both cases well-known artists took the principal parts, and Mr. Emil Kreuz conducted energetically. The season terminated prematurely. It is hoped that this will not be an end, even temporarily, of 'high-class music at the halls,'

for the possibilities of such ventures have by no means been fully tested.

On Sunday, January 29, a crowded and enthusiastic audience listened to Elgar's Violin concerto, played by Herr Kreisler and the London Symphony Orchestra, under Señor Arbos.

## LONDON CHORAL SOCIETY.

The energy displayed by this Society is remarkable. On February 15 the programme performed at the Queen's Hall was entirely by Beethoven. The overture to 'Coriolan' was the first item. This was followed by an excellent performance of Beethoven's seventh Symphony in A, which was obviously greatly enjoyed by the large audience assembled.

But the most notable feature of the programme was the great Mass in D, which, we believe, has not been performed by a London choir for many years. This physically arduous and difficult work was attacked most creditably by Mr. Fagge's experienced and well-trained chorists. No doubt a greater familiarity with the music would enable them to sing with even greater plasticity and a deeper emotional expression. But it is not likely that the Society will be disposed to perform very often this exhibition of Beethoven's genius and, we may add, disregard of the limitations of human vocal capacity. The soloists were Miss Perceval Allen, Miss Gwladys Roberts, Mr. James Hay, and Mr. Robert Radford—a fine quartet. As usual, the London Symphony Orchestra, led by Mr. Arthur Payne, co-operated, and Mr. Arthur Fagge conducted.

## MR. MCCONNELL-WOOD'S CHOIR.

This Northumbrian Select Choir, of about fifty voices, paid a visit to London on February 4, and gave a concert in the Æolian Hall. Mr. McConnell-Wood is well known in his district as a capable choir-trainer. His resources justify the use of the word 'select,' for they certainly possess capital voices. The attack was good and the execution generally was finished. They have something yet to acquire in unity of tone-colour and fine rhythmic accent. The programme included Mrs. Meredith's 'Requiem on the death of Queen Victoria,' and her 'Sursus Corda.' Both works display the lady's gifts as a composer, and they were performed with conscientious care. A performance of Elgar's fine part-song, 'Weary wind of the West,' showed off the Choir to advantage, although in our opinion it was taken much too slowly, and therefore suffered rhythmically. The soloists were Miss Phyllis Lett, Miss Victorien Hopper, Miss Lillie Chipp, Mr. Maurice Pearce, Mr. Arthur Hopper, Mr. G. Parkinson (violinello), and Mr. McConnell-Wood conducted. The concert was one of the longest that has been given in London for some years.

## PHILHARMONIC SOCIETY.

The fourth concert of the present season was given on February 9. The long symphonic suite 'Scheherazade,' by Rimsky-Korsakoff, was the first item. It did not make a great impression. The thematic material is not sufficiently interesting to justify the length of the work. Mr. Moriz Rosenthal played Chopin's E minor Pianoforte concerto, a 'Humoresque et Fugato sur un theme de Johann Strauss,' with his usual ability, and Miss Maggie Teyte contributed some French songs. Three orchestral pieces, Tableau musical 'Baba Yaga,' Légende 'Le lac enchante,' and 'Deux Chants populaires russes,' all by Liadoff, were performed for the first time in England. Dr. Chessin conducted. He did not seem completely 'at home' with the orchestra.



## LONDON SYMPHONY ORCHESTRA.

Bach's 'Christmas Oratorio' was performed at the concert given on January 30. For this purpose the choir of the Halle concerts was imported from Manchester. All six sections of the work were given, but some necessary cuts were made. Bach did not intend that all the sections of the oratorio should be heard at one sitting, and for this reason it cannot be said that the work as a whole makes a very desirable concert programme. But it contains some of the composer's most delightful music. The choir showed excellent training. There was no conspicuously fine resonance, but the execution was rhythmic and often very expressive. The soloists were Miss Gleeson-White, Miss Marie Stuart, Miss Edna Barker, Mr. John Coates, and Mr. Campbell McInnes. Dr. Richter conducted, and Mr. C. M. Fogg was at the organ. The choir was trained by Mr. R. H. Wilson.

At the concert given by this orchestra at Queen's Hall, on February 12, Mr. Frank Bridge's symphonic poem 'Isabella' was played under the composer's direction. It is based on Keats's 'Isabella, or the Pot of Basil,' and illustrates the story in broad outline: a richly coloured opening section tells of two fervid lovers; a realistic middle section introduces a malign influence and depicts a catastrophe; and a final section expresses regret. The value of the composition lies chiefly in the abstract virtues of its workmanship and its attractiveness as orchestral writing. The remainder of the programme, conducted by Dr. Richter, included Beethoven's fifth Symphony, and the less familiar 'Love scene' and Scherzo from Berlioz's 'Romeo and Juliet,' Miss Tina Lerner played Chopin's F minor Pianoforte concerto.

## NEW SYMPHONY ORCHESTRA.

With Madame Melba announced as soloist, a crowded audience was ensured for the concert given at Queen's Hall on February 14. Her programme consisted of 'Dove sono' from 'Figaro' and the Mad Scene from Ambroise Thomas's 'Hamlet.' There is no need to describe the manner in which Madame Melba sang these pieces. Of course there were 'encores.' The chief orchestral number was Tchaikovsky's fifth Symphony, which has served as a stepping-stone to Mr. Landon Ronald's reputation as a conductor. He again gave a brilliant interpretation which emphasized the buoyant rather than the morbid side of the music. The remainder of the programme consisted of Dvorák's 'Carneval' Overture and Strauss's 'Don Juan.'

## QUEEN'S HALL SYMPHONY CONCERTS.

An interesting concert was given on February 4, under Sir Henry Wood. The purely orchestral numbers were Grieg's 'Lyrische suite,' Mozart's Symphony No. 29 in A, and Arensky's Variations on a Theme of Tchaikovsky. Mr. Emil Sauer played Beethoven's fourth Pianoforte concerto.

The inclusion of Wagner's Symphony in the programme of the concert given on February 18 served to satisfy curiosity rather than musical tastes. It was last performed in this country at a London Symphony Concert conducted by Mr. Henschel on November 29, 1888. The resemblance to Beethoven is in places striking, and there are glimpses of the idiom we have learned to associate with Wagner. Much of the music is devoid of the character that defines it as of the highest class, but it is always interesting and fluent. One has to remember that it was composed when Wagner was nineteen years of age. The remaining items of the programme were Schumann's A minor Pianoforte concerto, played with great lucidity by Herr Moriz Rosenthal, a Gluck-Mottl Suite and Humperdinck's 'Dream-Pantomime' from Hänsel und Gretel.

## London Concerts.

## ROYAL CHORAL SOCIETY.

The performance of Coleridge-Taylor's complete trilogy 'The Song of Hiawatha,' given by this Society under Sir Frederick Bridge at the Albert Hall on February 2, does not call for much comment. Their spirited and picturesque reading of the choral parts has been heard before more than once, and its characteristics were intensified on this occasion. The solo music was efficiently sung by Miss Amy Evans, Mr. Morgan Kingston and Mr. William Higley.

## PATRON'S FUND CONCERT.

The following programme of new works was brought forward at the orchestral concert given at Queen's Hall on January 23:

Prelude, 'Thalatta' .. ..	Julius Harrison
Songs { 'The Owl' .. ..	Charles A. Rudall
{ 'Outward bound' }	
Tone-poem, 'Astarte Syriaca' ..	Felix H. White
Contralto solo, 'La belle dame	
sans merci' .. ..	George Dyson
Miniature Suite .. ..	Henry G. Dutton

Mr. Harrison's rapidly maturing style and technique caused his work to leave the best impression. He does not betray the struggle for true expression which could be watched in some of the other works. 'Thalatta' is founded upon a 'North Sea' poem by Heine, which it illustrates with great effectiveness. Mr. White's tone-poem, intended as a musical commentary on a sonnet of Rossetti, suffered from diffuseness and indefiniteness, but gave glimpses of inherent ability. The songs, which were interpreted by Mr. Evelyn Wood and Miss Dilys Jones, were of good quality, as was also the suite by Mr. Dutton. Brahms's Violin concerto was performed with Miss Dorothy de Vin as soloist and Sir Charles Stanford as conductor. The remainder of the works were conducted by their composers. The players were the London Symphony Orchestra.

An interesting event occurred on January 24, when the Brighton Festival Chorus, under Mr. Joseph Sinton, came to Queen's Hall to give a concert to benefit the Prince Francis of Teck Memorial Fund in aid of the Middlesex Hospital, and sang Verdi's highly dramatic and now rarely heard 'Requiem.' An excellent performance did credit to all concerned. The soloists were Miss Alys Bateman, Miss Hannah Jones, Mr. Ben Davies, and Mr. Edmund Burke.

The Royal Amateur Orchestral Society gave a concert at Queen's Hall on January 25, under the capable direction of Mr. Arthur W. Payne. Beethoven's 'Leonora' Overture (No. 3) was the most important of the independent orchestral pieces, and the high level of its interpretation showed that proportionate care had been given to its preparation. Chopin's E minor Pianoforte concerto was played by Mr. Ernest Schelling, and songs were given by Miss Ruth Vincent.

An attractive programme was chosen by the Stock Exchange Orchestral and Choral Society for their concert at Queen's Hall on February 3, given under the direction of Mr. Allen Gill (orchestral) and Mr. Munro Davison (choral). A sparkling performance of Dr. Cowen's overture 'The Butterfly's Ball' was conducted by Mr. Gill in the absence, through indisposition, of the composer. The programme also included Mr. MacCunn's 'Ship o' the Fiend' and M. Saint-Saëns's 'Phaeton.' The male-voice choir sang a selection of part-songs creditably.

Miss Kimpton's second orchestral concert for young people, given at Steinway Hall on February 4, was another success. The works played were Mendelssohn's 'Italian Symphony,' the first movement of Beethoven's C minor Pianoforte concerto, with Mr. Herbert Fryer as soloist, and Schubert's 'Rosamunde' Overture. As a useful preface Miss Emily Daymond gave some remarks upon the form and thematic material of the music to be heard. Songs were given by Mr. Harry Alexander, and Miss Kimpton conducted.

#### M. KREISLER'S CONCERTS.

At the concert given at Queen's Hall on February 7 the chief features were the three concertos for violin and orchestra, namely: No. 4 in D major (Mozart), B minor (Elgar), and that in D, Op. 35 (Tchaikovsky). M. Kreisler played all three works with great finish. The Elgar Concerto was received with much warmth. This result was achieved not only by the soloist, but by the highly-finished playing of the Queen's Hall Orchestra, under Sir Henry Wood.

#### CHAMBER MUSIC.

Undoubtedly the most vital thing in London concert-giving during the last few weeks has been the performance of chamber music. Trio, quartet and quintet parties have appeared in such frequent succession that we can do little more than summarize their activities.

The Classical Concert Society gave concerts at Bechstein Hall on January 25, February 1, 8 and 15. On each occasion solo and concerted instrumental playing divided the chief interest. At the first Mr. Fleury (flute), Mr. Frank Bridge (viola) and Mr. D. F. Tovey (piano) played Beethoven's Serenade in D. At the second, Beethoven's B flat Pianoforte trio was played by Miss Marie Motto, Mr. Ivor James and Mr. Leonard Borwick. At the third, Messrs. Maurice Sons, Frank Bridge and Percy Such were associated in Beethoven's String trio in G (Op. 9, No. 1), and Mr. D. F. Tovey replaced Mr. Bridge for the performance of Brahms's C minor Pianoforte trio. Mr. Sons showed his exceptional gifts as a solo player with Bach's 'Chaconne.' On February 15, the executants were the English Quartet, and the programme included the fourth performance of César Franck's Pianoforte quintet in London within one month.

The Strings Club gave one of their 'open' concerts at Steinway Hall on January 28, and performed Dohnányi's Pianoforte quintet in C minor. The usual string players, led by Mr. Alfred Gibson, were joined by Mrs. Alfred Hobday.

The difficult question, Which is the finest existing quartet party? was probably settled in many English minds by the visit of the Rosé Quartet from Vienna, consisting of Messrs. Rosé, Fischer, Ruzitska and Buxbaum. At a Broadwood Concert, given at Æolian Hall on February 2, they played quartets by Brahms (A minor), Haydn (F) and Beethoven (E flat, Op. 127). At another Broadwood Concert, on February 9, they played quartets by Mozart and Haydn, and were joined by Misses Patience and Maud Lucas in Brahms's Sextet for strings in B flat, Op. 18. They also gave two concerts at Messrs. Broadwood's rooms on February 4 and 8, with programmes that included Brahms's F minor Quintet (pianist, Mr. Richard Epstein) and Clarinet Quintet (with Mr. Charles Draper).

The newly-associated Henkel Pianoforte Quartet gave their second concert at Steinway Hall on February 3, with a programme in which M. d'Indy's A major Quartet, Op. 7, was the most interesting feature, in anticipation rather than in realization.

The Walenn Quartet were heard in quartets by Brahms, Hurlstone (the prize 'Phantasy') and Haydn at Æolian Hall on February 7. On the following

day the Wessely Quartet gave, in conjunction with Mr. York Bowen, a striking performance of César Franck's Pianoforte quintet.

Miss Ethel Barns's pleasant Suite for piano, violin and violoncello was again brought forward at a Barns-Phillips concert at Bechstein Hall on February 7.

On February 9, when the Rosé Quartet made their last appearance, the superb Brussels Quartet challenged comparison with them in a programme, given at Bechstein Hall, that included M. Maurice Ravel's fascinating Quartet in F major.

The Alfred Roth Chamber Trio made their first appearance at Steinway Hall on February 14, and carried out an interesting programme. On the same evening the Sevcik Quartet gave their only concert this season at Bechstein Hall. They played Glazounoff's Quartet in A minor, Dvorák's Pianoforte quartet, Op. 87, and Schubert's Quintet, Op. 163. The pianist was Mlle. Ella Spravka, and the second violoncellist Miss Audrey Chapman.

Those who know Mr. Holbrooke's music had to be disappointed at the omission, because of 'insufficient rehearsal,' of his new Clarinet quintet from the programme of his concert at Steinway Hall on February 17. The quintet 'Diabolique' was substituted. Strauss's Quartet in C minor was also in the programme, which was admirably carried out by Messrs. Sammons, Petre, Waldo Warner, Warwick Evans and the concert-giver.

The London Trio gave an admirable interpretation of Beethoven's Trio in D major, Op. 70, at Æolian Hall on February 20. Grieg's A minor Sonata for piano and violoncello was played by Madame Goodwin and Mr. Whitehouse, and solos were given by Mr. Simonetti (violinist) and Mr. John Savile (vocalist).

#### VOCAL RECITALS.

Mr. Murray Davey gave a 'recital of his musical impressions of some beautiful poems in the English and French languages,' at the Little Theatre, on January 26. The majority of the poems chosen were French, and in these Mr. Davey was at his best as a composer. As a singer he was excellent throughout.

Miss Elena Gerhardt chose a programme that was mostly familiar for her recital at Bechstein Hall on January 26, which was for the greater part a welcome strengthening of previous impressions. Miss Paula Hegner accompanied. A further recital was given by Miss Gerhardt at Queen's Hall on February 8, with great success.

Miss Gwladys Edwards, an Australian soprano, made a successful London début at Æolian Hall on January 31, revealing a voice of considerable attraction.

An interesting concert was given at Steinway Hall, on February 2, by Miss d'Auvergne Upcher (contralto), assisted by Mr. J. Harry Irvine (reciter). The former sang a well-chosen selection of songs with agreeable vocal tone and expression.

Mr. Alfred de Manby (baritone) and Mr. Gwilym Wigley (tenor) sang operatic excerpts at Bechstein Hall on February 7.

The Grand Ballad Concert given by Madame Clara Butt and Mr. Kennerley Rumford at the Albert Hall on February 8 naturally drew a large audience. Madame Butt's list of songs included a new one, 'Thanksgiving,' by Dr. Cowen. The concert-givers were assisted by Miss Ada Forrest, Mr. Ben Davies, Signor Alessandro Certani (violin) and Mr. W. H. Squire (violoncello). On the same day Miss May Williamson gave an excellent recital at Steinway Hall, with a well-chosen programme.

Mr. George Henschel's distinguished style gave great pleasure to a large audience at Bechstein Hall on February 11. Ballads by Loewe occupied a prominent place in an entirely German programme. On the same day Mr. Paul Reimers gave a recital at Æolian Hall.



Miss Geraldine and Mr. Frederick Dillon, South African vocalists, gave a recital at Bechstein Hall on February 15.

Signor Enrico Tiberio achieved considerable success in making his first appearance in England as a tenor vocalist at Bechstein Hall on February 16. Mr. Tait-Knight's recital on the same day served to reveal a baritone voice of excellent possibilities.

#### PIANOFORTE RECITALS.

M. de Pachmann gave a characteristic recital before a large audience at Queen's Hall on January 25, and gave his first performance in London, we were told, of Chopin's B minor Sonata. His playing was again a reminder of what it had been in past years.

Mr. Harold Samuel, the accompanist, gave a successful recital at Æolian Hall on January 26, with Beethoven's Sonata in E (Op. 109) as the chief number. On the same day Mr. William Murdoch, an Australian pianist, made his first appearance in London at Bechstein Hall, and earned great admiration for his musical gifts and technical ability.

M. Godowsky introduced into his programme at Bechstein Hall on January 28 a Sonata of his own composition. It was, as expected, a work of great brilliance, technical elaboration, and difficulty. He also played Beethoven's 'Thirty-two Variations' and pieces by Brahms and Chopin.

Mr. Ernest Schelling also came forward as a composer, in giving a recital at Queen's Hall on January 31, and interpreted his highly interesting and cleverly worked-out Variations in F sharp minor, dedicated to his master, Paderewski. Throughout the programme, which included Brahms's Op. 117, and the Capriccio, Op. 116, and also a group of Chopin pieces, his playing was, as usual, of distinguished quality.

Miss Clara Blackburne gave a recital at Bechstein Hall on February 2, with the assistance of the New Symphony Orchestra, under Mr. Landon Ronald. The chief works played were Concertos in C minor by Mozart and E flat ('The Emperor') by Beethoven.

Miss Adela Verne, after an absence of several years' duration from the London concert platform, reappeared on February 10, giving a recital at Bechstein Hall. Her playing was as distinguished as ever.

Considerable progress was indicated by the singing of the St. Margaret's Musical Society, under the direction of the Rev. Jocelyn Perkins, at the Royal Horticultural Hall on January 26. The chief choral numbers were Elgar's Suite 'From the Bavarian Highlands,' of which an attractive reading was given, and MacCunn's 'The Wreck of the Hesperus,' which was performed with spirit. The concert version of German's 'A Princess of Kensington' was also in the programme. The soloists were Miss Mabel Todd and Mr. Frederick Norcup.

A 'Burns Night' concert given at the Albert Hall on January 28 was a great success. The soloists were Miss Agnes Nicholls, Madame Ada Crossley, and a host of others, and a part of the programme was undertaken by the band of the Scots Guards, under Mr. F. W. Wood, and the pipers of the Scottish Clans Association of London.

The Spring Festival Concert of the London Sunday School Choir took place at the Albert Hall on February 11, in the presence of a large audience. Mr. William Whiteman conducted a choir of the usual enormous dimensions in a programme that included a selection from Maunder's cantata, 'Olivet to Calvary,' 'Fixed in His everlasting seat' from Handel's 'Samson,' 'No shadows yonder, from Gaul's The Holy City,' the anthems, 'Awake up, my glory' (Barnby) and 'Most glorious Lord of life' (West), and several part-songs. The singing was precise and agreeable in tone. Mr. Wesley Hammet conducted the orchestra in

independent numbers, and solos were sung by Madame Ada Crossley and Mr. Plunket Greene. Mr. Horace G. Holmes accompanied at the organ and Mrs. Mary Layton at the pianoforte.

On February 20 a novel feature of musical interest was included in the programme at the Hippodrome. It consisted of the singing of part-songs by a small choir from the village of Wognum, in North Holland, conducted by the Mayor, Herr Jacob Kwast. The tone and expression were excellent, and a high state of cultivation was indicated.

## Suburban Concerts.

The East Finchley and Muswell Hill Musical Society opened their ninth season with a concert at the Athenæum, Muswell Hill, on January 25, when Stanford's 'Songs of the Fleet' and 'The Revenge' were given, together with Coleridge-Taylor's 'Death of Minnehaha.' The soloists were Mr. Cynlais Gibbs, Miss Carrie Tubb and Mr. Thorpe Bates. Mr. George R. Ceiley conducted.

'The Woman of Samaria' (Sterndale Bennett) was performed by the St. Paul's Choral Society, East Molesey, in the church on February 1. The soloists were Miss Ada Tunks, Miss Lily Gover, Mr. Sydney Clark and Mr. T. Powley. Mr. H. Gresham was the organist and Mr. P. Macdonald conducted.

An enjoyable concert was given by the string orchestra of the Croydon Conservatoire of music in the Large Public Hall on February 3. The instrumental numbers were chosen from the works of Fuchs, Bach, Purcell, N. Sokolow and Tchaikovsky, and were excellently played under the direction of Mr. W. H. Reed. Songs were given by Miss Dorothea Webb and a violin solo by Miss Hilda M. B. Sellars.

On February 4, Mr. Julius Harrison made his first public appearance as conductor of the Dulwich Philharmonic Society, and directed an excellent performance of Sullivan's 'Golden Legend.' He appeared to be in every way well qualified for his new post, as he exercised an easy command over his forces and obtained good results. The soloists were Miss Leah Felissa, Miss Effie Martyn, Mr. Harold Wilde and Mr. Thorpe Bates. The orchestra played Beethoven's first Symphony creditably.

A creditable performance of Mr. Coleridge-Taylor's 'Hiawatha' was given by the Crystal Palace Orchestral Society, assisted by the Crystal Palace Choir, on February 11, under the direction of Mr. Walter W. Hedgcock. The soloists were Miss Esta d'Argo, Mr. Gwilym Richards and Mr. Julien Henry.

The Lavender Hill Choral and Orchestral Society gave a highly creditable performance of Mendelssohn's 'Hymn of Praise' at Wandsworth Town Hall on February 15, under the capable direction of Mr. George Lane. Both choir and orchestra carried out their duties in a highly efficient manner. The vocal soloists were Miss Maud Willby, Miss Janet Cook, Mr. Ernest Penfold and Mr. Reginald Davis, and in the miscellaneous section solos were given by Master Frank Lane (violin) and Miss Ethel Davis (harp).

On February 17 the Ealing Philharmonic Society gave a successful performance of Sullivan's 'The Golden Legend' under the direction of Mr. Victor Williams. The soloists were Miss Elaine Birch, Miss Mildred Evans, Mr. Gwynne Davies and Mr. Thorpe Bates.



## Music in the Provinces.

(FROM OUR OWN CORRESPONDENTS.)

### BELFAST.

The third concert of the Philharmonic Society's season took place on February 10. The orchestra distinguished itself by a really good performance of Schubert's 'Unfinished Symphony.' This was followed by the magnificent motet of J. S. Bach for double choir, 'Sing ye to the Lord.' Only those who have inner experience can appreciate the labour of the training of a large, totally amateur choir in such a work, and how they deserve to be congratulated on a really great performance. The motet takes nearly twenty minutes to perform, and yet at its last chord there was scarcely a distinguishable fall in tone. To Dr. Koeller is due the credit of this truly remarkable success.

The solo singers were Madame Blanche Marchesi and Mr. Walter Hyde, and Miss Norah Drewett contributed several pianoforte solos.

The choir also sang Debussy's part-song 'Cold winter! Villain that thou art,' and the orchestra, besides accompanying a duet from Gounod's 'Romeo and Juliet' and several songs, concluded an excellent concert with 'Finlandia,' by Sibelius.

### BIRMINGHAM.

The Midland Musical Society's fine performance of Handel's 'Samson,' under Mr. A. J. Cotton's able direction, which took place in the Town Hall on January 28, proved an event of more than ordinary interest inasmuch as this work had not been heard here for some years past. The choir sang exceptionally well, the voices being clear and resonant, and in matters of expression, attack, and gradation of light and shade the chorists realized artistic effects. There is considerable demand made upon the soloists, and it is only just to state that the principals—Miss Elsie M. Yardley, Miss Lilian Holloway, Mr. Ernest Pike, and Mr. Herbert Parker—acquitted themselves in a laudable manner. Mr. C. W. Perkins occupied his customary place at the organ.

Interesting recitals were given by Miss Kathleen Bruckshaw and Mr. Arthur Cooke, pianists of high artistic attainments. The former appeared at the Queen's College on January 24, and the latter in the large lecture theatre of the Midland Institute on January 28.

Special interest was attached to the Birmingham Philharmonic Society's fifth concert given in the Town Hall on February 1, the occasion being the appearance of Mr. Thomas Beecham as conductor. He proved himself to be a master of his art, and conducted with energy and tact, securing a remarkable performance of Strauss's stupendous symphonic poem 'Ein Heldenleben,' the finest yet heard in Birmingham, surpassing that given under the composer's direction in 1904. A novelty was Delius's tone-poem 'Paris.'

The Birmingham Choral Union once more secured an overflowing audience at the Town Hall on February 4, with their annual performance of the 'Messiah.' The newly abridged version was used, the Hallelujah Chorus coming as the Finale of the oratorio, the other numbers being arranged in the progressive order of their spiritual significance, omitting many sections of little importance. The choir and orchestra were quite excellent, and the work of the principals was in every way artistic. The soloists were Miss Eva Rich, Miss Olive Pank, Mr. Walter Lawley, and Mr. James Round. Mr. Thomas Facer conducted, and Mr. C. W. Perkins was at the organ.

Of more than ordinary interest was the concert given in the Town Hall, February 11, by the Midland Musical Society orchestra, augmented on that occasion

to eighty performers. Mr. A. J. Cotton, the able conductor, submitted a programme of a high standard for a Saturday Night Popular Concert, which included Beethoven's 'Pastoral' Symphony and Mozart's Serenade for strings, in G. The performance, if not flawless, was exceedingly praiseworthy. The vocalist was Mr. H. Parker, bass of Lichfield Cathedral.

Sir Henry Wood conducted the sixth orchestral concert of the Birmingham Philharmonic Society at the Town Hall, February 15, the whole programme being devoted to excerpts from Wagner. The vocalist was Madame Gleeson-White, who took the place of Miss Edith Evans, the latter being prevented from keeping her engagement.

### BRISTOL.

The Bristol Temperance Choral Society gave on January 30 their thirteenth annual concert before a large audience. Under the competent direction of Mr. F. Stone, J. L. Hatton's 'Robin Hood' and Roland Revell's 'Outlaw's wooing' were performed, the soloists being Miss Towena Thomas, Mr. J. S. Perry (Wells Cathedral), Mr. J. W. Davey, and Mr. Alfred de Manby.

On February 8, at the Victoria Rooms, the Bristol Symphony Orchestra gave the second concert of the fourth season. Mr. F. S. Gardner acted as conductor, and Mr. Maurice Alexander held the principal violin.

The Clifton Quintet gave the third concert of the season on February 9, at the Victoria Rooms, the players being Messrs. Maurice Alexander and Herbert Hunt (violins), Ernest Lane and Alfred Best (violons), and Percy Lewis (violinello). Two string quintets were performed, namely, those of Brahms in G major (Op. 111) and Mozart in G minor. These were excellently presented, and appeared to interest the large audience deeply. Mr. Herbert Parsons played Beethoven's 'Sonata Appassionata,' and Mr. Maurice Alexander executed violin solos with skill.

### DEVON AND CORNWALL.

#### THE THREE TOWNS.

On January 25, simultaneously with a visit of Madame Clara Butt and party to the Plymouth Guildhall, attracting a huge audience, the Plymouth Orpheus Male-Voice Choir gave a concert at Devonport with a programme of part-songs, madrigals, and choruses by Abt, Sullivan, de Rille, Buck, Stanford, MacDowell, and Adams. The same choir presented an interesting programme at the Plymouth Corporation Saturday Concert on February 11, making a special success with 'The martyrs of the arena' (de Rille), and showed capacity for lighter effects in Boulanger's 'Cyrus in Babylon,' German's 'O peaceful night,' and Muller's 'Spring's delights.' Mr. David Parkes is the conductor of the Choir.

A prominent event was the first performance in Plymouth of Elgar's 'Caractacus' on February 8, by Dr. Weekes's Choral Society, assisted by members of the Orchestral Society and professionals, and Miss Mabel Manson, Messrs. Lloyd Chandos, Charles Tree and Joseph Farrington. The tone of the choir was refined, elastic and true, allowing for numerical weakness in the tenor section, and their performance showed earnest work and attention to detail. Mr. Walter Weekes conducted, and the work closed with an exceptionally fine performance of the final chorus.

Mr. R. G. Evans's symphony concerts have steadily advanced in support and are a particularly educative and artistic feature of musical art in Plymouth. At the concert on February 14 the symphony was Mozart in E flat.

#### DEVONSHIRE.

Teignmouth Choral Association sang 'The Creation' on February 2, under the direction of Mr. E. E. Fridham, the choir numbering one hundred voices, with Miss Dunford, Messrs. J. S. Perry and W. J. Belgrove as

principals, and Mr. W. J. Brown at the organ. Cowen's 'The sleeping beauty' was performed by the Plympton Choral Society of sixty voices on February 15, conducted by Mr. David Parkes. In the miscellaneous section, part-songs by Parry, Wood, and Fanning were included. The band was led by Mr. Arthur Coombe.

## CORNWALL.

The amalgamated Truro and Falmouth Philharmonic Societies performed 'The Golden Legend' at the latter place on January 30, repeating it in the cathedral city on the following date. Rev. Canon Corfe conducted, the choir doing creditable work, considering evident weakness in the male sections. The Misses Dalrymple, Kirkwood, and Messrs. Ellis and Dan Price were the principals, the band being led by Miss Hoskins with Miss Edith Blight at the organ. Camborne Orpheus Glee Choir, conducted by Rev. J. H. Duerden, carried out a good programme excellently on February 1; and the Mousehole Male-voice Choir, now twelve months old, sang well on February 4, under the bâton of Mr. William F. Bryant. February 8 was the occasion of the St. Dennis Orchestral Society's concert, when Mr. G. Allen led and conducted a successful performance. A new organ was opened in the Delabole United Methodist Church (Pengelly) on February 9 by Mr. Frank Harris, of Exmouth.

Under the direction of Mr. R. R. Glendinning, the Bodmin Choral Society sang 'The ancient mariner' on February 15, with principal singers from the district. Mendelssohn's 'Capriccio brillante' for pianoforte and orchestra was performed, with Miss Ethel Randell as soloist. Launceston Choral Society, who well uphold the standard and musical performance in North Cornwall, on February 16 performed 'Judas Maccabæus,' conducted by Mr. P. S. Parsonson, with Miss Norah Newport, Messrs. Charles Saunders, and Dan Price as principals. On the same date the Callington Choral Society, in only its second season, ambitiously undertook to perform Mendelssohn's 'Elijah,' under their conductor Mr. J. H. Lucas. The Society, which contains some excellent choral tone, has worked well since its organization.

## DUBLIN.

The Royal Dublin Society chamber music recitals have been specially interesting during the last month owing to the fact that local musicians have contributed to the excellent programmes. The Sunday Orchestral Concerts finished for the season on February 5. There was an overflowing audience, which included His Grace Archbishop Walsh (a very regular attendant of these concerts).

Several miscellaneous concerts have been given during the month, including the Commercial Rowing Club concert, which is worthy of mention as Miss Margaret Dempsey (who has had a couple of years' study and operatic experience in Italy) made her first public appearance at it since her return. Mr. Wilfred Douthitt also sang, and increased the reputation he gained here at the Tetrizzini concerts last autumn.

A complimentary concert to Mr. George Burbridge White (a young Dublin man with a pleasing tenor voice) also deserves mention. The object of the concert was to enable Mr. White to pursue his studies as a vocalist.

On February 2, Miss Agnes Nicholls, Miss Carmen Hill, Mr. Ben Davies, Mr. Robert Radford, Miss Hilda Saxe, and Mr. Hamilton Harty gave a concert under Mr. H. B. Phillips's direction. Mr. Vincent O'Brien was the accompanist.

At the Royal Dublin Society, lectures were given on February 8 on 'Bells and their Harmonic Tones' by Mr. W. W. Starmer, and on February 10 on 'The Origin of the Opera' by Dr. Esposito, with musical illustrations from Caccini's and Monteverde's operas sung by Miss Nettie Edwards.

On February 15, the Philharmonic Society, conducted by Mr. Charles Marchant, gave a very good performance of Coleridge-Taylor's 'Hiawatha's Wedding-feast' and 'The Death of Minnehaha,' with orchestral accompaniment. The choir, though not large, was very reliable and thoroughly satisfactory, and the band well balanced. The solos were sung by Miss Kathleen McCully, Mr. Dan Jones, and Mr. Vine Sanderson. The audience was disappointingly small, probably owing to the serious counter-attraction of 'Sousa and his Band.'

## EDINBURGH.

Messrs. Paterson's present season's series of orchestral concerts was brought to a close by the concert given in the M'Ewan Hall on February 6. The chief feature of interest was the first public performance of M. Emil Mlynarski's new Symphony in F major. The work contains much beautiful thematic material of a distinctively Slavonic character, and the orchestration is extremely skilful and abounds in gorgeous effects of tone-colour. The soloist of the concert was M. Emil Sauer.

The third of four Historical Concerts, given under the direction of Professor Niecks, was held in the University music class-room on January 25. The programme was devoted to a recital of songs by Schubert and ballads by Loewe. Mr. George Henschel was the vocalist, and to his own accompaniment sang the various numbers in a musicianly style which delighted the audience.

The fourth of the historical concerts, on February 15, consisted chiefly of a recital of eight-part wind-instrument music, conducted by Mr. H. Verbruggen.

The second of three chamber concerts given by the new local string quartet consisting of Miss Emily Buchanan, Miss Dorothea Shephard-Walwyn, Miss Dorothy Chalmers and Mr. D. Millar Craig, took place in St. Andrew's Hall on February 3. The players gave careful and much-appreciated performances of Haydn's Quartet No. 1, in G major, and Schubert's posthumous Quartet in D minor. Miss Jean Waterston was heard to advantage in songs by Sinding, Lange-Müller and other composers. The accompanist was Mr. W. B. Moonie.

The second concert of a series arranged for 'young people of school age,' and given under the auspices of the Edinburgh Musical Education Society, was held in the Queen's Hall on February 10. Professor Niecks presided, and, as at the former concert, prefaced the various items in the programme with explanatory remarks of an interesting and educative nature. The Verbruggen String Quartet gave admirable renderings of Haydn's 'Emperor' Quartet and the last movement of Schubert's Quartet in A minor. Miss Jean Waterston contributed songs, and Mr. Henri Verbruggen played as violin solo Saint-Saëns's Introduction and Rondo Capriccioso. Miss Ailie Cullen was the accompanist.

## GLASGOW.

The performance of an opera on the concert platform is seldom very satisfactory, and this was felt on January 31, when 'The Flying Dutchman' was given by the Choral Union and the Scottish Orchestra. With the exception of a total collapse of the tenors and basses towards the end of the work, the choral numbers were sung with good effect. The instrumental part was splendidly interpreted by the orchestra, and of the soloists—Miss Susan Strong and Messrs. Maurice D'Oisly, Frederic Austin, and Arthur Winckworth—Mr. Austin's fine declamatory reading of the part of the Dutchman was a feature. The performance had the benefit of Mr. Mlynarski's skilful direction. The last Classical Concert, on February 7, was in some respects one of the most notable of the entire series.



Mr. Mlynarski appeared in the dual rôle of conductor and composer, his new Symphony in F being given for the second time in this country (it had been played in Edinburgh the previous evening).

An instance of the excellent pioneer work being done by the Glasgow Bach Choir was the capital performance—probably the first in Britain—of the master's 'Trauerode' in St. Mary's Cathedral, on February 6. An English edition of this fine work is now published by Messrs. Novello under the title of 'Lord, rebuke me not,' and is thus available for English choirs. The Choir also sang with fine effect excerpts from 'Praise Jehovah in His splendour,' the 'Christ-mas Oratorio,' and the 'St. Matthew' Passion. Mr. J. M. Diack conducted the performance, and the organ accompaniment was skilfully played by Mr. G. T. Pattman, the organist of the Cathedral.

The Choral and Orchestral Union's season was brought to a close with the annual plébsicite concert on February 11, the programme selected being Tchaikovsky's 'Pathetic' Symphony and 'Casse-Noisette' suite, the overture to 'Tannhäuser' and Grieg's 'Peer Gynt' (No. 1) suite. In the symphony and overture classes, Beethoven had second place with his C minor Symphony and 'Leonora' No. 3 overture; and as the voting generally shows a decided preference for established favourites, it was a compliment to Mr. Emil Mlynarski to have his new Symphony placed seventh on a list of eighteen. Mr. Morgan Kingston, as solo vocalist, contributed excerpts by Wagner and Coleridge-Taylor; and at the close of the concert Mr. Mlynarski—whose services as conductor have been secured for next season—and the Scottish Orchestra received the customary ovation.

#### GLOUCESTER AND DISTRICT.

The concert of the Gloucester Orpheus Society, always a popular annual fixture, was held on Thursday, February 9, in the Shire Hall, Gloucester, which has recently been enlarged and improved. The Society were in the best of form, and in spite of the fact that the programme contained items which demand choral technique of a very high order, their voices never showed the slightest sign of fatigue. Dr. A. Herbert Brewer, as conductor of the Society, has command of a body of vocal enthusiasts, and it was pleasing to see that their efforts were appreciated by a larger audience than had attended the Orpheus concerts for several years past.

The Gloucester Instrumental Society gave their fourth annual concert in the Shire Hall on Tuesday, February 14. The Society numbers sixty members, and is led by Mr. Joseph Woodward. The works chosen for this year's concert were Sullivan's 'Di Ballo' overture; Beethoven's fifth Symphony; Cowen's 'In Fairyland' Suite; and Grand Fantasia 'Cavalleria Rusticana.' The playing throughout was crisp and clean, and the whole performance was highly creditable.

#### LIVERPOOL AND DISTRICT.

The programme of the eighth Philharmonic Concert, on January 24, commenced with Beethoven's 'Fidelio' (No. 4) Overture, and terminated with Lalo's exhilarating 'Fête Foraine' from his suite 'Namouna' (No. 1). Dr. Cowen's 'Scandinavian' Symphony was heard with the personal interest which attaches to this clever and musically well when conducted by its composer. Brahms's Pianoforte concerto in D minor afforded an opportunity for Mr. Harold Bauer to display his fine mental and technical equipment as a pianist, and the artistic interest of the concert was also sustained by the singing of Miss Elena Gerhardt, especially in a group of songs by Hugo Wolf

accompanied by Miss Paula Hegner. Max Bruch's semi-sacred part-song 'Morning song of Praise' was effectively sung by the choir, and recalled memories of its eminent composer, who at one time was the Society's resident conductor.

The concert performance of the third Act of 'Lohengrin,' given by the Philharmonic Society on February 7, was uninspiring, although it had the advantage of being conducted by Mr. Landon Ronald, and sung as regards the principal parts by Miss Perceval Allen (Elsa), Mr. Walter Hyde (Lohengrin), Mr. Radford (King Henry), and Miss Edina Thraves, a young local soprano, who sang courageously Ortrud's brief and agitated lines.

To the Schiever Quartet is chiefly due the credit of providing occasional opportunities of hearing chamber-music worthy of the name, and on January 21, in the Rushworth Hall, Mr. Ernst Schiever and his able associates, Messrs. Alfred Ross, T. Rimmer, and Walter Hatton, were heard in Smetana's quartet 'Aus meinem Leben' and Brahms's Pianoforte quintet in A, Op. 26, in which the strings were joined by Mr. F. Dawson.

Under the direction of Dr. C. T. Reynolds, a performance of Sullivan's 'Light of the World' was given with orchestral accompaniment by the Oxtown and Claughton Choral Society on January 21. The melodious and interesting work was happily chosen, and the performance realized its best qualities. The vocal principals were Miss Sara Silcock, Miss Hilda Cragg-James, Mr. Val Thompson, and Mr. George Platt. Another performance deserving note was that given of T. Mee-Pattison's Cantata 'The Ancient Mariner' on January 30, by the St. Anne's, Aigburth, Choral and Orchestral Society.

Mr. Thomas Beecham's orchestral concert in the Town Hall, St. Helen's, on January 24, was a great success. His father the Mayor, Alderman Beecham, had invited some nine hundred guests, and the concert was preceded by a reception. The vocalist was Miss Mignon Nevada, and the orchestral items included the 'Oberon' Overture, Liszt's Rhapsody No. 2, and other music brilliantly played under Mr. Beecham's direction.

The pianoforte recital given by de Pachmann on January 28 attracted a great audience. Another renowned player who has not visited Liverpool for ten years, Mr. Moriz Rosenthal, gave two pianoforte recitals on February 13, in the Rushworth Hall.

At the sixth concert of Mr. Vasco Akeroyd's Symphony Orchestra on January 31, Mr. A. Von Ahn Carse conducted a performance of his Symphony No. 2, in G minor, a clever work whose interest and merits lie chiefly in other directions than symphonic.

The Liscard Orchestral Society, an excellent organization chiefly of amateur composition, carried out an attractive programme under the direction of Mr. Philip Smart at their concert on February 4. Mr. James E. Brien (baritone) and Mr. Stanley Redfern (flautist) contributed solos. Another interesting local event was the first public appearance as a vocalist of Miss Evelyn Francis, a pupil of Sir Charles Santley, which took place with success on February 6. Mr. Frank Bertrand played pianoforte solos and Mr. Stanley Prescott accompanied.

At the 152nd concert of the Societa Armonica on February 11, Mr. Vasco Akeroyd conducted a satisfactory performance of Dvorák's Symphony, 'From the New World,' and Miss Dorothy Ravenscroft, one of the Orchestra's first violins, played with facility in Bruch's G minor Violin concerto. The vocalist was Miss Hilda Cragg-James.

Two young native artists, Miss Gertrude Blomfield (soprano) and Mr. Marmaduke Barton (pianist) appeared with success at the seventh concert of the Symphony Orchestra on February 14, when Mr. Barton displayed exceptional powers in the solo part of Schumann's Pianoforte concerto.

The City Education Committee have sanctioned the



appointment and payment of teachers for eighteen musical exhibitions, the arrangement having become necessary because the Liverpool College of Music, at which the scholarships were tenable, has ceased to be a teaching institution. A new member of the committee expressed surprise and indignation at the proposal to ask the ratepayers for £10 10s. a term in respect of two violoncello students, one cornet, one clarinet and one French-horn student. This, in his opinion, was education gone mad. It is satisfactory to hear that the majority of the committee did not entertain his views, nor indeed will the public generally. It was stated that a return of former students of instrumental music was a remarkable one. Previous holders of Liverpool studentships were in some cases conducting orchestras in various parts of the country, and otherwise occupying places formerly held by foreigners. It would be easy for the committee to expend public money in less useful and profitable directions.

#### MANCHESTER AND DISTRICT.

The outstanding features in the musical life of the closing days of January and the first half of February have been the visits of Gerhardt, Godowsky, and Professor Granville Bantock, who, on January 26, conducted Parts 2 and 3 of 'Omar Khayyâm.' The composer had enjoyed somewhat exceptional facilities advantageous to its preparation. Mr. Frederic Austin gave a wonderful reading of the part of the Philosopher; and Miss Phyllis Lett and Mr. John Coates were worthy associates. The Hallé Choir achieved results of a kind which before they have never even approached, the composer leading them with such complete assurance as to remove many anticipatory anxieties.

Godowsky revealed many sides of his wonderful art in the course of two days at the Gentlemen's and Hallé Concerts on February 1 and 2. In the evening we passed to Elena Gerhardt's recital of Brahms, Schumann, and Wolf lieder at the third Harrison Concert. How rarely in one day can two such incomparable artists be heard!

At the Hallé Concert of February 9 the most prominent position in the programme was accorded to Goldmark's undistinguished E flat Symphony, dating from 1887.

Dukas's 'L'apprenti sorcier' was handled by Dr. Richter in rather Eulenspiegelish fashion, but its reception was second only in warmth to that awarded to the Bach Double Concerto for two violins, played by Dr. Brodsky and Mr. Arthur Catterall, which was last played here thirteen years ago (under Dr. Cowen).

'Elijah,' on February 16, brought the season to its last lap, and with the B minor Mass and a Wagner evening already fixed, this will only allow three concerts for the inclusion of novelties announced at the beginning of the season, but from various reasons deferred.

At Alderley Edge, in Cheshire, but in the Manchester 'sphere of influence,' the Vicar of Chelford, the Rev. Colin E. Bell, conducts the Choral Society, utilizing members of the Hallé band. The choir is only eighty strong, so can but work on a modest scale with compositions like Gaul's 'Holy City' and Mendelssohn's 'Hear my prayer,' which were sung on February 8, the Sandbach Philharmonic Society singing the last-named work on the same evening.

At two recent concerts given by Mr. Brand Lane, his Philharmonic Choir sang two of Stanford's Elizabethan Pastorals, and a similar style of eclogue by Sir Hubert Parry 'Tell me, O love,' the choice probably being influenced by the presence on January 28 of Sir C. V. Stanford, who accompanied Mr. Plunket Greene in twenty-two songs, including the 'Cushendall' cycle.

At the 245th Salford municipal concert, given in the Royal Technical Institute on January 28, where the charges are quite nominal, the Choral Society, directed by Mr. J. Pugh Lane, gave the first performance in

this district of Walford Davies's 'Everyman.' The choir is only fairly balanced in numbers, but animated by considerable intelligence, and much of the dramatic point of the old Morality play was brought out. The soloists, all of local repute, were Madame Annie Radford, Miss Gertrude Taylor, Mr. Albert J. Holt and Mr. Hamilton Harris, among whom the last-named stood out prominently. There is a fine work going on here in the best propagandist spirit, and all concerned deserve encouragement to still higher attainments.

The Musical Society continues, at its series of weekly meetings, to bring forward unknown or little-known chamber-music, which otherwise would secure no recognition. The lecture habit is steadily growing here; following the lead of the Ancoats gatherings, where Mr. Surette has been engaged, Mr. Albert J. Cross, principal of the Manchester School of Music, secured Mr. Newman for two lectures, the one on 'Folk-song and modern music' being of great interest.

Early in February, Mr. Joseph Bonnet, from St. Eustache, Paris, gave important organ recitals at the New Albert Hall, and also at the University.

Another notable development has been started at the Cathedral, where, at 1.15 p.m. each Friday, Mr. Sydney H. Nicholson gives a brief recital. Friday is one of Manchester's market days in the cotton world, and the sight of 2,000 men snatching a brief half-hour during lunch time to hear good organ-music before going on 'Change at 2 o'clock must be ample compensation to the Cathedral authorities.

#### NEWCASTLE AND DISTRICT.

As we have few opportunities of hearing chamber music by native composers, the insertion of a delightful and well-written 'Phantasy' by Frank Bridge at the Chamber Music Society's concert on January 24 was a welcome innovation. It was played by the English String Quartet, of which the composer is a member.

Miss Elena Gerhardt again created an enormous impression by her superb Lieder singing at the Harrison concert on February 7, and Miss Paula Hegner made an admirable accompanist and a brilliant soloist.

Much interest was caused by the reappearance of Mr. J. Friskin at one of the concerts of the Newcastle Musical Society on February 1. The composer was joined by Mr. Alfred Wall in the performance of a Pianoforte and Violin sonata, which, while exhibiting much cleverness and constructive ability, rarely rose to more than academic interest.

#### NOTTINGHAM AND DISTRICT.

A fine performance of 'Elijah' was given on February 1 by the Gainsborough Choral Society, which is celebrating its fiftieth year of work. The choir and orchestra of 150 members was ably conducted by Mr. Montgomery, and the solos were artistically sung by Miss Marie Houghton, Miss Gwladys Roberts, Mr. Ivor Walters, and Mr. Joseph Lycett.

On February 9 the Nottingham Sacred Harmonic Society gave the third Act of 'Lohengrin' and the third Act of 'Tannhäuser,' introducing the chorus 'Hail, bright abode' and the overture of the latter work. The chorus-singing was at times of a high order, but the special feature was the playing of the orchestra.

The solos were entrusted to Madame de Vere Sapio, Miss Dorothy Wiley, Mr. John Coates and Mr. Harry Dearth, whose dramatic work raised the performance to a high level. Mr. Allen Gill conducted, and Mr. Lyell Tayler was leader.

#### SHEFFIELD AND DISTRICT.

There was a larger audience than usual at the third orchestral Promenade Concert, attracted doubtless by the performance of Tchaikovsky's two most popular works—the 'Pathetic' Symphony and the B flat

minor Pianoforte concerto. Seeing that fifty of the sixty instrumentalists were local players, having but few opportunities for playing together in works of such calibre, their performances were excellent. They entered into the varying moods of the Symphony, making it significant and picturesque, while in the Concerto they accompanied with restraint and sympathy. The pianist was Mr. Cecil Baumer. Mr. J. A. Rodgers conducted.

The Chesterfield Musical Union, for a comparatively new organization, has made surprising progress in a district which hitherto has not been particularly noted for its choral achievements. Possibly the talent was latent, only needing development. If so, the district has 'arrived' so thoroughly that the Society has been able to encompass a well-studied and highly creditable performance of Brahms's 'Requiem' and Cliffe's 'Ode to the north-east wind.' Mr. J. F. Staton, the conductor, has wonderfully improved the technique of his choir, which, however, is at present disproportionately balanced.

Smaller choral performances of notable merit given during the past month were those of Mendelssohn's 'St. Paul' by the St. Barnabas Choral Society, under Mr. M. Bruster, and Haydn's 'The Creation,' by a smartly trained suburban choral society at St. John's (Abbeydale), conducted by Mr. G. A. Seed. The Aston and District Choral Society, directed by Mr. T. Pinder, also gave a performance of Sterndale Bennett's 'The May Queen.'

## YORKSHIRE.

### LEEDS.

During the past month several Yorkshire towns have been favoured by the meteoric visits of Melba and Sousa, whose concerts are of too well-recognized a type to call for criticism or description. At Leeds, two of the Municipal Orchestral Concerts have taken place. On January 28, a 'cycle' of seven of Wagner's overtures, from 'Rienzi' to 'Parsifal,' attracted the largest audience of the season to the Town Hall. Mr. Alexander Cohen played both of Beethoven's Violin Romances in artistic style, and the vocalist was Miss Alys Bateman. On February 11, variety was added to the concert by the appearance, under Mr. J. W. Armitage, of the Huddersfield Glee and Madrigal Society, which gave some refined interpretations of old English madrigals. Mr. A. E. Grimshaw conducted his genial comedy-overture, 'The golden wedding,' which was written last year as prelude to a little folk-song play by Mr. F. Kidson, and is based on old Yorkshire folk-tunes. Granville Bantock's 'Old English' Suite and the first part of d'Indy's 'Wallenstein' made up an attractive programme. Mr. Fricker conducted both these concerts. Some enjoyable chamber concerts have been given by local musicians. On January 25, the Leeds Bohemian Quartet gave string quartets by Haydn, Smetana ('Aus meinem Leben'), and Brahms (in B flat); on February 8, the Rasch Quartet, with the co-operation of a second violinist, played Beethoven's String quintet in C, and Brahms's second String quintet in G, both works of exceptional power, which were finely rendered. On February 15, the Leeds Trio introduced Tchaikovsky's great Trio in A minor, Beethoven's Clarinet trio in B flat, and Chausson's Pianoforte quartet in A (Op. 30); and finally, on February 18, Miss Alice Simpkin's Ladies' Quartet gave string quartets by Beethoven, Dvorák, and Dohnányi, the last a Quartet in D flat (Op. 15) which had not before been heard at Leeds. On January 24, the Harehills Orchestral Society, a recently instituted amateur orchestra, gave, under Mr. Turton's direction, a programme that included Mozart's 'Paris' Symphony and the 'Casse Noisette' Suite, which were quite creditably performed. On February 1, the Leeds New Choral Society, which also owns Mr. Turton as its

artistic head, gave Coleridge-Taylor's 'Hiawatha' trilogy with fair success, the soloists being Miss Norah Moon, Mr. Monaghan, and Mr. George Parker. The Leeds Parish Choir's annual concert, on the following evening, was of the accustomed type, but was distinguished by the inclusion of a very able and interesting 'Air and variations' for two pianofortes, which was brilliantly played by Dr. Bairstow, the composer, and his pupil, Mr. Ernest Bullock.

### BRADFORD.

At the Bradford Subscription Concerts on February 3 and 17, an opportunity for an interesting comparison was afforded by the appearance of two such distinguished, and strongly contrasted, singers as Madame Melba and Miss Elena Gerhardt. On February 10, the Bradford Festival Choral Society gave Mr. Hubert Bath's clever cantata, 'The wedding of Shon Maclean,' which received quite a brilliant interpretation under Mr. Fricker, the chorus-master of the Society, who, owing to Dr. Cowen's regrettable illness, had to conduct the concert. A novelty was introduced to the programme in the shape of a short work by a gifted lady musician of the district, Miss Claiborne Dixon. This was a setting, for chorus, quartet of soloists, and string orchestra, of 'Four love complaints' by Sir Thomas Wyatt, the music of which shows considerable musicianship, and, especially in a contralto solo, very expressively sung by Miss Elsie Bradley, a nice, refined feeling, while the essentially English flavour is quite in keeping with the quaint words. The free chamber concerts organized by Mr. S. Midgley, the first of which I chronicled last month, have been continued, on January 23, February 17 and 20, with an ever-growing popularity, hundreds having been turned away from the doors. The programmes have included such works as Max Bruch's Pianoforte trio in C minor, Schumann's Pianoforte quintet, String quartets by Mendelssohn and Dvorák, and Pianoforte trios by Beethoven (in E flat) and Arensky (D minor), so that the high standard has been well maintained. On February 1, Mr. Isidor Cohn gave a pianoforte recital in commemoration of the twenty-fifth anniversary of his first concert at Bradford, a town with which he has been associated ever since as an accomplished pianist and successful teacher. In the programme of the Bradford Permanent Orchestra's concert on February 13, the chief things were the 'Karelia' Suite of Sibelius, Mr. Hamish MacCunn's graceful overture, 'Land of the mountain and the flood,' and Mendelssohn's 'Capriccio brillante' for pianoforte and orchestra, in which the soloist was Miss Ida Bellerby, a promising young pianist.

### OTHER TOWNS.

The Wakefield Chamber Concert on February 2 was of more than average interest. The Walenn String Quartet were heard in Dr. Walford Davies's dainty 'Peter Pan' Suite, and, with Mr. Alfred Hobday as pianist, gave a fine, spirited performance of Brahms's F minor Quintet. Mrs. Hobday also introduced two romantic Rhapsodies by Dohnányi, the character of which she brought out admirably. A very enjoyable subscription concert was given at Malton on February 9 by Miss Agnes Nicholls and Mr. Tivadar Nachez, with Mr. Hamilton Harty at the pianoforte. Some charming songs from Mr. Harty's 'Songs of Ireland' and Mr. Graham Peel's 'Country Lover' cycle, and a group of little-known pieces from the compositions of old-world violinists like Tartini, Barbella, Exaudet, and Leclair were among the more striking features in a programme which was anything but hackneyed. On January 24, the Hull Vocal Society, under Dr. G. H. Smith, gave a miscellaneous concert, including unaccompanied choral music; and on January 25, the Cleckheaton Orchestral Society, under Mr. Stott's direction, gave a programme of which Weber's 'Concertstück,' with Miss Margolies as soloist, was the central feature.



## Foreign Notes.

### AMSTERDAM.

Two rarely-heard operas, Haydn's 'Der Apotheker' and Schubert's 'Der häusliche Krieg' ('Die Verschworenen'), were revived at the Royal Opera House on January 24.

### BERLIN.

The first European performance of Humperdinck's new fairy-tale opera 'Die KönigsKinder' took place on January 14 at the Royal Opera House.—An interesting programme, including Berlioz's Symphony 'Harold en Italie,' Delius's English Rhapsody 'Brigg Fair' and a Symphonie concertante for viola d'amour, double-bass and orchestra, by Bernhard Lorenziti (soloists, Messrs. Henri Casadesus and Sergius Koussevitsky), was given at the sixth Philharmonic Concert conducted by Professor Arthur Nikisch.—On January 17, the violinist Professor Henri Marteau gave the first of a series of six concerts devoted to the performance of violin concertos with orchestra. The scheme includes concertos by Bach in E major and A minor, five by Mozart, and examples by Brahms, Dubois, Sinding (Op. 45), Jaques-Dalcroze, Dvorák, Joseph Lauber, Max Bruch, Gernsheim, Leander Schegel, Mendelssohn and Beethoven.—At the Philharmonic concert a performance of the first act of Hans Pfitzner's interesting opera 'Die Rose von Liebesgarten' was given. On the same occasion several numbers from Busoni's music to Gozzi's fairy-drama 'Turandot' were played. In this work the composer has succeeded in the attempt to produce an Oriental atmosphere.—At his recent recital the young Danish pianist Herr Carl Bernhard Philippsen introduced three pianoforte pieces (Op. 11) by Arnold Schönberg.—On January 20, Franz Neumann's opera 'Liebelei' was successfully given for the first time at the Komische Oper.—Under the conductorship of Herr Oscar Fried, Gustav Mahler's seventh Symphony was performed for the first time in Berlin at the sixth concert of the Gesellschaft der Musikfreunde.—At the sixth Symphony Concert of the Königliche Kapelle a new orchestral phantasy, 'Vineta,' with obligato for harp, by Franz Poenitz, was produced under the direction of Dr. Richard Strauss.—On January 30, Max Reger's new Pianoforte concerto was played for the first time in Berlin by Madame Frieda Kwast-Hodapp at the sixth Philharmonic Concert (conductor, Herr Nikisch).—Alexander Ritter's interesting but rarely-performed symphonic poem, 'Kaiser Rudolf's Ritt zum Grabe,' was lately revived by Herr Siegmund von Hausegger.

### BAYREUTH.

The coming festival performances are to be conducted by Herr Siegfried Wagner, who will supervise the performance of 'Die Meistersinger'; Herr Balling, who will take charge of 'The Ring'; and Dr. Karl Muck, under whose bâton 'Parsifal' will be given.

### BONN.

Hans Pfitzner's overture to Kleist's 'Kätchen von Heilbronn,' Friedrich Gernsheim's fourth Symphony, and a new Intermzzo for String orchestra, 'Schwarz-wälder Zwischenklänge,' by the talented composer Knud Harder, formed the programme of the fifth subscription Symphony Concert (conductor, Professor Grüters).—Reger's new Pianoforte quartet (Op. 113) was heard for the first time at the fourth chamber-music concert.

### BRUSSELS.

On January 11, the opera 'La Glu,' composed by Gabriel Dupont to the libretto of Messrs. Jean Richepin and Henri Cain, was given for the first time with great success at the Théâtre Royal de la Monnaie. Debussy's opera 'Pelléas et Mélisande' again exercised its singular charm when revived at the same institution

on January 19.—The first of three performances to be given of Richard Strauss's 'Elektra' took place at the same theatre on February 3. The work again held the audience with the same iron grip as when first produced.—An interesting programme of Russian music was played at the Concert Durant on January 29. It included the Symphony in E flat by Borodine, Rimsky-Korsakoff's Symphony in C major, and Pianoforte concerto in C sharp minor, as well as Liapounoff's new Pianoforte concerto in E flat (soloist, M. Ricardo Vines) and the orchestral legend 'Le lac enchanté,' by Liadoff.

### BUDA-PEST.

The most interesting of recent musical events have been the visits of the composers Dr. Richard Strauss, M. Sergei Rachmaninoff, and M. Debussy. Strauss conducted two performances of his 'Elektra' at the National Theatre, and at a concert he played his incidental music to Tennyson's poem, 'Enoch Arden,' as well as the accompaniments for Madame Lulau Mysz-Gmeiner, who sang a number of his finest songs. Rachmaninoff presented his Violoncello sonata in G minor, a Pianoforte trio (D minor), and in a number of beautiful Preludes for pianoforte proved himself a fine executant. M. Debussy, whose individual artistic personality aroused great interest, played a number of his atmospheric pianoforte compositions. His String quartet in G minor had also an enthusiastic reception.—A new Hungarian opera, 'Frater Georg,' by Ferdinand Rékai, was successfully produced at the National Theatre.

### DRESDEN.

Julius Bittner's opera 'Der Musikant' was lately given for the first time at the Royal Opera, and was well received.—The Königliche Kapelle devoted one of its recent Symphony Concerts to modern French music, the programme including Saint-Saëns's third Symphony in C minor, the symphonic-poem 'Le chasseur maudit,' by César Franck, and Debussy's two orchestral nocturnes 'Nuages' and 'Fêtes,' both of which were coldly received. At another concert, M. Sergei Rachmaninoff obtained a great success with the performance of his new Pianoforte concerto (No. 3, in D minor).—The event of the season took place on January 26, when Richard Strauss's new comic opera 'Der Rosenkavalier' was produced at the Royal Opera. This is dealt with in another column.

### EISLEBEN.

Under the conductorship of Dr. Hermann Stephan, Handel's oratorio 'Jephtha' was given on January 10. It is understood that this was the first performance in Germany.

### FRANKFORT-ON-THE-MAIN.

At the sixth concert of the Museumsgesellschaft Dr. Richard Strauss conducted his 'Symphonia Domestica' and 'Till Eulenspiegel,' and Herr Max Reger played the Pianoforte part of his Quartet, Op. 113. Herr Mengelberg has conducted performances of Debussy's finely-coloured orchestral sketch 'La mer' and Elgar's Violin concerto (soloist, Herr Kreisler).

### HAMBURG.

The new second Symphony by Hermann Bischoff was recently produced with much success under the direction of Herr Siegmund von Hausegger.

### LEIPSIK.

Paul Dukas's orchestral Scherzo, 'L'apprenti sorcier,' figured for the first time in the programme of the eleventh Gewandhaus concert (conductor, Professor Arthur Nikisch).—At the Neues Theatre, Franz Neumann's opera 'Liebelei' was given for the first time.—Jean Sibelius's interesting String quartet, 'Voces intime,' Op. 56, was heard for the first time at the concert of the Sevcik Quartet.—At the seventh Philharmonic Concert, Professor Hans Winder-



stein introduced Ewald Strässer's Symphony in G major and Elgar's March 'Pomp and Circumstance,' No. 2, which was a popular success.—Vincent d'Indy's symphonic-poem 'Istar' and César Franck's 'Les Djinns' for pianoforte and orchestra (soloist, M. Raoul Pugno) were played for the first time in Leipzig at the fourteenth Gewandhaus concert.—Stephan Krehl's new concerto for Violoncello and 'Orchestra in G minor, Op. 37, was produced with considerable success at the fifteenth Gewandhaus concert.

## MUNICH.

At the Royal Opera, Herr Felix Mottl has supervised carefully-prepared revivals of Bellini's 'Norma' and Peter Cornelius's 'Der Cid.'—At the Academy Concerts Professor Schmid-Lindner played Reger's new Pianoforte concerto for the first time.—Much interest was aroused by the concert of compositions by Herr Arnold Schönberg.

## NURNBERG.

Dr. Richard Strauss's new comic opera 'Der Rosenkavalier' was given with great success at the Municipal Theatre two days after the production of the work at Dresden.

## PARIS.

Gabriel Pierné's interesting 'Poème Symphonique' for pianoforte and orchestra (soloist, M. Eduard Risler) was included in the programme of the Colonne Concert on January 8. At the following concert one of the most interesting items was Liszt's symphonic poem, 'Ce qu'on entend sur la montagne.' On January 22 Mahler's fifth Symphony was performed for the first time in Paris at the Lamoureux Concert (conductor, M. Camille Chevillard). The 'drame lyrique,' 'L'Acécêtre,' composed by M. Saint-Saëns to the libretto of M. Auge de Lassus, was given at the Opéra-Comique on January 23 for the first time in Paris. This interesting work has previously been played at Monte Carlo.

On January 22 Handel's 'Israel in Egypt' appeared for the first time on the programme of the Société des Concerts de la Conservatoire.

## PRAGUE.

Humperdinck's new opera 'Die Königskinder' achieved a great success when recently performed for the first time at the Deutsche Landestheatre.

## STRASSBURG.

On January 8, Hans Pfitzner's opera 'Der arme Heinrich' was given for the first time at the Stadttheatre, and was well received. The composer has since been honoured with the Degree of Doctor by the Philosophical Faculty of the Strassburg University.

## VIENNA.

Johann Strauss's operetta 'Der Zigeunerbaron' has been included in the repertoire of the Imperial Court Opera. Under the direction of Herr Weingartner the work achieved a great popular and artistic success. Herr Weingartner recently introduced Sinigaglia's overture 'Il Baruffe Chiozzote' and his Etude 'Caprice for String orchestra, both of which were heard with pleasure. On January 26, the opera 'Kapitan Fracasso,' by Mario Costo, was successfully produced at the Volksoper. The work has excellent points, but nothing that promises long life.

## WIESBADEN.

At the third Cyklus Concert Eugène d'Harcourt's 'Symphonie Neo-classique' was very cordially received. Siegfried Karg-Elert's finely laid-out Pianoforte sonata in F sharp minor, Op. 50, was played at an interesting recital given by Miss Anna von Gabain. Weingartner's new Symphony in E major (No. 3) was recently given under the composer's baton for the first time in Germany.—On February 2, Humperdinck's 'Die Königskinder' was given for the first time at the Municipal Theatre, with great success.

## Country and Colonial News.

## BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.  
Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

BARNSTABLE.—A sacred cantata, 'The Epiphany,' by Dr. H. J. Edwards, was sung at the Parish Church on February 9, with the aid of members of the Musical Festival Society. The solo parts were taken by Mrs. A. T. Long, Miss Knill, Mr. Northcote and Messrs. Sydney Harper, sen. and jun. The composer was at the organ.

BELPER.—An excellent performance of Van Bree's 'St. Cecilia's Day' was the feature of the concert given under the direction of Mr. John B. Gough on January 25. The soprano soloist was Miss Bernice N. Woods. The choir also sang Cooke's 'Strike the lyre' and Schumann's 'Gipsy life.'

BRIGHTON.—The Sacred Harmonic Society gave their second performance of Elgar's 'The Dream of Gerontius' on February 9, under the direction of Mr. Robert Taylor. Their first performance was given under the composer's direction at the Brighton Festival two years ago. On this occasion the choir showed an increased command of the technical and expressive requirements of the work, and in every way their singing reached a very high standard. The opposing moods of the demoniac and devotional choruses were represented with equal success. The solo music was admirably sung by Miss M. H. Palgrave-Turner, Mr. Henry Turpenney and Mr. Joseph Farrington. Mr. Percy C. Taylor was at the organ.

BROMLEY.—The Choral Society gave a performance of Mendelssohn's 'St. Paul' on January 25, at Bromley Parish Church, before a crowded congregation. The band and chorus numbered 120, and the soloists were Miss Townena Thomas, Miss May Doubleday, Mr. Herbert Thompson and Mr. Jamieson Dodd. Mr. Percy Hodsoll presided at the organ and the conductor was Mr. Frederic Fertel.

CHARD.—Gade's 'Zion' and Cowen's 'John Gilpin' were performed by the Chard Harmonic Society on February 9, under the direction of Mr. F. G. Risdon. The choir sang effectively and was supported by an efficient small orchestra. The soloists were Miss Gertrude Winchester and Mr. Libbis N. Burch.

CLYDACH, N.B.—On January 8 the Male-voice Choir gave a highly successful performance of Félicien David's 'The Desert,' before a large audience at the Baptist Chapel. This was their first performance of a work of importance, and it speaks well for the singers that their first attempt at this class of work was attended by such satisfactory results. The speaking part was taken by Mr. D. Clydach Thomas and the tenor music sung by Mr. Sam Hemsall.

DISS.—An excellent performance of 'Elijah' was given by the Choral Society under the able direction of Mr. T. M. Pullen, on January 24. Both chorus and soloists earned the applause of a large audience. The chief of the latter were Miss Marion Perrott, Miss Lily Gover, Mr. Samuel Masters and Mr. Graham Smart. An efficient orchestra was led by Mr. T. E. Gatehouse, assisted by Mr. C. W. Willford at the pianoforte and Mr. Hemstock at the organ.

DUNFERMLINE.—Under the auspices of the Carnegie Dunfermline Trust the Operatic Choir of that name, assisted by the Scottish Orchestra and four capable soloists, gave a very successful concert in St. Margaret's Hall on February 9. The first part of the programme consisted of well-chosen selections from 'Lohengrin,' while the second part was miscellaneous and included Elgar's 'Go, song of mine,' and Parry's 'Blest pair of Sirens.' The soloists were Miss Perceval Allen, Mr. Henry Brearley, Mr. Herbert Brown and Mr. Robert Watson. Mr. David Stephen, director of music to the Trust, conducted.

**ELGIN.**—On February 8, the local Choral and Orchestral Society gave a performance of Van Bree's 'St. Cecilia's Day,' and a miscellaneous second part consisting of part-songs, vocal solos, and orchestral pieces, under Mr. John Barnett. The choir gave evidence of efficient training and musical appreciation. The soloists were Miss M. Norman Snowball and Mr. Philip Malcolm. The part-songs were 'The river floweth strong, my love' (Roland Rogers), 'The dawn of song' (Bairdston) and 'The miller's wooing' (Faning). The orchestra played Coleridge-Taylor's 'Novellette' No. 2, and a 'Sarabande and Bourrée' by Bach.

**FARNHAM.**—A satisfactory performance of Haydn's 'The Creation' was given by the Musical Society at the Corn Exchange on February 7, under the direction of Mr. Percy R. Rowe. Some of the choral singing was characterized by great vitality. The soloists were Miss Doris Simpson, Mr. Frank Webster and Mr. Herbert Marks. Mr. W. Marks was at the organ.

**HARTLEY WINTNEY.**—Goring Thomas's 'The Sun-worshippers' and Cowen's 'John Gilpin' were given by the Choral Society on January 25, under the direction of Mr. Hammett Drake. An orchestra contributed towards the efficiency of the performances. The soloists were Madame Gertrude Inglis and Mr. Claude Goodchild. During the concert a floral tribute was paid to Mrs. Eggar, the Society's secretary.

**KELVEDON, ESSEX.**—An excellent performance of Smart's cantata 'The bride of Dunkerron' was given by the Musical Society on January 25. The solo parts were excellently sung by Miss Eva Hart (soprano), Mr. Alex. Webster (tenor), and Mr. Graham Smart (bass).

**LEWES.**—The Musical Society added financial success to their usual artistic success in giving their performance of 'Judas Maccabæus' on February 8. The chorus and full orchestra of 130 were conducted by Mr. Horace Jackson, and the solo parts were taken by Miss Muriel Berry, Miss Annie Fox, Mr. Frank Webster and Mr. W. Harold Larwill.

**LOUTH.**—The Choral Society gave a concert in the Town Hall on Thursday, January 26, when the opening section of the programme consisted of Parts 1 and 2 of Coleridge-Taylor's 'Hiawatha,' which were excellently sung under the direction of Mr. Owen M. Price. Mr. John Booth, Madame Hilda Petty and Mr. G. H. Clark were the soloists. The second half of the programme was of a miscellaneous character, concluding with the chorus 'It comes from the misty ages' from Elgar's 'The Banner of St. George.'

**LIVERSEDGE.**—On February 12, Mendelssohn's 95th Psalm and Mozart's motet 'Glory, honour, praise and power' were sung by the choir of Hightown Wesleyan Chapel, Liversedge, under the direction of Mr. Frank Sharp. The soloists were Miss Jennie Halmshaw and Mr. Wilfred Hudson. Mr. Arthur Firth presided at the organ. His recital programme included the tone-poem 'Finlandia' (Sibelius), part of the 'Peer Gynt' Suite (Grieg) and the Pastorale from Guilmant's Sonata in D minor.

**LYTTELTON, N.Z.**—The Musical Union gave their annual performance of 'The Messiah' on December 13 at His Majesty's Theatre. The choir, which is a highly capable organization, sang with precision and excellent effect under the direction of Dr. Bradshaw. The solo parts were taken by Mrs. Gower Burns, Mrs. Ernest Firth, Mr. R. Vincent, and Mr. G. Marsh.

**MELBOURNE.**—The sixteenth session of the Conservatorium of Music in the University of Melbourne was brought to a close by a concert in the Town Hall in the presence of a very large audience. The programme contained movements from Pianoforte concertos by Beethoven, Schumann and Brahms; Violin concertos by Mendelssohn and Max Bruch; and songs by Thomas and Saint-Saëns, all accompanied by full orchestra.

**NEWCASTLE, STAFFS.**—A highly attractive concert was given on February 16 by the Male-Voice Glee Union under the direction of Mr. S. E. Lovatt. The programme, which was ably carried out by the choir of fifty voices, included Elgar's 'After many a dusty mile,' MacDowell's 'As the gloaming shadows,' T. Cooke's 'Hohenlinden,' and Mr. Lovatt's 'Nursery rhymes.' Solos were sung by Miss Ada Forrest and Mr. W. Sweetman.

**RETTFORD.**—The Choral Society, ably conducted by Mr. H. C. Andrews, gave an interesting concert on February 17. The chief work performed was Stanford's 'The Revenge.' There was also a miscellaneous section in which some excellent unaccompanied part-singing was heard. An efficient orchestra assisted.

**RHOSLANERCHRUGOG, NORTH WALES.**—An excellent performance of Mozart's 'Twelfth Mass' was given at the Bethlehem Congregational Church on February 15, by the Bethlehem United Choral Society. The soloists were Madame Laura Evans-Williams, Madame Annie Hargreaves, Mr. Cynlais Gibbs and Mr. John Powell. Edwards. The choir, numbering 110 voices, was accompanied by the organ and a brass quintet. Mr. Dan Roberts conducted and Mr. Caradoc Roberts was at the organ.

**SALTBUEN.**—An interesting programme was carried out successfully by the Choral Society on February 2, under the direction of Mr. W. H. Boynes. The choir took part in 'Hiawatha's Wedding-feast,' Fanning's 'Moonlight,' Boughton's 'Choral Variations,' and Cowen's 'Bridal chorus.' Solos were sung by Miss Joan Borradaile and Mr. John Collett.

**SITTINGBOURNE.**—A highly creditable performance of Gade's picturesque cantata 'The Crusaders' was given at the Town Hall on January 25. The chorus and orchestra of eighty responded well to the able direction of Mr. W. J. Keech. The soloists were Miss Florence Macnaughton, Mr. Malcolm Boyle and Mr. Arthur Barlow.

**SOUTHPORT.**—An impressive interpretation of Gounod's 'Messe Solonelle' was given with orchestral accompaniments at St. Luke's Church on February 19, under the direction of Mr. J. C. Clarke. At the conclusion of the service Elgar's 'Sursum Corda' was played with organ, strings and brass. Mr. E. P. Beaumont was the organist.

**STOURBRIDGE.**—The Concert Society performed Dvorák's 'Te Deum' and a selection from 'The Messiah' on January 23. The choir observed due dramatic emphasis in the former work, and sang with intelligence and good tone throughout. Solo parts were taken by Madame Alice Phillips, Miss Emily Rudge, and Mr. Harry Downing. The orchestra played Beethoven's 'Pastoral Symphony.' Mr. Halford conducted.

**TREHARRIS.**—An excellent performance of 'The Messiah' was given on February 2 by the Choral Society, under the direction of Mr. W. J. R. Davis. The singing of the choir and soloists was of a high order and was much appreciated.

**TROUBRIDGE.**—The Philharmonic Society gave their first concert of the season at the Town Hall on January 24, under the direction of Mr. C. T. Weigall, organist of the Parish Church. The chief items were Mendelssohn's 'Loreley,' in which the solo part was taken by Miss Pauline Allen, and Bridge's 'The Inchcape Rock.' Highly creditable performances were given, to the merits of which an orchestra contributed.

**VENTNOR.**—The excellent Musical Society conducted by Mr. Evan Jones performed Sterndale Bennett's 'The Woman of Samaria' and Bach's 'My spirit was in heaviness' at the Town Hall on January 25, and did adequate justice to both works. The soloists were Miss Betty Hyde, Miss Mabel Corran, and Mr. Percy Heming. An orchestra assisted.



WELLINGTON (N.Z.).—To the Wellington Musical Union and its conductor, Mr. Robert Parker, is due the credit of what may be justly called the first public performance of Bach's 'St. Matthew' Passion in the Dominion of New Zealand. In the Wellington Town Hall, on December 1, 1910, the work as abridged for use in St. Paul's Cathedral was given an impressive performance by a choir of two hundred voices, accompanied by an orchestra of strings, and the splendid organ of Messrs. Norman & Beard played by Mr. A. W. Vine. The very trying part of the Narrator was artistically sung by Dr. W. Kingston Fyffe; the other principal soloists being Miss Gladys Watkins, Miss May Driscoll, and Mr. C. Clarkson, all of whom were thoroughly satisfactory in their respective parts. There was a very large audience. Altogether this was a landmark in the history of music in New Zealand.

TORONTO.—The greatest success of the season to date was scored by the National Chorus of Toronto on January 19, when they gave a programme consisting entirely of unaccompanied singing. From a technical standpoint the work done far eclipses anything ever attempted by the National Chorus, which may now fairly be said to have won a place among the finest singing organizations on the Continent—a well-balanced choir of fresh, enthusiastic singers, who know how to phrase and enunciate, firm and sure in attack and in adherence to pitch, and ready to respond to every wish of the conductor. Dr. Ham is to be sincerely congratulated on the beautiful singing of his choir, especially in the sacred works, 'Send out Thy light,' by Gounod, and Mendelssohn's setting of 'Why rage fiercely the heathen' for double choir. In Bortnianski's 'Cherubim Song' many beautiful ethereal effects were obtained by means of a boys' choir of some forty voices. Excellent work was also done in Max Bruch's 'Morning Song of Praise,' Wendt's 'Ballad of Spring,' Willan's 'My little pretty one,' and Forrester's 'Call of the breeze.' On Tuesday, January 24, the National Chorus repeated its concert in Brantford before a large and enthusiastic audience. Early in April they will co-operate in a patriotic concert with the Sheffield Choir on the occasion of their second visit to Toronto.

WINDSOR.—An interesting programme was selected by Mr. Thomas F. Dunhill for the concert which he organized at the Royal Albert Institute on February 8. The principal musical item in the miscellaneous section was Mrs. Alice Verne-Bredt's Phantasia Trio, played by Miss Marjorie Clemens, Miss May Mukle and Mr. Dunhill. Others who took part were Miss Marie Chinchin, Miss Edith Clegg and the Rev. Bernard Everett (vocalists).

WITHAM, ESSEX.—For their first concert of the season, the Musical Society gave Coleridge-Taylor's 'Hiawatha's Wedding-feast' and 'Death of Minnehaha' on February 1. The solos were sung by Miss Violet Stevens (soprano), Mr. William Doe (tenor), and Mr. W. Chalk (bass), and all of them proved highly successful. The choir, as usual, sang splendidly, attack and tone being alike excellent. Mr. N. Linley Howlett conducted, Miss G. Sewell led a very efficient orchestra, and Miss Dorothy Edwards accompanied.

Mr. Gervase Elwes met with a pleasant and perhaps unique experience towards the end of last year. The occasion was a performance of 'The dream of Gerontius' by the Catholic Philharmonic Society of Liverpool and Manchester. The choir had previously found out that this would be Mr. Elwes's 'jubilee of the work'—in other words, his fiftieth interpretation of the part of Gerontius. In the interval of the concert he was summoned by the conductor, Mr. Allen, into a reception-room, and presented with an address, signed by all the members of the choir, and a beautifully bound edition of the poem.

## Answers to Correspondents.

M.H.—The expression 'the normal scale' is applied to the scale of C as the type of all the other scales. The suspended seventh is the seventh resolving upon the root of a first inversion of a common chord.

VOLGA.—We have not been able to trace the publication to which you refer.

CONCORD.—The way to a position as organist and piano-forte accompanist is a difficult one. You would realize this after you had gone through a professional course at one of the great schools. Enquire in your own town.

TORONTO.—Your plan of taking your male alto pupil through the classic Cathedral Anthems is distinctly a good one.

Other answers are held over, or have been given privately.

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|--|-------------|
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| 3. Variations on the Tune "Heinlein" .. .. .           | H. M. Higgs |
| 4. Behold the Lamb of God ("Messiah") .. .. .          | Handel.     |
| 5. He was despised ("Messiah") .. .. .                 | Handel.     |
| 6. Processional to Calvary ("The Crucifixion") .. .. . | J. Stainer. |

BOOK 45.

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EDITED BY

JOHN E. WEST.

- |   |                          |
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*f*

$\vee$   $\vee$   $\vee$

*Smoothly.*

*p*

*f*

$\wedge$   $\wedge$   $\wedge$   $\wedge$

*A - men.*

$\vee$   $\vee$   $\vee$   $\vee$

The musical score is written for two staves in 4/2 time, with a key signature of two flats (B-flat and E-flat). The first system begins with a 'Maestoso' tempo marking and features a forte (f) dynamic. It includes three accents (^) over the first three measures of the upper staff. The second system continues the melody. The third system also continues the melody. The fourth system is marked 'Smoothly' and begins with a piano (p) dynamic. The fifth system returns to a forte (f) dynamic and includes four accents (^) over the first four measures of the upper staff. The piece concludes with the word 'A - men.' in the final measure of the fifth system.

\* From the Musicians' Company Coronation March—PERCY GODFREY (1902).  
Metzler & Co.

## The King, O Lord.

"The King shall rejoice in Thy strength, O Lord."—PSALM xxi. 1.

- 1 THE King, O Lord, in Thee this day rejoices,  
Glad in the \*grace of Thy abundance poured:  
Round him the People with ten thousand voices  
Loudly acclaim th' Anointed of the Lord:  
His heart's desire by Thee is given,  
His kingly state is sealed in heaven.
- 2 His Head, Heart, Hands, Thy unction over-flowing  
Hallows him now to sit upon his throne;  
Counsel and Strength and Government bestowing,  
Making his kingship shadow forth Thine own:  
Thy holy Oil his face shall cheer  
And fill him with Thy holy fear.
- 3 A Crown of gold upon his head is planted;  
Blessing of goodness on him Thou dost pour:  
Life he has asked of Thee, and Thou hast granted  
Long life, for ever and for evermore:  
Glory and worship now are his,  
Pledge of an everlasting bliss.

*Unison.*

- 4 O Lord our God, be with us for a Saviour,  
As with our fathers in the ancient days:  
Pardon our faults, and fashion our behaviour  
After Thy laws and in Thy holy ways:  
So shall the King rejoice; and we,  
Thy people, not go back from Thee.
- 5 To God the Father, Son and Holy Spirit,  
Glory and might and majesty belong:  
Praise we ascribe to His eternal merit,  
Raising on high a nation's thankful song:  
Our adoration we outpour:  
Glory to God for evermore. Amen.

---

\* The words underlined have two notes in the Treble part.



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No. 1	All hail the power of Jesus' Name ..	Edward Perronet ..	William Shrubsole
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" 3	Joybells loud are ringing ..	O. Scott-Hopper ..	Samuel Smith
" 4	Lift up, O Land, thy heart this day ..	O. Scott-Hopper ..	Edward C. Bairstow
" 5	Lord of Life eternal ..	A. C. Benson ..	C. H. Lloyd
" 6	*Now thank we all our God ..	Tr. C. Winkworth ..	<i>Nun Danket</i>
" 7	O God of Bethel, by Whose hand ..	Philip Doddridge ..	<i>Scotch Psalter</i>
" 8	*O God, the Ruler of our race ..	Mary Bradford Whiting ..	Arthur Sullivan
" 9	O God, Who reign'st in love ..	A. C. Benson ..	J. Darwall
" 10	O God, in Whose Almighty Hand ..	The Rev. Canon Rawnsley ..	J. H. Maunders
" 11	The days are fulfilled ..	Rev. W. H. Draper ..	J. B. Dykes

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THEIR MAJESTIES  
KING GEORGE V. AND QUEEN MARY.

	First Line.	Author.	Composer.
No. 1	All the hosts of Britain gather ..	Rev. W. H. Draper ..	Sir George C. Martin
" 2	God of all created things ..	A. C. Benson ..	Sir C. H. H. Parry
" 3	How blest the land ..	Rev. W. H. Draper ..	Alfred Hollins
" 4	Lord of lords, and King of kings ..	Rev. W. St. Hill Bourne ..	John E. West
" 5	Mighty Lord God, Great Ruler over all ..	Rev. H. C. Douglass ..	A. H. Brewer
" 6	*O Mightiest of the Mighty ..	Rev. S. Childs-Clarke ..	Sir Edward Elgar
" 7	Raise the song, ye loyal voices ..	The Right Rev. The Bishop of Durham ..	J. H. Maunders
" 8	Where saintly Edward built his shrine ..	The Rev. Canon Rawnsley ..	Myles E. Foster
" 9	Lord of Might, our land's Defender ..	Mary Bradford Whiting ..	Arthur Sullivan

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CORONATION FESTIVALS.

	First Line.	Author.	Composer.
No. 1	Children gather, children gather ..	Rev. W. H. Draper ..	Sir George C. Martin
" 2	To Thee, our God, we fly ..	W. Walsham How ..	H. Walford Davies
" 3	Raise the song, ye loyal voices ..	The Right Rev. The Bishop of Durham ..	J. H. Maunders
" 4	Lord of heaven, and earth, and ocean ..	J. Crose ..	J. Barnby
" 5	Hark, boys! the hymn is rising ..	F. C. Carey Longmore ..	Frederic Clay
" 6	Lord of life eternal ..	A. C. Benson ..	C. Harford Lloyd
" 7	Our voices clear as summer joy ..	The Right Rev. The Bishop of Caledonia ..	John E. West
" 8	God of our Fatherland ..	Bishop E. H. Bickersteth ..	H. Davan Wetton
" 9	The Lord, by Whom earth's princes rule ..	A. Midland ..	B. Tours
" 10	God save the King.		

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## SING YE TO THE LORD

## FULL ANTHEM FOR EASTER

Exodus xv. 21, 4;  
and R. CAMPBELL.

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*Maestoso.*

SOPRANO. *ff* Sing ye to the

ALTO. *ff* Sing ye to the

TENOR. *ff* Sing ye to the

BASS. *ff* Sing ye to the

*Maestoso, ♩ = 63.*

*ff* Tuba or Gt. Reed.

*senza Ped.*

*allargando.*

Lord, for He . . hath tri-umph'd glo - rious-ly. . .

*allargando.*

Lord, . . for He . . hath tri-umph'd glo - rious-ly. . .

*allargando.*

Lord, for He hath tri-umph'd glo - rious-ly. . .

*allargando.*

Lord, for He . . hath tri-umph'd glo - rious-ly. . .

*f* Diaps. & Full Sw. *allargando.* *ff* Tuba or Reed.

# SING YE TO THE LORD.

Pharaoh's char - iots and his host hath He

Pharaoh's char - iots and his host hath He

Pharaoh's char - iots and his host hath He

Pharaoh's char - iots and his host hath He

*f Gt. or Full Sw.*

cast in - to the sea.

cast in - to the sea.

cast in - to the sea.

cast in - to the sea.

*cres.*

*ff Tuba or Reed.*

*Con moto moderato.*

*mf*

Might-y Vic-tim from the sky, . . . Hell's fierce pow'rs . . . be-neath Thee

*mf*

Might-y Vic-tim from the sky, . . . Hell's fierce pow'rs . . . be-neath Thee

*Con moto moderato. <math>\text{♩} = 72</math>*

*mf Gt. Diaps.*



## SING YE TO THE LORD.

lie; Thou hast con - quer'd in the fight, Thou hast brought us life and

*mf.*

lie; Thou hast con - quer'd in the fight, . . Thou hast brought us life . . and

Might - y Vic - tim from the sky, . . Hell's fierce pow'rs be - neath Thee

*f.*

Might - y Vic - tim from . . the sky, Hell's fierce pow'rs . . beneath Thee

light; Might - y Vic - tim from . . the sky, Hell's fierce pow'rs . . beneath Thee

light; . . Might - y Vic - tim from . . the sky, Hell's fierce pow'rs be - neath Thee

lie; Thou hast con - quer'd in the fight, Thou hast brought . . us life and

lie; Thou hast con - quer'd in the fight, Thou hast brought us life and

lie; . . Thou hast con - quer'd in the fight, . . Thou hast brought us life . . and

lie; Thou hast con - quer'd in the fight, Thou hast brought . . us life and

*dim.*

# SING YE TO THE LORD.

*f* *dim.* *mp*

light ; Now no more can death ap - pal, . . now no more can death ap -

*mp*

light ; . . Now no more can death ap -

*light ; . .*

*mf* Ch. S. *dim.* *p*

*senza Ped.*

*pal,*

*pal,*

*mp* *dim.*

Now no more the grave en - thrall, . . the grave . . en -

*mp* Sw. soft Reed. *dim.*

*senza Ped.*

*dolce, legato.* *pp*

Thou . . hast o - pen'd

*dolce, legato.* *pp*

Thou . . hast o - pen'd Pa - ra-dise, And . . in

*pp* *dolce, legato.* *pp*

thral ; Thou . . hast o - pen'd Pa - ra-dise,

*Celeste & pp legato.*  
String tone 8 & 4.

*Ped. 32 ft.*

# SING YE TO THE LORD.

*pp dolce, legato.*

And . . in Thee Thy Saints . . shall rise, Thy Saints . . shall

Pa-ra-dise, Thou hast o-pen'd Pa-ra-dise, And in Thee Thy Saints shall

Thee Thy Saints shall rise, Thou hast o-pen'd Pa-ra-dise, In

Thou hast o - - pen'd Pa-ra-dise, And in

*senza cres.* *cres. (Reeds.)*

rise, in Thee Thy Saints . . shall rise. . .

rise, in Thee Thy Saints . . shall rise. . .

Thee, in Thee Thy Saints . . shall rise. . .

Thee, in Thee Thy Saints . . shall rise. . .

Full Sw. *cres.* *Gt.* *rall.* *f*

*Poco meno mosso.*

Might - y Vic - tim from the sky, . . Hell's fierce pow'rs be-neath Thee

Might - y Vic - tim from the sky, . . Hell's fierce pow'rs be-neath Thee

Might - y Vic - tim from the sky, . . Hell's fierce pow'rs be-neath Thee

Might - y Vic - tim from the sky, . . Hell's fierce pow'rs beneath Thee

*Poco meno mosso.*  $\text{♩} = 66.$



SING YE TO THE LORD.

*f*

lie; Thou hast con - quer'd in the fight, Thou hast brought us life and

lie; Thou hast con - quer'd in the fight, Thou hast brought us life . . and

lie; . . Thou hast con - quer'd in the fight, . . Thou hast brought us life . . and

lie; Thou hast con - quer'd in the fight, Thou hast brought us life and

*ff*

light, hast brought us life . . and light; . . Thou hast o - pen'd

light, hast brought us life . . and light; . . Thou hast o - pen'd

light, hast brought us life and light; . . Thou hast o - pen'd

light, hast brought us life and light; . . Thou hast o - pen'd

*sempre dim.*

*dim.* *rall.* *pp* *dim.*

Pa - ra-dise, And in Thee, in Thee Thy Saints shall rise.

*dim.* *rall.* *pp* *dim.*

Pa - ra-dise, And in Thee, in Thee Thy Saints shall rise.

*dim.* *rall.*

Pa - ra-dise, And in Thee Thy Saints shall rise.

*f* *dim.* *p* *rall.*

Pa - ra-dise, And in Thee Thy Saints shall rise. . .

*p* *Se.* *dim.* *rall.* *pp* *dim.*

*Gl. to Ped. in.*

# SING YE TO THE LORD.

*Maestoso, come 1ma.*

Al-le-lu-ia, Al-le-

Al-le-lu-ia, Al-le-

Al-le-lu-ia, Al-le-

Al-le-lu-ia, Al-le-

*Maestoso, come 1ma.*

*ff Tuba or Reed.*

*senza Ped.*

- lu - ia! A - - - men, A - - - - men.

- lu - ia! A - - - - men, A - - - - men.

- lu - ia! A - - - - men, A - - - - men.

- lu - ia! A - - - - men, A - - - - men.

*f Gt. & Full Sw.*

*cres. rall.*

*Full Org.*

*Ped.*

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CALKIN, J. B.—Festal March .. .. .	2 0	MAGPARR, G.—Sonata in C (last movement, introducing "Rule, Britannia") .. .. .	4 0
CLARKE, HAMILTON.—Grand March .. .. .	1 6	— Secular March .. .. .	1 0
COOKSHANK, W. A. C.—March .. .. .	2 6	MENDELSSOHN.—War March ("Athalie"), (arranged by C. Stegall) .. .. .	1 6
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— Wedding March, No. 2 .. .. .	1 0	SHAS, E.—March in E flat .. .. .	1 0
— Marche Solennelle (arranged by E. Pratt) .. .. .	1 6	SMART, H.—Grand Solemn March in E flat .. .. .	2 0
GUHMANT, A.—Fantaisie sur deux Melodies Anglaises ("Home, sweet Home") and "Rule, Britannia") .. .. .	1 6	— March in G .. .. .	1 0
— Marche Triomphale .. .. .	1 6	— Festive March in D .. .. .	1 6
HANDEL.—Occasional Overture (played at the Coronation of Queen Victoria, 1838) (arranged by W. T. Best) .. .. .	2 0	STAINER, J.—A Jubilant March .. .. .	1 6
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— Zadok the Priest .. .. .	1 0	TSCHAIKOWSKY.—Coronation March .. .. .	2 0
— And all the people rejoiced } Arranged by W. T. Best	1 3	WARREING, H. W.—Festive March .. .. .	1 6
— God save the King } .. .. .	1 3	— Coronation March .. .. .	1 6
— Let Thy hand be strengthened } .. .. .	1 3	WAGNER, R.—Grand March (Introduction Act III. "Lohengrin"), (arranged by W. Creser) .. .. .	1 0
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— Zadok the Priest (arranged in two staves by John Goss) .. .. .	1 0	— Song of Triumph .. .. .	2 6
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*yours very sincerely,*

*Rosa Newmarch.*  

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# The Musical Times

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1911.

## MRS. ROSA NEWMARCH.

The analytical or descriptive programme is a force in musical education. We do not know who originated the idea, but at least its vogue and utility were evident in the palmy days of the Monday Popular Concerts, to the programmes of which J. W. Davison, who was the musical critic of *The Times*, contributed his erudition. Then came Grove, with his now almost classic notes in the Crystal Palace orchestral programmes, and since that period we have enjoyed, and at times suffered, the assistance of many programmers, if we may be allowed the word.

Do the concert-going public really want the assistance these annotated programmes profess to give? Does not the music itself make its own appeal? The answer depends upon the plane to which the average listener has ascended, and the degree of his receptiveness. The trained musician does not need help, but we think it can be shown that many other listeners do need it. Listening to modern music with intelligence is an acquired art. Such music seems to presume preparedness. To know what to look for and what phase in artistic evolution this or that composition illustrates opens the door of the mind. On the whole, it is fair to claim that the descriptive programme justifies its existence. How far it should go beyond description towards judicial criticism is a moot point. If attention is drawn to beauties, should it not also be drawn to weaknesses? This is a delicate point dealt with later by the well-known writer who is the subject of this article. Mrs. Rosa Newmarch in recent years has achieved distinction in the musical world by the eloquence, penetration and lucidity of her programme notes. But this is only one of her claims to recognition in musical circles. She is an able critical biographer and historian, and she brings a poetic temperament to bear on all her literary tasks. We feel sure that many concert-goers and readers will be glad to know something of her life and personality.

Mrs. Newmarch was born at Leamington Spa on December 18, 1857. Her father, Samuel Jeaffreson, was a Doctor of Medicine, and her mother was the daughter of James Kenney, a dramatic critic and well-known playwright, also censor of plays in his days, and his second wife, who was daughter of the French dramatist, Sebastian Mercier. Mrs. Jeaffreson considered

herself as much French as English. She enjoyed the friendship of Charles and Mary Lamb, Samuel Rogers, Prosper Mérimée, Jules Sandeau, and many other celebrated persons. Rosa Jeaffreson was therefore surrounded by literary influences from her earliest youth. She says that she cannot remember when she was not intensely sensitive to music. When she was a small child, lying in bed with the nursery door open, she would catch fragments of the music going on in the drawing-room, and even then she had a clear feeling for style and knew when the performers passed from Bach to Mozart, or from Chopin to Schumann. A little later, at an aunt's residence in London, she remembers meeting James Davison of *The Times*, Henry Chorley, and other critics of that period. She was, in fact, always moving in a musical atmosphere, both executive and critical. Her eldest sister was an excellent pianist who had studied under Kullak in Berlin. Another sister, after studying singing with Bussine in Paris, entered the Royal Academy of Music and took a diploma there. In the late seventies, Rosa Jeaffreson shared her sister's life to some extent and made the acquaintance of many musical students who visited her sister for the purpose of music-making. She was now a constant attendant at that economical Elysium of the devotees of music in those days, the shilling seats at the Monday Popular Concerts. As to Opera, she recalls with delight the first performances of 'Lohengrin' with Nilsson as Elsa, and of 'Aida' with Adelina Patti. The Wagner concerts at the Royal Albert in 1877, and Rubinstein's piano recitals are among other strong impressions of this period. But although music loomed so large in her life it was not her serious occupation. Soon after leaving school, when she was about nineteen years of age, she entered Heatherley's School of Art (where, as recorded in the March *Musical Times*, Sir Henry Wood also studied) in Newman St., Oxford St., and she worked there (less an interval spent in Paris) for about two years. This experience forced her to conclude that painting was not her natural vocation, but she considers that the time spent over the study was formative and helped her to acquire broad comparative views which she probably would not have gained in the ordinary routine of a music school. Her leanings were to a literary life, a desire which had been fostered by her mother, who died in 1871. She had already begun to write for her own pleasure. From 1880 until 1883 she resided out of London, and during this period she acquired some practical knowledge of journalism by writing articles for a provincial newspaper, and meanwhile she kept in touch with music by practising the piano diligently. In 1883 she married Henry Charles, younger son of the Rev. Charles Newmarch, Rector of Leverton, Lincolnshire, and removed to London. She has two children—a son,



who is in the medical profession, and a daughter.

It is curious that it was not the visits of Tchaikovsky to this country that fired her well-known enthusiasm for Russian music. That enthusiasm was rather a by-product of a study of the Russian language and literature, undertaken during a wearisome time of ill health at the suggestion of the great art critic, V. Stassov.

In 1897 she visited Russia for the first time, and having acquired some knowledge of the language she had the great advantage of working for a time under Stassov's direction in the Imperial Public Library at St. Petersburg. She made the personal acquaintance of many leading men in the world of music and painting. Rimsky-Korsakov, César Cui, that brilliant recluse, Mily Balakirev, Glazounov, and Liapounov, were some of the musicians, and Repin, who was President of the Academy of Fine Arts, and Verestschagin, were amongst the painters, who contributed at this time to shape her views on art.

Mrs. Newmarch has visited Russia at intervals since the above period, her latest journey having been made in the spring of 1910. As a result of her friendship with the late Professor Morfill, who held the chair of Slavonic languages at Oxford, she has given some attention to the Bulgarian, Serb, and Malo-Russian languages. Although she has translated some short stories by the Bulgarian writer Vazov, and a few folk-poems from the Malo-Russian, she does not claim to be a specialist in these Slavonic tongues. In discussing her almost insatiable linguistic cravings, Mrs. Newmarch is reminded that Renan once hoped for a second life, during which he would be able to read novels and learn Chinese. She has misgivings as to the attraction of a Paradise in which a universal language will be spoken, and she hopes that at least there will be a polyglot corner reserved for those who desire to continue their language study. She is now looking forward, in this mundane state of existence, to learn Swedish, this being the next language on her list.

Since the season 1908-1909 she has written for the Queen's Hall Promenade and Subscription Concerts analytical notes for over seven hundred compositions, long and short, ranging from Bach's Mass in B minor to the Funeral March of a Marionette. This output, with the research work which is so often exacting, and proof correcting, might well be considered sufficient occupation for one woman who, as Mrs. Newmarch herself observes, is rapidly passing 'the usual age.' Yet, notwithstanding this absorbing task, she has contrived to bring out something each year in book form. Last year it was the English edition of Vincent d'Indy's 'César Franck'; this year it will be a translation of Mr. Houston Stewart Chamberlain's 'Das Drama Richard Wagner's.' Last year also

she made English versions of two Russian operas: Moussorgsky's 'Boris Godounov' and Tchaikovsky's 'Queen of Spades.' Just now she is translating all Moussorgsky's songs, and a number of other Russian vocal works as well as Sibelius's later songs. The mention of Sibelius suggests a renewed record of the fact that Mrs. Newmarch was one of the first to draw attention to that gifted composer's works.

As to the future, Mrs. Newmarch hopes to have a few more years' energy to concentrate on two large books which will form with her 'Poetry and Progress in Russia' a kind of trilogy and the chief literary work of her life. The first volume would be on Russian music, and the second on Russian painting and architecture. She has amassed a quantity of material for these works, but the time for building the edifice has yet to be found. The ambition thus to review the chief art products of a great nation demands exceptional equipment for its due fulfilment. But all familiar with Mrs. Newmarch's existing achievements know her conspicuous capability for the task, and will look forward to its accomplishment.

Not many so-called honours have come to Mrs. Newmarch. She is honorary member of the Polyglot Club, and last year she was invited to become one of the first six members of the School of Russian studies in the University of Liverpool.

M. Charles Chassé, in the record of an interview with Mrs. Newmarch, which was published in the May, 1908, issue of the 'Bulletin François de la Société Internationale de Musique,' says:

Without respite her active curiosity and her ardent desire for knowledge search all the walks of life. She speaks French, German and Russian. She is poet, musician, and a writer of prose. It is she who has accomplished for England the work which has made M. de Vogue famous in France. By her book 'Poetry and Progress in Russia' she has made the English public acquainted with the great Slavonic poets who prepared the way for the Romantic school. With a rare conscientiousness and power over rhythm she has reconceived many of their poems in English verse. But the rôle of interpreter has not been enough for her; for she has also had her own song, and the sorrowful cadence of 'Horæ Amoris' has revealed to the public a soul which 'sees life through the curtain of music, and music through the curtain of life.'

She believes that English music has entered upon a period of great activity and development. As to the influence exerted by foreign music on the revival, she thinks that some of our composers have submitted too much to the influence of Brahms, who, although a sincere and natural composer, produces on his disciples the curious effect of making them wearisome, even though he gives them academic respectability. As to young composers, the influence of Russian music has been extensive



and salutary. They have learned from Tchaikovsky a certain emotional pessimism and in general the art of effective orchestration. The influence of Wagner too is apparent here, and in fact it seems to have penetrated to all nations except Russia. She does not see much hope in a National school founded upon folk-song. It is too late now to revert to this foundation. We are assimilating the world's music, and cannot destroy this and rebuild. As to limits of criticism in programme annotation, Mrs. Newmarch says:

In writing of a new work, I make it a principle to avoid criticism of a kind which might in the smallest degree check or cool the enthusiasm of the public, who are not yet familiar with it. On the other hand I think the 'programmist' is more than justified in pointing out what strikes him, or her, as characteristically beautiful in a work. This may seem one-sided, but in reality it effects the right kind of balance. Most people are capable of some sort of carping criticism for themselves. But to point—with due discrimination—to the things which seem lastingly beautiful in a work can do no harm, and must do good. I think the lack of balanced appreciation is one of our worst faults as a musical nation. I only mention this because, little as I concern myself with the ephemeral criticism which withers during the day—or the night—according to whether it appears in a morning or an evening paper, I have noticed a tendency to fall foul of my programmes because I have tried to set some details in a poetic rather than prosaic light.

We give below extracts from some of Mrs. Newmarch's recent programmes. These illustrate her style of treatment. She does not trouble us with meticulous details, our attention is not drawn to the resolution of the very last diversion of the supertonic minor 13th on the Polish 6th, but her appeal is always æsthetic and seeks to lay bare the underlying poetic bases of the music. She does not attempt to paint the lily, but she is enthusiastic over the charm of its tints.

#### TCHAIKOVSKY'S 'PATHETIC' SYMPHONY.

The structure of the Symphony must be familiar in every detail to the audience at these Concerts; I need therefore only speak of its poetic basis, and that from a point of view which is avowedly personal and makes no pretensions to be authoritative. Although we have Tchaikovsky's own testimony that his unrevealed programme was 'penetrated by subjective sentiment,' we need not therefore narrow the emotional contents of the Symphony to a mere expression of personal apprehension in the face of death and 'the great misgiving.' Like all lyric poetry this most lyrical of symphonies has a strong vein of self-revelation; but, as in the poetry of Shelley, Heine, or Byron, this lyricism, issuing from an individual source, has its wide, human application. Tchaikovsky gives utterance to thoughts and problems that lie deep down in every thinking mortal. To label such music morbid, pessimistic, neurotic; to repeat truisms to the effect that poets can always find a silver lining in every well-regulated cloud that threatens the horizon of life, is merely to take a superficially optimistic view of a tremendous and inscrutable situation. The experiences which inspired Tchaikovsky in this Symphony are identical with

our own; even if we rarely allow them to ripple the surface of life, they agitate its depths in a blind, unconscious way. Therefore when we hear them expressed with such piercing and intimate feeling, Tchaikovsky's music seems to us less a revelation of external truths than a startling emanation from our own innermost being.

#### SIBELIUS'S TONE-POEM, 'EN SAGA.'

##### (The Last Section.)

We seem to hear a tale of love and heroic death, half sung, half recited, by some inspired bard. Grim and shadowy figures are evoked by the music; ghostly sighs are borne back from days that have long since sped; a deep undercurrent of elegiac sentiment runs through it all. At the great outburst towards the close, perhaps the assembled warriors, stirred by the bard's recital, start up to acclaim the memory of some perished hero? When the smoke-stained rafters have ceased to ring with their praise, does some dreamy soul still sit on in the darkened hall, while the echoes of the past linger a moment and fade out with the last gleam of the embers? Or was the whole episode the creation of this dreamer's fancy—a Saga indeed—a tale woven of memory's flickering firelight? In the absence of any definite clue to the composer's intention, such interpretations can only be accepted as being merely fanciful.

#### GRANVILLE BANTOCK.

To those who more than a decade ago first felt keenly interested in Bantock's music, two of the most hopeful signs were the vastness of his ambitions and the megasthenic scale on which he ventured to plan his early efforts. When he started his career, the prospects of the younger composers were much less favourable than they have since become; consequently many of them shunned the hopeless issue of writing orchestral works, and tended too much to the miniature. To hear of one whose imagination was equal to planning twenty-four symphonic poems on the basis of one of the dullest classics in the English language, was to hail him as a splendid reaction from the cult of the musical bagatelle. Time and matured taste have brought Bantock's works within a reasonable scope; they have ceased to be planned as revolving panoramas and have become canvases; canvases still on a scale of superb amplitude—like those of Tintoretto or Veronese, and as full of life and colour—but kept within the limits of clear vision.

Granville Bantock was still a young man when he 'heard the East a-calling' in his musical dreams. The influence of the older civilization showed itself in some of his earliest works. This was not a mere intellectual pose, but a genuine affinity with the Oriental spirit, which may be compared to Keats's natural assimilation of the Greek feeling and culture. Bantock has proved, however, that he has other sympathies, and knows other poets than Omar and Hafz. His interests are many-sided; he will never become 'the poet of one mood in all his lays'; and this fantastic overture 'The Pierrot of the Minute' shows that he can exchange the atmosphere of the desert, or the Persian rose-garden, for that of the Parc du Petit Trianon with a subtle mental adaptability that is quite of the twentieth century.

#### ELGAR'S VIOLIN CONCERTO.

If it may seem to some a little fanciful to think of this work as actually having its roots in the Characteristic Studies for Violin, Op. 24, it is interesting to reflect, in passing, how very different in style and sentiment the Concerto would certainly have been had the composer realized his youthful dream of

becoming a virtuoso. We have only to think of the Concertos of Liszt, Rubinstein, Saint-Saëns—of all the moderns, in fact, who have tasted the heady wine of executive triumph—to realize how dissimilar is their conception of this form as compared to that of the composers who have not been virtuosos. In the latest examples of this kind of work, it seems as though the tendency of modern musicians was carrying us too far from the starting-point of the Concerto, which was to set the soloist in a full, though not a garish, light. Brahms was perhaps the first who exacted from the soloist a considerable measure of self-denial, virtuosity being distasteful to him for its own sake. But when we consider how—even after Beethoven had raised it to the loftiest spheres—the Concerto at the moment of its greatest popularity was caught in the toils of the Rossinian spirit; when we remember how the world was flooded with superficial works, in which the thematic ideas were engulfed in whirlpools of trills, arpeggios, and scales—decorative figures designed for no purpose but display—the present reaction against virtuosity seems natural enough. Altogether the tendency of contemporary composers is to approach the larger musical forms later in life, to give to their poetic material greater depth and emotional complexity, and consequently to write one or two where their predecessors turned out half a dozen.

#### ELGAR'S SYMPHONY IN A FLAT.

From the time when Beethoven wrote his fifth Symphony, and appropriated the form once for all to ideal uses and to complexity of emotional expression undreamed of by his predecessors, composers have shown an increasing tendency to delay the moment of initiation into this, the highest rite of the musical cult. Since the lightly woven, graceful-patterned symphonies that were 'of the morning and the May'—and can still give pleasure and refreshment because of their very remoteness from our modern feeling—can never again become a sincere reproduction of this age, a musician instinctively feels that he must await a full measure of maturity before attempting to vie with this music 'wrought of life and death' of which Beethoven left us the inescapable tradition. No one would now venture to refill the cup of symphonic form over and over again with the light and innocuous vintages of the past, since it has once been 'brimmed with mighty red'—the potent wine that is crushed from the grapes of Fate itself. For—to leave these somewhat bacchanalian smiles—it is clear that we cannot hope for a great modern symphony except from an artist whose life-experience is full and mellow; from one who has also learnt to blend the existing varieties of symphonic form into a plastic medium for the individual expression of universal thoughts and emotions. Now that there is hardly a spiritual or mental condition which music cannot echo and reflect, the musician who continued to write the kind of purely geometrical and objective music that expressed nothing but itself would be in the position of the painter who still clung to the limitations of the Byzantine iconographers. Admitting, then, the futility of writing music which does not set its hearers seeking for any inner meaning at all, the modern composer has the choice of two methods, both of which have led to the creation of masterpieces that the world could ill spare. He may express himself in the symphonic poem, with its concrete programme, or in that new and modified form of symphony which is the logical outcome of Beethoven's Fifth. Here, while adhering to the broad lines of the classical model, the composer is still concerned with the expression of a kind of programme; it has no literary basis, but it may—indeed it must—have a more or less definite emotional one. The clues to such a work will be found in its themes and their

transformations, just as in the symphonic poem; only we do not need to have them labelled, because the composer has not set out in this instance to weave a tonal romance around one or more characters, but bids us rather to listen to the 'musical shrivings of the soul,' as Tchaikovsky expressed it; the utterance of thoughts and feelings for which words seem inadequate. Like the last three symphonies of the Russian composer, the work now before us seems to have a clear, but wordless, psychological programme. The composer of to-day—even while keeping his respect for classical tradition—cannot ignore what the symphonic poem has done to make his language richer and more supple. It becomes more and more probable that a musician who has much to express will be equally attracted to both forms, and will only be able to reveal himself completely by alternating between the symphonic poem and the emotional symphony. There is nothing blameworthy in this fluctuation, for it is easy to realize that a composer may feel at one period of his life that an ebullient and roving fancy works better within the restrictive limits of a settled programme, while at another phase of his career he may know himself able to give expression to ideas and feelings which cannot be referred to any definite subject. Nor can we quarrel with a seeming inconsistency which has endowed the world with such contrasting utterances of individual temperament as Tchaikovsky's 'Francesca da Rimini' and his 'Pathetic' Symphony, or Elgar's 'In the South' and the A flat Symphony.

The following short poems from two of Mrs. Newmarch's published volumes have a musical interest and illustrate another phase of her mental activity.

#### TO AN INSTRUMENT.

Others, before he came with mastery  
To set thy steps to choral-songs of praise,  
Or draw thy subtlest undertones from thee,  
Essayed to wake thy spirit in past days.  
His touch is stilled for ever. Yet I stand  
And listen while thy soulless, fickle keys,  
In dull obedience to a stranger's hand,  
For other ears give forth fresh voluntaries.  
And some there be, whose hearts thus lightly move  
In shallow melody to each new touch,  
And deem these mutable vibrations Love.  
O Unforgotten, mine is not of such!

My heart shall be like some rare instrument,  
Whose strings broke when its only player went.

*From 'Horæ Amoris: Songs and Sonnets.'*

#### PRELUDE TO DAY.

The violins had stirred with hopes that died,  
Like winds too weak to usher in the morn,  
While to the dark-toned basses still replied  
The sad, uncertain echo of the horn.

The impending mass of music seemed to brood  
Inert and torpid, as nocturnal earth  
Waits pulseless in the vague disquietude  
Of that last hour which shrouds the daylight's birth.

Until the blare of trumpets came to break  
And splinter darkness into scarlet bars;  
Then hark-scales, as from thrushes half awake,  
And harp-chords like the farewell sigh of stars.

But last of all the effulgence of your voice  
Dawned, scattering all the lingering fears of night,  
And bade my heart grow warm, my soul rejoice,  
As though God said once more, Let there be light.

*From 'Songs to a Singer.'*



Notwithstanding Mrs. Newmarch's reference to her having attained 'the usual age,' it will be the hope of her friends that she has much more to say to them that will be helpful and elevating.

M.

The following is a list of Mrs. Newmarch's chief works :

Translation of Deiter's 'Johannes Brahms' (1887).  
Articles in the 'Dictionary of National Biography,' including that on Henry Hugo Pierson.  
'Borodin and Liszt'—containing a preface that embodied the first general survey of Russian music (1896).

'Life of Tchaikovsky' (1900).

'Henry J. Wood,' in the 'Living Masters of Music' series, which is edited by Mrs. Newmarch.

'Peter Ilich Tchaikovsky,' from the Russian edition by the composer's brother, Modeste Ilich Tchaikovsky.

'Horæ Amoris: Songs and Sonnets' (1903). (Elkin Matthew).

'Songs to a Singer' (1906). (John Lane, The Bodley Head.)

Translation of Vincent d'Indy's 'César Franck,' with a preface by Mrs. Newmarch.

Articles in the *Contemporary Review*, the *Fortnightly Review*, *The Studio*, *Musical Times* and *Musical Record*, &c.

All the Russian articles in the new edition of Grove's Dictionary of Music.

'The Development of National Opera in Russia.'

Four Papers read at the Musical Association, 1900-4.

## SOME GERMAN 'PASSIONS' OF THE 17TH CENTURY.

By H. C. COLLES.

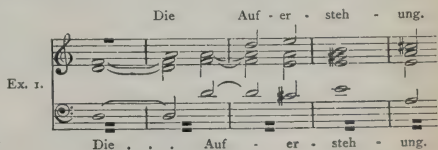
The more one studies the history of the German Passion music the more stupendous seems the sense of proportion which J. S. Bach exercised in framing the 'St. Matthew Passion.' So complete is his design that one hardly realizes that it presented any problem in construction at all, that he had to co-ordinate a number of conflicting elements and make them all relevant to the expression of an essential idea. But if we turn back to the more primitive attempts to give artistic shape to the same idea, and see how his predecessors were conquered by the details until that idea became overshadowed, one gets a fresh light upon Bach's genius.

The story of the Passion as it is chanted in Catholic churches during Holy Week provided the root idea of the German Passion; that is to say, an exposition of the sacred story made clear by being sung to a plainsong, and expressive by the use of certain inflexions in the plainsong. Even when further heightened by the polyphonic choruses of such composers as Vittoria, Soriano, or our own William Byrd, it remained rather a formula of devotion than a work of art, since composers

could only deal with the less important parts of the story—the sayings of the disciples, of the priests and Levites, or of the crowd.

Heinrich Schütz was the first who, in setting the German text for the Lutheran Church, expressed the German ideal with any consistency; and although he used practically only the means at the disposal of the Catholic musicians, that is to say a choir of voices and solo singers without any accompaniment, his settings according to each of the four Evangelists actually contain in embryo the elements of Bach's Passions as far as the narrative is concerned, with even a hint of the reflective attitude of mind which later brought such momentous additions to the form. It is no more than a hint, but the final chorus ('Beschluss'), which in three cases out of the four is a short polyphonic treatment of one verse of some well-known hymn, is enough to show that his mind had turned towards the meditative side of the situation. Each one of his four Passions, too, opens with a choral 'Introitus,' the words of which, however, are simply an announcement of the Gospel from which the text is taken. Thus: 'Das Leiden unsers Herren Jesu Christi, wie es beschreibet der Heilige Evangeliste Matthæus.'

The statement is of course a purely liturgical one, but Schütz used it as an opportunity for musical decoration just as his predecessors and contemporaries in the Catholic Church decorated the 'initial letters' of the Lamentations with a profusion of rich polyphony, producing a musical parallel to the exquisite illuminated missals of the mediæval scribes. The parallel is indeed a very close one, for just as the work in the illuminated missals was sometimes purely decorative and at other times pictorial, so the musicians, and Schütz among them, were sometimes caught by the attractions of illustration. The 'Introitus' to the 'Resurrection,' one of his earlier works, is perhaps the most vivid example of pictorial music of its date. The harmonic change from the sombre and incomplete chord of D minor to the brilliantly scored one of E major, is a direct illustration of the word.



The example suggests another point of affinity between Schütz and Bach; his opening and closing movements show him susceptible both to reflections upon the story and to direct illustration of words such as Bach made a part of his scheme.

When we come to Schütz's treatment of



the Passion story itself, we see the German idea of a wholly spontaneous and unfettered recital of the Gospel words gradually asserting itself. It is not surprising that the choruses, *Voces turbarum*, should be the most completely emancipated, for composers had exercised their art upon them even within the Catholic Church, but certain passages of declamation

(it would be inaccurate to call it recitative) in the parts of the Evangelist and others are thrown into strong relief by the very fact that they are seen in direct contrast to the plainsong tradition which elsewhere often dominates Schütz. In the 'St. Mark Passion,' Schütz preserves the chant with very little modification thus:

## Ex. 2.

und nach zweien Tagen war Os-tern und die Tagen der süs-sen Brot, und die Hohenpriester und Schriftgelehrten  
such-ten, wie sie Jesum mit Listen griffen und töd-ten. sie a-ber . . . sprach-en.

It represents his starting-point, and it is only when one has gone through the 'St. Mark Passion' with its endless repetition of the same chant, monotonous recitation and conventional inflexions and endings, that one is ready to grasp the immense difference existing between such a style and that of his 'St. Matthew Passion.' In the latter the whole declamation is free, even though the phraseology is sometimes that of plainsong, and where his mind shakes off its fetters most completely one cannot fail to notice a remarkable likeness to Schütz's recitative.

The scene of the betrayal by Judas is a striking

example. It is quite evident that the contrast between the nervous excitement of Judas and the gentle calm with which he is greeted by the Master took hold of Schütz's imagination as it did later of Bach's, and his attempt to convey the impression led him to use the same melodic contours though on a much smaller scale. An examination of the two passages side by side shows both the likenesses and the differences in the most direct way, and both are significant. Schütz retained the square and lozenge-shaped notes of plain-song, but they are here translated into semi-breves and minims for the sake of convenience:

Ex. 3.

SCHÜTZ. JUDAS. EVANGELIST.

Wel-chen ich küs-sen wer-de, der, der ist's, den.. greif-et. Und alsbald trat er zu Je-su und .. sprach:

EVANGELIST.

BACH. Wel-chen ich küs-sen wer-de, der ist's, den greif-et. Und als-bald trat er zu Je-sum und sprach:

JUDAS. EVANGELIST.

Ge-grüs-set seist du, Rab-bi. Und küs-set .. ihn. Je-su a-ber sprach zu ihm:

JUDAS. EVANGELIST.

Ge-grüs-set seist du, Rab-bi. Und küs-se-te ihn. Je-sus a-ber sprach zu ihm:

JESUS.

Mein Freund, war-um bist du kom-men?

JESUS.

Mein Freund, war-um bist du kom-men?

The first words are treated by Schütz as a direct statement, by Bach as an oblique one by the Evangelist of what Judas had said. Otherwise the parts are allotted in the same way except that Schütz, reserving the bass voice for the Master, makes Judas an alto, thus choosing the least manly quality for him. The eagerness of the repeated 'der,' 'That, that is he,' and the rising phrase to which the words are set by Schütz, give the feeling of tension, thrown into high relief by the fact that the next words of the Evangelist are given in the impersonal tones of plain-song, using the conventional cadence (*cf.* Ex. 2). In what follows the similarity of outline between the settings of the two composers is obvious; Judas's half mocking, half fearful 'Gegrüßet,' rising a fourth on the high notes of the voice, the touch of shame in the drop

of the Evangelist's voice at the words, 'und küssete ihn,' and finally the sorrowful reproof of the 'Mein Freund,' and the delicate inflexion of the question of Christ. Moreover, Bach's favourite device of beginning a phrase on a high note (which is often the despair of conductors who cannot make tenor singers realize that a high note is not necessarily a long or important one) is anticipated by Schütz (see asterisks), although the plan is the opposite of the usual plainsong method.

It would be possible to give many other instances in which Schütz's declamation reached forward in the direction of Bach's most powerful recitative. One more only must be given, however, this time from the 'St. John Passions,' because it brings out both the likeness and the difference. The likeness is in the conception of the idea, the difference in the workmanship:

Ex. 4.

SCHÜTZ. *EVANGELIST.*  
Est ist . . . voll . . . bracht! Und . . . nei - get das Haupt und . . . ver - schied.

BACH. *EVANGELIST.*  
Und nei - get das Haupt und ver - schied.

Both convey the abandonment of life in the droop of the voice between the two phrases of the words, but Bach does it by a transient modulation from the key of B minor to that of F sharp minor, involving his favourite interval of the diminished 7th. Schütz, writing in the beautiful phrygian mode, falls to its characteristic cadence, and in this moment his expression of the idea seems more complete than Bach's, because more simple.

This example brings us naturally to Schütz's treatment of the meditative side of the Passion music, for it happens that the 'St. John' is the only one of the four settings in which the 'Beschluss' follows immediately on the state-

ment of the death of Christ, so that the last verse of the hymn 'Christus der uns selig macht' comes with peculiar force. The words are:

'O hilf, Christe, Gottes Sohn,  
durch dein bitt'res Leiden,  
dass wir dir stets unterthan,  
all' Untugend meiden;  
deinen Tod und sein' Ursach'  
fruchtbarlich bedenken,  
da für, wie wohl arm und schwach,  
dir Dankopfer schenken.'

And the quotation of the opening shows well the pure and reflective style of the music:

Ex. 5.

O hilf, Chri - ste, Got - tes Sohn  
O hilf, Chri - ste, Got - tes Sohn  
O hilf, Chri - ste, Got - tes Sohn

It looks backward to the older types of contrapuntal church music, whereas many of the dramatic choruses in the course of the work look forward in an extraordinary degree to the incisive style of Bach. The following passage from the 'Crucify him' chorus of

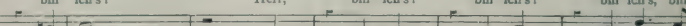
'St. Mark' (which, though the most confined in its recitative, is the richest in its choruses) shows remarkable daring in melody and in harmony of the kind which Bach developed to the highest pitch later:

[illegible]

The undulating arpeggio, in the bass here, is the chief motive of the whole chorus; it surges through each part in turn, and, harmonized with bold chromatic passages and grinding suspensions, it suggests at least some of the effect of a clamouring rabble which Bach produced in both his settings of the

same episode. The clear parallel between Schütz's treatment of the question 'Lord, is it I?' and Bach's has been pointed to by historians, and it is therefore worth while to give Schütz's chorus here for purposes of comparison, especially since it shows his treatment of quite another type from that of the last example:

Ex. 7. Herr, bin ich's? Herr, bin ich's? bin ich's? bin ich's, bin ich's?



Herr, Herr, bin ich's? bin ich's? bin ich's? bin ich's? bin ich's?

Herr, bin ich's! bin ich's? bin ich's? bin ich's? bin ich's? . . .

Even from these slight examples it is possible to get an indication of the impression which the study of the whole of Schütz's Passions gives, that, like Bach, he was alive to every kind of suggestion which could be gleaned from the words, and that once his mind became possessed by an idea he had no difficulty in translating it into appropriate musical language within the limits of the means at his disposal.

It was after Schütz, when the means became more complex and they were being dealt with by less clear-sighted intelligences, that the details of the scheme began to cloud the issue. If we pass over some forty or fifty years, and glance at the Passion music of the end of the 17th century, we seem to be much further from the spirit of Bach even though in some respects we are nearer to his form. The settings of the story according to St. Matthew, by Johann Sebastiani and Johann Theile (produced in 1672 and 1673 respectively), are accessible now to the ordinary student because they have been reprinted in the 'Denkmaeler Deutscher Tonkunst' (vol. xvii.). Each has an orchestral accompaniment, the former for two violins, four violas and basses, the latter for the same instruments without the violins.

Moreover, Sebastiani was probably the first composer to include chorales as a part of his work, though there is evidence to show that they had been introduced as congregational hymns into earlier settings according to the discretion of the minister. But Sebastiani provided that a chorale (sometimes one verse, sometimes more, and in one case as many as eight verses) should be sung as a soprano solo at the most salient points in the story. Thus when Christ justifies the woman's offering with the words, 'She did it for My burial,' a verse of 'O Welt ich muss dich lassen' follows, and a dramatic rather than a contemplative use of the chorale 'Gott sei gelobt' occurs in the scene of the Last Supper, representing the hymn of the Apostles before they went out to the Mount of Olives. Theile, too, brought an important addition to the form, for in place of hymn tunes sung as solos he wrote several original arias, generally for soprano voice; but in one case, that which follows the denial of Peter, he uses a tenor for the purpose (Peter is a tenor), as though to emphasize the personal aspect of the lament. That Theile's arias are quite untouched by the influence of those of Italian opera will be seen by the quotation of this one:

Ex. 8.

Ach, wo soll ich mich hin - wen - den, mein - e . . . Not zu ü - ber sehn? wird Gott



kein - e Gna - de sen - den, Ach, so . . ist's mit mir ge - schehn, mein bö's Ge - wis - sen pla - get

mich, dass ich ge - flucht so fre - vent - lich, und drei mal mein - em Gott ver - leug - net.

[The figures are obviously incomplete. They are given here as they appear in the "Denkmaeler."]

It has an unmistakable, expressive beauty of its own in the mixture which it presents between the chorale style and the declamatory one, and one may find its counterpart to some extent in the ariosos and accompanied recitatives of Bach. Such things mark the beginnings of certain traditions which Bach adopted, and yet these Passions as wholes seem infinitely further away from him than does Schütz, because it is only in the accessories and not in the fundamental treatment of the story that they approach him. Most of the recitative is accompanied by instruments playing in ostensibly contrapuntal parts, and consequently the voice is cramped and forced to proceed according to harmonic rule. There is no spontaneity in its declamation. The choruses, too, are distressingly perfunctory. Sebastiani is content to get the words in somehow upon reiterated chords, and Theile only makes a show of counterpoint where Schütz gave dramatic veracity. Neither is mainly occupied with the truthful presentation of the Passion story, but with considerations of workmanship and points of exterior effect. And so, simple and innocent as these works appear, the decadence had set in which, with the coming of Italian opera to Germany and the development of the oratorio style, fairly overwhelmed the form of the Passion music. How far the reflection upon the story came to obscure the story itself is shown in Brockes's well-known libretto, set by Handel among many other composers, in which the Bible words are paraphrased and deprived of all the subtle suggestions of character which appealed to Schütz so eloquently. Librettos by Neumeister and others went further, until the story was practically ignored in favour of sentimental reflections upon it.

The stages cannot be followed out here; they are referred to rather to emphasize the remarkable balance of mind which Bach showed in dealing with the confused state of things. A narrow-minded purist would have swept away all the accretions and returned to the primitive form of Schütz or earlier. Kuhnau, in fact, Bach's worthy predecessor at Leipsic, attempted

something of the kind in the 'St. Mark Passion' which he brought out in 1721, but like all reactionary efforts it was quite futile, and made no permanent impression upon the art. Bach restored the narrative to its rightful place, and presented it with greater intensity of feeling and in more vivid musical terms than it had ever received before; and so far from stripping it bare in order to do this, he added greatly to the variety of the subsidiary commentary. He was well able to do so, since everything was made relevant to the ideas generated directly by the narrative, but one has to hear the 'St. Matthew Passion' complete in order to realise how perfectly proportioned is each element of its design.

## Occasional Notes.

The musical world will be interested to know that Sir Edward Elgar's second Symphony is completed and that the full-score is engraved. A miniature edition of the score is in preparation, and will shortly be published by Messrs. Novello. The motto on the score is the first two lines of one of the last Love Poems of Shelley :

Rarely, rarely comest thou,  
Spirit of Delight.

As announced on p. 234, the first performance of the new work will be given by the Queen's Hall Orchestra on May 24. The second performance will be given by the London Symphony Orchestra, at the concert to be given at the Queen's Hall on June 1, in connection with the International Congress of Musicians (May 29 to June 3). This will also be conducted by the composer. We shall give a full account of the Symphony in our May issue.

The arrangements for the above-mentioned Congress are taking definite shape. The details are too elaborate for us to give in full here. The new prospectus can be obtained by applying to the Honorary Secretaries, 160, Wardour Street, London, W. A serial ticket admitting to all the lectures, concerts and entertainments (except the

banquet at the Savoy Hotel and an Opera performance at Covent Garden) will cost one guinea. Members of the International Musical Society will be charged 12s. 6d. The foreign members will be invited to all gatherings free of expense.

This year is the centenary of the birth of Liszt. It is noteworthy, and rather ominously significant, that, so far, no announcement has been made of any intention to celebrate the occasion in this country. Yet surely his memory is worth a Mass, for undoubtedly he was a force in the development of the art, and especially in pianistic art. We recall the great reception the celebrated musician had when he came to London in 1886. Our issue in May of that year fully recorded the tribute that was then paid to his genius. We may appropriately quote the concluding paragraph of the eight-page article that appeared in the above number:

The year 1886 will long be remembered by the lustre thrown upon it by the presence of a truly great man, the most imposing figure in the musical world, not only of to-day, but for a generation past. And now that he has tested the warmth of English feeling, we can only express the hope—wherein we but re-echo the wish of thousands—that he may be long spared to put our friendliness again and again to the proof. We welcomed him with pleasure; we part with unfeigned regret from FRANZ LISZT.

The condition of music in the London County Council schools has been investigated by a special representative of *The Times*, and very ably reported upon in three long articles that appeared in that journal during the last month. An editorial leading article that appeared on March 11 sums up the reports, and pays high tribute to the work accomplished by organizers and the school teachers, and to the capacity exhibited by the children. The public generally are too little aware of the faithful musical instruction given in our best managed elementary schools. Dr. Borland, the L.C.C. Inspector of Music, has reason to be proud of his association with such fruitifying work. A full digest of the article appears in the April number of *The School Music Review*.

The preliminary prospectus of the London Musical Festival of 1911 says:

After a lapse of nine years, London is once more to have its Musical Festival. It is certainly one of the anomalies of English musical life, that whilst our creative activities and general interest in the art have quickened and developed in a phenomenal degree, that whilst the great festival schemes hold their ground in the provinces, and the Association of Competition Festivals has spread its influence far and wide over the country, the metropolis should still remain without any periodical event which corresponds to the leading Continental festivals, or the great musical meetings held in our provincial and cathedral cities. It was to supply this deficiency that Mr. Robert Newman organized the first London Musical Festival in May, 1899.

Conditions have altered since 1899, and it might be suggested that if there is any city that does not stand in need of a Festival, it is London. A weary critic has complained that a London season is one long Festival. However, the welcome afforded to such a proposal depends upon the

details of the scheme, and there can be no doubt in the case of the London Festival that the programmes are unusually attractive.

On May 22, at the evening concert with which the Festival will open, the Norwich Festival chorus will sing in Elgar's 'The Dream of Gerontius.' It will be remembered that the choir paid a visit to Queen's Hall in April, 1909, and gave an interpretation of 'The Dream of Gerontius' that was notable for its suave beauty of expression and vocal purity. On May 26 the Sheffield Chorus will sing in Bach's Mass in B minor, with all the advantage of the special training which Sir Henry Wood is now giving them for the Sheffield Festival, as described in our last issue. On May 27 the Festival will terminate with a performance (commencing at 12 o'clock, with an interval of one hour) of Bach's 'St. Matthew' Passion music, the Leeds Choral Union providing the chorus. All of these performances will be conducted by Sir Henry Wood.

In spite of the attractiveness of this section of the programme, one need have no hesitation in saying that the most interesting feature of the Festival will be the first performance, under the composer's direction, of Sir Edward Elgar's second Symphony, in E flat. This will take place on the afternoon of May 24. At the same concert new works by Dr. Walford Davies and Professor Granville Bantock will be produced with the composers as conductors. Mr. Percy Pitt will introduce a new work from his pen on May 23, when the remainder of the programme, conducted by Sir Henry Wood, will include Elgar's Violin concerto. Debussy's 'Rondes de Printemps' will be performed for the first time in England. On May 25 Dr. Richard Strauss will conduct a programme selected from his own and Mozart's works.

On February 28 the Master of Oxford University moved in Congregation to approve the preamble of a statute (1) establishing a Board of Studies for music, (2) providing that no one who has not been admitted to the degree of Bachelor of Arts shall be eligible for the degree of Bachelor of Music unless he has passed in a group of the Final Pass School, pursued a course of study approved by the Board of Studies, and had his name on the books of the University for at least twelve terms. It was explained that the obligation to keep the name on the books did not involve actual residence.

At the Worcester Musical Festival, September 13 to 15, a revised edition of Bach's 'St. Matthew' Passion music, which has been prepared by Sir Edward Elgar and Mr. Ivor Atkins, will be used. This edition will be published shortly by Novello & Co.

In our article on Sir Henry Wood in our last issue, his appointment in 1908 as conductor of the Norwich Musical Festival was by inadvertence not recorded.



## DR. WALFORD DAVIES'S SYMPHONY.

The prospective programmes of the London Symphony Orchestra announce that the first of the season's concerts which Herr Nikisch will conduct on May 15 will include the production of a new Symphony by Dr. H. Walford Davies. This is not the composer's first work of the kind, for as long ago as 1895 Manns brought out his first Symphony at the Crystal Palace, and it was one of the earliest works which drew public attention to Walford Davies's compositions. It, however, aroused interest more or less as a promising student's work. Nine years later 'Everyman' made the composer generally known to the larger musical public, and even since 'Everyman' his style and especially his command of the orchestra has matured considerably. Two works since that time have shown him working in the direction of symphonic form: 'Lift up your hearts,' produced at Hereford, 1906, which is actually a symphony with chorus, and the Festal Overture, which is almost a symphony in miniature.

The symphony (Op. 32) which Herr Nikisch will conduct is in G major; it has four movements, each one of which is complete in itself and detached, but there is strong thematic connection between the first and the last movements. The bold theme of the slow introduction (Largo maestoso) with which the Symphony opens is the most important of the various features which give unity to the work. A progression of three chords (G major, C minor and E minor) is characteristic of the theme, and a stately rhythmic figure founded upon these is given out at once by the strings and horns (*f*), while drums and basses reiterate the key-note with a persistent tread. The idea is fully dealt with and passed through several phases before it gives way to the Allegro. One smooth, almost ecclesiastical version of it is heard on the strings, another more agitated and plaintive development follows, so that it is quite evident that the greatest importance is attached to it—in fact, that it is one of the principal characters in the drama. The Allegro fervente is brought in by a rushing upward scale-passage which leads to a strong and impulsive subject. The most striking characteristic of the ardent movement which it introduces is the amount of musical material which plays a part in it. The ordinary divisions of first and second subject are scarcely applicable, though the ideas roughly fall into two groups, and one rich and exuberant tune in D major stands out with special prominence. It, like the theme of the introduction, extends its influence into the last movement. The plan of increasing the members of the 'cast,' so to speak, of a symphony is one with which composers have been busy in experiment ever since Beethoven. This work offers some remarkable instances of the modifying effect upon the subsequent form of the whole movement which a large number of clearly contrasted ideas must bring. In the first place the part technically known as the exposition takes up an unusually large proportion of the first movement, and this entails considerable compression afterwards. Development and recapitulation are largely carried on at the same time, the themes being amplified and extended as they are passed again in review. The introductory theme takes an impressive place

in the development, and its presence always introduces a more contemplative attitude of mind, stilling the energetic impulse of the themes belonging to the first subject-group and contrasting with the frank happiness of those in the second group. It grows stronger and more or less takes possession of the Coda.

A slow movement (Lento espressivo) in B flat major opens with a sonorous cadence figure which seems to bear some relationship to the introductory theme of the first movement; it clears away and gives place to a serene melody which is the principal theme of the movement, and which when it is expanded recalls some passages in 'Everyman,' such as the Song of Knowledge. The resemblance is probably quite fortuitous, but it is mentioned to suggest the prevailing mood of the slow movement, which has a more strenuous, agitated middle section.

A purely delightful and unfettered Romanza, Allegro felice (D major) takes the place of a Scherzo and is lightly scored for small orchestra (strings, wood-wind, horns and harp). One happy tune springs out of another simply and naturally, the form seems to make itself, and the whole atmosphere is as light-hearted and spring-like as anything could possibly be. This mood passes quickly, and the Finale is preluded by a short episode in which the oboe broods over a plaintive melody added above sustained chords played by a quartet of violoncellos. This seems less of an introduction to the Finale than a delay purposely introduced to check the feeling produced by the Romanza. Soon the chief theme of the Finale, a marching tune in G minor, sweeps away the brooding introduction, and from henceforward the course of the Symphony is scarcely clouded at all. As in the first movement so in the Finale there is a great wealth of thematic material, but the tunes here seem less contrasted and more closely related. Indeed the chief second subject, a tune which quite carries one away by its spirit, is so closely connected with the first that it seems like a sublimated major version of it. As the movement nears the end, the ideas become more closely associated. The main introductory theme, the first of the whole Symphony, is heard in direct contradiction to the most merry of the Finale tunes, and in the Coda the various melodies jostle one another much as do those in the Quodlibet of the 'Festal Overture,' and the Symphony ends in a mood of the utmost exhilaration.

## OPERA IN THE CORONATION YEAR.

BY HERMANN KLEIN.

There would seem at present to be no likelihood of such another spell of operatic activity during the current year as was experienced in London in 1910. To begin with, Mr. Thomas Beecham has, for the time being at any rate, joined the Directorate of the Grand Opera Syndicate, and thus secured Covent Garden against the serious opposition which he at one time threatened in the shape of a projected season at Drury Lane. There will be no opera at His Majesty's Theatre; Mr. Oscar Hammerstein's new opera-house in Kingsway will not be ready for opening until the middle



of November at the very earliest. In a word, for the whole of the Coronation season Covent Garden will have the field to itself, and will consequently more than ever reflect the distinction and brilliancy that are peculiar to our leading opera-house in virtue of those unique social advantages which it has so long enjoyed. It is wonderful, if one comes to think of it, how circumstances have tended for so many years to concentrate the interest of the public, as far as opera is concerned, in the brief annual proceedings at Covent Garden. Nothing done elsewhere seems really to count or to matter. Even the best of the autumn seasons given under the same roof appear to possess only a secondary degree of importance in the eyes of opera-goers. Here, as in America, and more especially at the Metropolitan Opera House, New York, it is the support, the influence, the caprice of *Society* that keeps Opera going and regulates the movement of its mainspring.

There is leeway to be made up this year—something to be done to make up for the mournful dullness of perfunctory methods which characterized the greater part of last season's opera nights at Covent Garden. What was due then to the shadow cast by the sudden death of King Edward VII. will be replaced now by the extra grandeur and luxurious splendour of the events associated with the forthcoming Coronation of King George V. So much has been made evident, not merely by the unusually early announcement of a fixed date for the Coronation Gala Performance (to take place on Monday, June 26), but by the promise of the largest subscription known in the recent history of Covent Garden. Of the artistic side of things one can only judge by the preliminary prospectus issued a few weeks ago, but this suffices to afford a tolerably clear indication of what is going to be done, and also of what is going to be left untouched, during the fourteen weeks' season extending from April 22 to July 31. Considerable outcry was occasioned, both at home and in the columns of certain sensitive German newspapers, by the fact that German Opera had been entirely omitted from the scheme. There were, however, two reasons for this omission: first, because the French and Italian répertoires had grown to such proportions that it was found impracticable to include the German without doing injustice to one of the three; and secondly, because it had already been arranged, though not publicly announced (as it should have been in the same prospectus), that a season of German Opera was to be given by the Syndicate at Covent Garden some time next autumn. As soon as this intention was made known no further complaints were heard from quarters that in the least mattered, though the stupid cry of 'boy-cott' raised by a Frankfort paper was maintained for a time with a persistence absurdly suggestive of some claim to an international right. Two cycles of 'The Ring' will duly be given in November, and a representative selection of popular works, old and modern, including, no doubt, 'Salome' and 'Elektra'; but whether 'Der Rosenkavalier' will be produced at Covent Garden or some smaller house remains to be seen. Anyhow it will not be given by the Syndicate at all, but by Mr. Fred. C. Whitney, who will mount

Strauss's new opera here on a lavish scale early in the coming autumn.

On the other hand, two absolute novelties will be brought forward at Covent Garden during the 'grand' season which begins this month. These are Massenet's 'Thaïs,' an opera of considerable merit and charm, which has enjoyed quite a vogue in America during the past few years; and Puccini's new opera (written for New York), 'The Girl of the Golden West.' The list further comprises:

IN FRENCH.			
CARMEN .. .. .	.. .. .	.. .. .	Bizet
FAUST .. .. .	.. .. .	.. .. .	Gounod
LOUISE .. .. .	.. .. .	.. .. .	Charpentier
PELLÉAS ET MÉLISANDE .. .. .	.. .. .	.. .. .	Debussy
ROMÉO ET JULIETTE .. .. .	.. .. .	.. .. .	Gounod
SAMSON ET DALILA .. .. .	.. .. .	.. .. .	Saint-Saëns

IN ITALIAN.			
AYDA .. .. .	.. .. .	.. .. .	Verdi
IL BARRIERE DI SIVIGLIA .. .. .	.. .. .	.. .. .	Rossini
LA BOHÈME .. .. .	.. .. .	.. .. .	Puccini
CAVALIERA RUSTICANA .. .. .	.. .. .	.. .. .	Mascagni
LARNE .. .. .	.. .. .	.. .. .	Delibes
LUCIA DI LAMMERMOOR .. .. .	.. .. .	.. .. .	Donizetti
MADAMA BUTTERFLY .. .. .	.. .. .	.. .. .	Puccini
MANON LESCAUT .. .. .	.. .. .	.. .. .	Puccini
I PAGLIACCI .. .. .	.. .. .	.. .. .	Leoncavallo
RIGOLETTO .. .. .	.. .. .	.. .. .	Verdi
LA SONNAMBULA .. .. .	.. .. .	.. .. .	Bellini
TESS .. .. .	.. .. .	.. .. .	Erlanger
LA TOSCA .. .. .	.. .. .	.. .. .	Puccini
LA TRAVIATA .. .. .	.. .. .	.. .. .	Verdi
GLI UGONOTTI .. .. .	.. .. .	.. .. .	Meyerbeer

A glance at the above selection will serve to convince the reader that the tastes of the Covent Garden habitué have been carefully studied in its choice. Five operas to the name of Puccini—say a third of the entire Italian group—would alone suffice to demonstrate that fact. It is a phenomenon new to the constitution of these documents, and, be the portent good or otherwise, it is worthy of note as a sign of the times. Verdi now takes second place with three operas, only one of them belonging to his third and best period; while of the French collection Gounod alone furnishes more than a solitary example. Yet as a whole it must be admitted that the répertoire will be fairly representative of its particular schools, and betrays a decided leaning in favour of modern and living composers.

The executive talent so far engaged is quite up to the average. The following preliminary list speaks for itself. It does not include the name of a new French tenor who was engaged early last month, and concerning whom private report speaks very highly indeed:

Mmes. Emmy Destinn Marie Louise Edvina Maria Kousnietzoff	<i>Soprani.</i> Mmes. Nellie Melba Luïsa Tetrazzini
Mmes. A. L. Bérat De Georgis	<i>Contralti.</i> Mmes. Kirkby Lunn Orner
MM. Amedeo Bassi Charles Dalmorès Maurice D'Oisly Paul Franz	<i>Tenors.</i> MM. Riccardo Martin John McCormack Edmond Warnery Dante Zucchi
MM. Edmund Burke Armand Crabbé Gilly Pompilio Malatesta	<i>Basses and Baritones.</i> MM. Vanni Marcoux G. Mario Sammarco Leon Sibirakoff
<i>Conductors.</i> MM. Cleofonte Campanini, Ettore Panizza, Percy Pitt Tcherepnine.	

Another notable feature will be the appearance, towards the latter part of the season, of the Imperial Russian Ballet, who will bring with them

their own scenery, costumes and accessories. Then on some evenings the programme will be devoted to ballet only, and on others opera and ballet will be given conjointly. The répertoire of this famous body will be chosen from the following works:

CLÉOPÂTRE (Mimodrame in One Act) .. ..	Arensky-Glazounov
SCHERAZADE (Drame Chorégraphique in One Act) .. ..	Rimsky-Korsakov
L'OISEAU DE FEU (Ballet Fantastique in One Act) .. ..	Strawinski
LES SYLPHIDES (Rêverie Romantique in One Tableau) .. ..	Chopin
LE CARNAVAL (Pantomime Ballet in One Act) .. ..	Schumann
LE PAVILLON D'ARMIDE .. ..	Tcherepnine
PRINCE IGOR (Danses Poloviennes) .. ..	Borodin

The principal dancers engaged are: Mlle. Tamar Karsavina (première ballerine), Mlle. Lapoukova (première danseuse classique), Mlle. Will (première danseuse), Mlle. Ida Rubinstein (première mime), Monsieur Vaslav Nijinsky (premier danseur), Monsieur Boulgakow (premier mime).

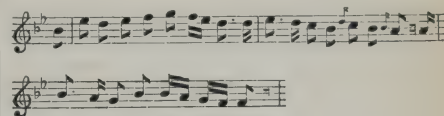
## THE NEW 'GROVE' ON WELSH MUSIC.

Although some of the statements by Mr. Frank Kidson in the February issue of this journal seem to demand more or less notice, prolonged controversy on the question is beyond my present purpose—even if the continued liberality of the editor in the matter of space may be counted upon. That there is much to be said and done, and possibly unsaid and undone, in connection with the subject is a fact that will be acknowledged by enlightened Welsh musical opinion generally; and the 'native of the Principality' who, according to Mr. Kidson, is 'inclined to resent any attempt to set things right' may be treated largely as a negligible quantity.

It was declared by the present writer in the *Musical Times* for November last—a declaration which holds good—that the Welsh people could have no desire to retain as their own melodies which could be proved to be another nation's property, but that each claim made should, nevertheless, be thoroughly examined and tested. No more effective way of inducing the 'inclination to resent,' alluded to, could well be devised than to advance ill-supported and far-fetched claims to melodies that have long been recognized as Welsh. This rule has not always been observed; and if a certain amount of distrust has resulted, that may serve at least as an explanation.

The 'Bells of Aberdovey' has figured somewhat prominently in this discussion, and in support of the contention that the air was Charles Dibdin's own composition Mr. Kidson advances the argument that it was 'quite opposed' to Dibdin's practice to use existing tunes in his operas (*vide Grove*)—emphasizing the statement in the *Musical Times* for February, by quoting the title-page of the opera, 'Liberty Hall,' which 'expressly' states that the whole work was 'entirely an original composition by Mr. Dibdin.' As a theory that looks fair enough, and only requires to be supported by facts; and here I beg to record my deep indebtedness to Mrs. Mary Davies, whose observant eye has discovered another Welsh travesty in the self-same 'entirely original' opera, sung by the same comic character, Ap Hugh,

'Were patience kind to me,' a song containing the refrain, 'Oh, he, de, nos,' an evident parody of 'Ar hyd y nos' ('All through the night'). Here we find the following:



that reproduces the middle part of 'Ar hyd y nos' note for note, practically speaking, and no further comment is needed to demonstrate how effectually it demolishes the little theoretical structure put together above. It may be as well to add, perhaps, that 'Ar hyd y nos' had been previously published—in Edward Jones's 'Musical Relicks,' 1784.

In regard to the 'Bells of Aberdovey' itself, an examination of the Dibdin copy shows that there is absolutely no resemblance between the two airs; excepting the last two lines (four bars), which are repeated, besides a few chordal suggestions. This again carries its plain verdict, to my thinking, without any need to labour it further. Other similar instances may be cited, but no more striking object-lesson is required than that furnished by the 'Queen Dido' examples in Mr. Kidson's article in the *Musical Times* for February. Indeed one almost hesitates to suppose that these are intended to represent the same air fundamentally, inasmuch as no similarity, rhythmic, melodic or any other, is traceable, with the exception of some half a dozen notes which form a very stereotyped middle cadence, and half that number for a final close. Apropos the 'Bells' once more, the self-evident reply to the query that 'if the air be Welsh, why was it not included in any Welsh collection prior to 1844?' is another query: Why were the forty-and-one other airs published by Miss Williams for the first time, and the large number still being unearthed by others, not published before? Miss Williams's footnote to this air, that its origin was unknown, is capable of more than one explanation—without suggesting any doubt respecting that highly esteemed lady's literary probity. Even as it is the note is quite as 'explicit' as some of the others—'A Christmas carol,' for instance.

It may be pointed out to Mr. Kidson that the 'Cerdor Cymreig' was not a 'historical' but a musical journal, as the title, which means 'Welsh Musician,' indicates; and it is to be wished that the editor, who was an able man, had undertaken to 'expose and explode certain myths' created by tradition or the imaginative faculties of collectors and editors of the bardic school. This might have helped to advance the cause of 'saner views,' whether 'from an English point of view' or another, by some years. To say that one has spoken of the 'characteristics of Welsh music' is not a very serious impeachment; nevertheless, the writer fails to discover any mention of it in his November article. And my reference to Dibdin's songs distinctly specified collections of the 'Songs of England' containing some of his composition.

D. EMLYN EVANS.



## Church and Organ Music.

### THE ORGANIST'S POSITION.

We have just read in the Monthly Report of the Incorporated Society of Musicians an article on 'The organist's disabilities,' which may be said to present the question in a sensible and dispassionate manner. To organists, the questions of their artistic and social position, their remuneration, and the conditions under which their work is done, are too often a source of dissatisfaction, producing a sense of injustice. This is far too often met by those in authority over them with the remark that the organist is necessarily a highly strung individual. We at once brush this aside as being untrue, however convenient it may be to those who take refuge behind it. The average organist has the same feelings of self-respect and enthusiasm for his work as anyone in any walk of life. He asks so little in reality, his greatest demand being that he should be trusted to do his work without interference. That his position as a leading musician in his own district should be recognized depends, of course, upon his industry outside the sphere of his actual church work, though this has some bearing upon his general success.

We suppose no organist would dispute the just authority of his vicar; but the fact of his having no legal position is surely a state of things which in itself is enough to daunt a man, however zealous he may be. It will be remembered that at the recent meeting of Convocation much controversy took place as to the wisdom of making retirement of the clergy compulsory at a certain age. We think that not only the clergyman, but the organist, too, should be allowed to work as long as his strength permits him. There is, unfortunately, no pension fund to which an organist may look for aid when his power for work is gone, though Sir Frederick Bridge's admirable scheme, the Organists' Benevolent League, if it received the support it certainly deserves, would be a refuge and comfort to many, and might in time become a self-supporting institution. But it is not only the question of age which too often throws a man upon the world. There have been too many cases of an organist who, having worked well for years with his vicar, is, on the latter's death or preferment, asked to resign in favour of another man. We do not say that an organist should be appointed for life, but surely it is the minimum of justice to ask that he should have the right of appeal in cases of this sort, and possess some security against unmerited dismissal.

Regarding the generally small salary given to organists, there can, we fear, be little hope of improvement so long as the Cathedral organist's average stipend can be taken as a standard. Indeed, so small is the latter, that it is in some cases exceeded in ordinary churches.

In a letter from a 'Church Organist,' inspired by the article to which we refer, the writer says, rightly: 'Very few organists, I imagine, would think of measuring out their work at so much per hour.'

The fact is that it is difficult to make a living by any art; and when, as in the case of the church organist, a man is expected to regard his salary

as a retaining fee, entitling his employer to call upon him at any time, he must live in a constant state of uncertainty.

Many an organist finds satisfaction in his work for its own sake, such as the getting up of oratorios, giving recitals, and the like; but though these functions and services often largely benefit the many funds controlled by the church, and rightly so, it seems to us that such labour as must in these cases be bestowed by the organist is hardly rewarded by his usually meagre salary. In the face of Easter offerings to the clergy, we really wonder that nothing has been done towards a similar recognition of the organist. Music has been, is, and we hope will remain such an important adjunct to religion that we do not apologize for our attitude on behalf of those who are the musical experts of our numerous churches. We fear that the qualities other than musical proficiency possessed by the cultured organist of the present day are too often overlooked. He has not merely to play his instrument, for that indeed is a relatively small part of his equipment. It is in the management of the boys, his tactful dealing with the men, and the many side-issues of his work, that his chief value lies. And let us not be mistaken. The man who fails in these points, and whose failure of course reflects itself in the musical part of the service, should not be tolerated. We were once appealed to by a man to support his candidature for an important post, not because he cared about religion or church music, but because the organ was a fine one! Our contemporary emphasizes many points in favour of the organist, as we have done, but says nothing in support of the complaint one hears from the clergy. They often assert that the organist is a 'grumbler.' This may be so in many cases, but the genus may be found in places other than churches, and there may be reason for 'grumbles' in any position in life. We have given several reasons which might excuse an organist's dissatisfaction with his lot; but he should see to it that he does his duty to his utmost power, striving to win the esteem and confidence of those under whom he has to labour. A significant point is that an organist to-day always avoids his own profession when choosing his son's career. But the large number of young and brilliant men who are turned out by our musical institutions proves that the life of an organist still has its attractions. Let us hope that the culture of music, now so widely distributed, will shortly become part of the education of the clergy as a body, as it is in many individual cases. The result will be a better understanding between them and those they employ, and mutual concessions on a matter which so closely concerns both.

The annual meetings of the Free Church Musicians' Union were held in the London Road Baptist Church, Portsmouth, on March 8. The president, Dr. Keighley, was unavoidably prevented from attending. It was decided to hold the next annual gathering in Birmingham, and Dr. Coward was elected president for 1912. The secretary, Mr. H. F. Nicholls, and treasurer, Mr. J. E. Leah, were re-elected. A public conference in the evening was presided over by Mr. Horace Holmes, of London, and addresses were given by Dr. Leonard Fowles and Rev. E. P. Powell, of Wellingborough.



## SPECIAL SERVICES.

At St. John's Church, Wilton Road, S.W.—The Lenten music includes Allegri's 'Miserere,' which is sung every Friday at 8 p.m., and on Sunday, April 2, Pergolesi's 'Stabat Mater' will be given with orchestra at 3.30 p.m.

Sir Frederick Bridge's 'Cradle of Christ' was given in the Parish Church, Chigwell, under the direction of Mr. Henry Riding, in connection with the Dedication Festival.

Mendelssohn's 42nd Psalm, 'As the hart pants,' was given at St. Silas's, Waverley Park, on March 5. Mr. J. A. Dunn, the organist and choirmaster, conducted.

On March 13, H. J. Taylor's cantata, 'The Last Supper,' was sung in St. Mary's Parish Church, Dover, under the direction of the composer.

Emmanuel Church choir, Northwood, gave a performance of Mendelssohn's 'Hymn of Praise' on March 16, under the direction of Mr. J. Barber. Mr. H. W. Rowell was the organist.

The Yeovil Choral Society gave two performances of 'The Messiah' on March 16, in the Parish Church. Mr. H. C. L. Stocks, organist of the church, conducted.

On March 19, at College Street Chapel, Northampton, a selection from 'Elijah' was sung after evening service. Mr. R. W. Strickland was the organist.

In this column of our February number, Mr. Albert Orton was incorrectly referred to as Mr. Oston.

## ORGAN RECITALS.

- Mr. R. M. Cadman, Trent College Chapel—Prelude and Fugue in C major, *J. S. Bach*.  
 The Rev. T. H. Spinney, Brewod Parish Church—Phantasie (Sonata 13), *Rheinberger*.  
 Dr. Orlando Mansfield, Belgrave Congregational Church, Torquay—Theme and variations in A, *Hesse*.  
 Mr. Reginald Waddy, Emmanuel Church, Plymouth—'St. Ann' Fugue, *J. S. Bach*.  
 Mrs. Jessie A. Longfield, Metropolitan Methodist Church, Victoria, B.C.—Festival March, *Stewart*.  
 Mr. George H. Rees, Crown Court Scottish National Church—Choral Song and Fugue, *Wesley*.  
 Miss J. Barclay M. Mair, Hope Park United Free Church, Edinburgh—Introduction and Passacaglia, *Max Reger*.  
 Mr. Westlake Morgan, Royal Albert Hall, London—Sonata, Op. 28, *Edward Elgar*.  
 Mr. W. Cary Bliss, Roehampton Parish Church—Sonata No. 1, *Mendelssohn*.  
 Mr. R. H. Turner, Portsmouth Parish Church—Sonata No. 6, *Mendelssohn*.  
 Mr. A. E. Jones, Bolton Town Hall—Organ Concerto No. 6, *Handel*.  
 Mr. Henry W. Radford, Newark Parish Church—Prelude and Fugue in E, *J. S. Bach*.  
 Mr. George F. Austen, All Saints' Cathedral, Halifax, N.S.—Benediction Nuptiale, *Hollins*.  
 Mr. William Lester, Dwight (Ill.), Congregational Church—Toccata, *Max Reger*.  
 Dr. William Prendergast, Winchester Cathedral—Toccata in F, *Pachelbel*.  
 Mr. Ernest H. Smith, St. Bede's Parish Church, Liverpool—Grand Solemn March, *Smart*.  
 Mr. Sydney Townshend, Renton Parish Church—Overture in F, *Morandi*.  
 Mr. Claude A. Forster, St. John's Episcopal Church, Forbes—Sonata No. 3, *Mendelssohn*.  
 Mr. C. W. Wilson, Holy Trinity, Lamorbey—Finale from 2nd Symphony, *Widor*.

- Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Prelude and Fugue in A minor, *J. S. Bach*.  
 Mr. Arthur G. Charles, St. Katharine Cree Church, E.C.—Evening Song, *Bairstow*.  
 Mr. Bonfield Akers, St. Katharine Cree Church, E.C.—Fantasia and Fugue in G minor, *J. S. Bach*.  
 Mr. Arthur S. James, St. Peter's Church, Rickmansworth—Pastorale and Litany, *E. H. Smith*.  
 Mr. H. Newboul, Wesley Church, St. Audries Street, Pretoria—Sonata in G major, *Rheinberger*.  
 Mr. L. A. Ladbroke, Christ Church, Freemantle, Southampton—Fugue from Sonata in A minor, *Ritter*.  
 Mr. Arthur Dorey, Christ Church Cathedral, Ottawa—Minuet and Trio in C, *W. H. Bell*.  
 Mr. H. Douglas, Congregational Church, Matlock—Passacaglia (Sonata No. 8), *Rheinberger*.  
 Mr. A. E. Jones, Town Hall, Bolton—Sonata No. 5, *Mendelssohn*.  
 Mr. E. Hudson Arnold, All Saints' Church, Worcester—Sonata in D minor, *J. S. Bach*.  
 Mr. Hanforth, Sheffield Parish Church—Sonata No. 5, *Mendelssohn*.  
 Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool—Marche Nuptiale, *Widor*.  
 Mr. James Tomlinson, Public Hall, Preston—Rhapsodie in D, *Saint-Saëns*.  
 Mr. Allan H. Brown, Wesleyan Methodist Church, Parramore Road—Fugue in C minor, *Reubke*.  
 Mr. T. H. Collinson, Cathedral Church of St. Mary, Edinburgh—Introduction and Passacaglia, *Max Reger*.

## CHOIR APPOINTMENT.

- Mr. Reginald Hale, bass-baritone, St. Paul's, Camden Square, N.W.

## Reviews.

*Serenade for small orchestra.* By Percy Pitt. Arranged for pianoforte solo by the composer.

[Novello & Co., Ltd.]

Mr. Pitt's *Serenade* was one of the successes of the last season of 'Promenades.' The reason is not far to seek. From beginning to end it is bright, melodious and rhythmic, as befits a 'serenade.' The ideas are of a class that appeal to all without being the reflection of familiar commonplaces, and with his fluent inventive faculty the composer always contrives to 'keep the game alive.' There are five well-contrasted movements entitled respectively 'Allegretto scherzando,' 'Alla marcia,' 'Intermezzo,' 'Pizzicato' and 'Alla Gavotta.' The transcriptions make pleasant and practicable pianoforte music, especially that of the *Intermezzo*. In its orchestral form the *Serenade* will doubtless obtain a vogue amongst amateur orchestras, for whose attentions it is well adapted.

## SONGS.

- Five songs. Selected songs.* By Edward MacDowell.  
*The trusting tree. The valley of silence.* By Cyril Scott (Op. 72, Nos. 2 and 3).  
*Two Eastern songs.* By Agnes Mary Lang.  
*Song of the mothers.* By Norman O'Neill.  
 [Elkin & Co.]

It is not easy to understand why MacDowell's songs have so small a vogue in England. As a rule they are artistically designed in every respect, and it was not in the composer's nature to make them too deeply philosophical or too academic for the popular taste. There is sufficient genial warmth and intelligible melody in the above collections to make them universally attractive. The 'Five songs,' Opp. 11 and 12, are 'My love and I,' 'You love me not,' 'In the sky, where stars are glowing,' 'Night song,'

and 'The chain of roses.' They are characterized by graceful rhythms and by glowing harmonies or piquant figures elaborated in the accompaniments. The latter are, however, not difficult of execution. The 'Selected songs' are 'Thy beaming eyes' (Op. 40, No. 3), 'The swan bent low' (Op. 56), 'O lovely rose' (from Op. 40), 'Deserted' (Op. 9, No. 1), 'Slumber song' (Op. 9, No. 2), and 'A maid sings light and a maid sings low' (Op. 56, No. 3). They are simple in design and less ambitious than the 'Five songs,' and on the whole less distinguished. But they do not challenge so high a standard of comparison.

The two songs by Mr. Cyril Scott named above were probably composed with very little trouble. They are interesting in that they bear the stamp of their origin at every point, but they do not command deep respect. The 'Two Eastern songs' are named 'Before the dawn' and 'Salaam.' They indicate creative talent fettered by the powerful influence of the shop-ballad. Mr. O'Neill's 'Song of the mothers,' which is adapted from his 'Blue Bird' music, with words by R. H. Elkin, has the expected refinement and musicianship, and gains by the avoidance of over-ambitious striving for effect.

*Praise the Lord, O my soul. The secret of the Lord.*

Anthem. By John E. West.

*Te Deum and Benedictus* (Men's Voices), in C. By John E. West.

[Novello & Co., Ltd.]

Mr. West has contributed much to the store of Church music, and the above examples of his work confirm our opinion that he gauges most accurately the wants and capabilities of the average church choir. The standard is undoubtedly advancing, and with music of this calibre at hand, there is every encouragement to organists and choirmasters. The vocal parts are well written, and naturally easy to sing, while the organ part is always interesting and full of rhythmic and melodic figures. These points are particularly well illustrated in the first anthem, which should share an equal popularity with the second.

The difficulties of writing church music for men's voices, with their necessarily limited compass and possibilities of 'effect' have been well overcome in the above-named setting, while the independent and attractive organ part is an excellent feature. The verse in the *Te Deum* is reminiscent of the same point in Stanford in B flat, particularly in the accompaniment, but that may surely be forgiven. The *Benedictus* is a characteristic example of Mr. West's strong and vigorous method. Altogether, the examples are well worthy of the high purpose to which they are dedicated.

*I will arise.* Motet for five voices. By Richard Dering, edited by Sir Frederick Bridge.

[Bosworth & Co.]

Sir Frederick Bridge has done well to place the works of Dering before us, and with the added advantage of his editorship we doubt not that they will become widely known and sung. In the above example, which, from its title, may be used generally, the distribution of the vocal parts, and the accompaniments, which Dering undoubtedly intended, will commend it to many who prefer the severer school for church use. It should be added that the English text is adapted by the editor.

We are informed that the omission of numbers from the plates in the Rev. F. W. Galpin's 'Old English Instruments of Music,' pointed out in our review of the book, is due to a printer's error and is confined to the first few hundred copies, and that a second edition with the numbers is in preparation.

#### BOOKS RECEIVED.

*Vocal Science and Art.* Hints on the production of musical tone. By the Rev. Chas. Gib. Pp. viii. + 118. (London : William Reeves.)

*The Temple of Life.* An outline of the true mission of art. By Ernest Newlandsmith. Pp. 160. Price 3s. 6d. (London, New York and Bombay : Longmans, Green & Co.)

*The Modal Accompaniment of Plain Chant.* (With exercises.) By Edwin Evans, Senr. Pp. x. + 145. (London : William Reeves.)

*Massenet and his Operas.* By Henry T. Finck. Pp. 245. Price 5s. (London and New York : John Lane.)

*Music and Musicians.* Personal reminiscences, 1865-1910. By Dr. Joseph Summers. Pp. 43. (Perth, W. A. : The Galway Printing Company.)

*Dr. Henry Coward, the Pioneer Chorus-master.* With eight full-page illustrations. By J. A. Rodgers. Price 2s. 6d. (London : John Lane.)

## Correspondence.

### 'OLD ENGLISH INSTRUMENTS OF MUSIC.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I am in perfect accord with your reviewer as to Mr. Galpin's most interesting and researchful volume, but there are a couple of matters that I wish to call attention to, especially as the author quotes from my 'History of Irish Music,' which he is kind enough to describe as 'as full of patriotism as it is of valuable information.'

As to the Ullard Harp, I myself examined it some twenty years ago, but I relied mainly on Sir Samuel Ferguson's description as given in 1834, as did also Dr. Petrie. The photograph evidently shows a forepillar, and the instrument I dare say may be classed as a quadrangular Cruit. However, I beg to point out that Mr. Galpin is in error in stating that the Irish Bards (no doubt he means the Irish Minstrels, not the Bards proper, who were poets, not musicians) 'adopted the harp from their music-loving neighbours'—that is, the English—in the '11th century.' As a matter of fact there is distinct mention of the Irish harp in the 9th century, and there is a beautiful representation of the instrument on the shrine of St. Moedhoe, an exquisite bronze carving of the 9th century. An Irish entry fixes the date as prior to the year 888. Again, Ottfried von Weissenberg, *circa* 855, a pupil of the Irish monks of St. Gall, alludes to the harp, while it must not be forgotten that Caedmon was of Celtic descent. I may also add that the Irish of the 9th century had 'harp bags' of otter skins, and surely it is well known that St. Aldhelm, Bishop of Sherborne, was taught the harp by Irish monks, as was also St. Dunstan. The Irish Tiomp (diminutive 'tiompan') gave the cue for the English Timpe, and the Dump. Nor must it be forgotten that there is mention of the *Fidil* in an Irish tract of the 7th century, while there is still to be seen a sculptural figure of a man playing the bowed cruit at Lough Curraue, Co. Kerry, dating from the 12th century.

In reference to the Tromba marina, regarding which there is much difference of opinion, it might have been added that Pietro Castrucci invented an instrument called the *Violetta marina* in 1745.

As to the Clavichord, Mr. Galpin refers to an early mention of the instrument in England in 1483, but I have found an earlier reference under date of 1477. Various are the speculations as to the origin of the word 'Virginal,' but I am of opinion that it can be traced to *Virga*, a jack, or quill point.

I am sorry to find Mr. Galpin giving an incorrect description of the Irish Uilleann, or Union, pipes. He



says that 'in the second half of the 18th century, keys were added to the drones of the Irish pipes,' and he adds that 'before the year 1800 three of the drones had been so fitted.' It was I who first pointed out the now generally received explanation of 'Union' being an Anglicized corruption of the Irish *Uilleann*, and may I observe that the absurdity of deriving the name from the 'Union' period (1800) is sufficiently evidenced by reason of the fact that we have 'Union' pipes dated 1770. However, this is not the error I allude to: it is the error of writing of 'keyed drones.' There are such things as regulators or keyed chanters, but I have never heard of 'keyed drones.' Probably Mr. Galpin took the description from the card in the National Museum, Dublin, but I have since had the correction duly attended to by the courteous curator.—

Yours faithfully,  
W. H. GRATTAN FLOOD.

### THE STUDY OF RHYTHM.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The fallacious idea held by Greek thinkers about the nature of motion was, that because the space over which motion is made is divisible, so motion itself can be arbitrarily divided. From this belief arose some of the paradoxes of Zeno, including the well-known one of Achilles and the tortoise. Suppose Achilles gives the tortoise a start in a race he will never catch the tortoise, for when Achilles has reached the place where the tortoise started, the tortoise will have gone on a certain distance, and while Achilles traverses this distance, the tortoise will have proceeded farther, and so on *ad infinitum*. Here the fallacy lies in thinking that because we can divide the ground over which Achilles and the tortoise ran into sections, we can divide up their motion into similar sections.

The same fallacy seems to lie at the root of the rhythmic theory of Aristoxenus. Put in its modern form, the theory is that because there is a definite time-standard on which music is built, and this foundation can be split up into feet or measures by means of arsis and thesis, therefore the music that is made on this foundation can in like manner be split up into definite divisions, each of which stands for a rhythmic unit. Now, the easiest way to arrive at a solution of this question is by practical experiment. If a law is claimed, it must apply in all cases, and exceptions must be shown to be simple variations of a rule. But even a cursory examination of music, such as the air and variations of Beethoven's Sonata Op. 26, will show us that no such definite divisions in fact exist, but rather that the aim of the composer is to get an indefinite number of different rhythmic designs around the strict standard of bar and accent. Thus, while the influence of accent is felt, it is found to be impossible to divide up rhythm into definite sections according to a given law; indeed, such a division would take away from the charm of rhythm, which lies in its freedom. And so the conclusion is that we must get away from the tyranny of 'measure,' and judge each piece of music on its own merits, looking for divisions just where they occur, and not trying to read into music what in fact is not there.

Another fallacy seems to be involved in the idea that rhythm consists in the alternation of strictly defined divisions. Now, Herbert Spencer and Tyndall have shown us that in nature *all* motion is rhythmic, but do we always find strict divisions in natural motion?

The word 'pause' I used in my last letter was not meant to be the same as 'fermate,' but to denote a break in the rhythmic flow.—

Yours faithfully,  
T. H. YORKE TROTTER.

### A CHANT BY GOSS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—With regard to the chant by Goss, from J. Clark, there is a paragraph in the chapter on 'Goss' in J. F. Bumpus's 'History of Cathedral Music.' He says that it is from Clark's psalm-tune, called in Goss's 'Parochial Psalmody' (1832) 'King's Norton.' In this way it bears an analogy to the arrangement by Flintoft, No. 235 in the 'Westminster Abbey Chant Book.' Its first appearance as a double chant was in the collection published by Sir J. Goss in 1841. It was included by Turler in the 'Abbey Chant Book' in the 1855 edition.—Yours faithfully,

G. H. NEWBOLD.

### MEMORIAL TO JOHANN STRAUSS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I read with interest in your issue for January that Sir Alexander Mackenzie has supported a fund for the erection of a monument in Vienna to Johann Strauss, 'The waltz king.' By all means let us have a monument in the town that loved him and he loved so well; but would not a more far-reaching and more widely appreciated memorial be to issue a well-edited and complete edition of his works, both in score and parts, compiled by an able and recognized authority on his music? There are so many poor editions of his waltzes, &c., badly-printed and incorrect parts that are a misery to play from, and even some of the best waltzes with the beautiful introductions cut and mutilated in a most heartless manner, that surely bandmasters and conductors would gladly welcome a correct edition with original orchestration and composer's marks. The Operettas, with a carefully translated and revised English book, would afford excellent material for many amateur dramatic clubs and societies which confine their attention solely to our own Gilbert and Sullivan.

EDWARD BEHR (Bombay).

### THE NATIONALITY OF FOLK-SONGS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Some years ago appeared a cartoon of a Highland piper about to play, with an Irishman standing by, grasping his shillelah, and saying: 'Just play the "Boyne Water" to see if I could stand it.' I am somewhat in the position of that piper, with Dr. Grattan Flood and his shillelah of argument standing by, but I still maintain it is *very stupid* for intellectual men to spend their time arguing whether a tune, of which the origin is unknown, is English, Scotch, or Irish.

Dr. Grattan Flood says very truly that the melodies of each nation have their own racial characteristics: I will also grant him that the Irish tunes, generally speaking, are the most beautiful; but those to which I allude have been so altered, and have appeared in so many shapes, that it is impossible to say which was the original. I need only refer to 'Hussey's Maggot,' which Dr. Grattan Flood gives as taken from an Irish MS. dated 1773, while Mr. Frank Kidson proves the tune in other shapes, and under other names, to have been published in England in 1749, 1750, and 1772, and to have become popular later on as 'To Rodney we will go.' Its last appearance, to Moore's 'Farewell, but whenever you welcome the hour,' I suppose clinches the argument as to its being an Irish tune, but in its earliest known form as 'The Gold Ring' it is unmistakably an English country dance.

Dr. Grattan Flood says the diligent student of folk-music will soon recognize the racial characteristics of an air, even in a varied guise. Yes! but each student recognizes the characteristics he is hoping to find, and in Dr. Grattan Flood's eyes the guise is invariably Irish.—Yours faithfully,

JAMES F. BROWNE.



## CRITICISM OF MENDELSSOHN.

'Senior,' in the course of a long letter, says: 'I have been both interested and amused by the letter signed "A. Ford" in the current issue of the *Musical Times*. Many lovers of Mendelssohn have doubtless observed for a long time past the tendency of which your correspondent speaks.

'It is possible that Mendelssohn, the musician, may not be so wide and deep as Beethoven, Wagner, or Bruckner, &c., yet his music still seems beautiful to us; and if it be not "immortal," it is yet a comfort to hope and believe that it will last *our* time.

'Some of us feel that we owe Mendelssohn an almost incalculable debt of gratitude, even if, in some respects, we have now got past him.'

THE CENTRE OF SONORITY IN VOCAL MUSIC:  
A SUGGESTION TO PUBLISHERS.

Mr. C. B. Mabon, of Glasgow, writes: 'May I suggest, if not for early adoption, at least for fair consideration, a slight addition to the customary method of indicating the range of songs issued in sheet form: an addition which would, I think, be of general utility to the singing public. The method referred to is to give the lowest and highest notes of a song in whatever key or keys it is published. But many songs have the same actual or relative compass, while the distribution of tone within that compass varies considerably.

'There is in music something akin to what, in physical matters, is termed the centre of gravity. This I would call the centre of sonority. While difficult of exact location in a complicated musical structure, it is by no means difficult to discover within the limits of a song-melody. One has simply to reckon the total duration (for example, in quavers, or their equivalent) allotted to each individual pitch, and to take the mean of all the figures thus obtained, the result indicating upon which note or between which semitones the centre of sonority will lie. If in any song more use is made of the upper portion of the vocal compass, the centre of sonority will naturally rise; if of the lower portion, it will fall.' Mr. Mabon suggests that this 'centre of sonority' should be indicated as well as the limits of the compass.

## GUITAR MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I write to ask whether among your subscribers there might be any who could help me to enlarge a collection of standard guitar music—either solos or duets for two guitars. I allude to such composers as Giuliani, Carulli, Son & Mertz, not to Madame Pratten, who only wrote for her pupils' requirements. Nearly all the good music appears to have been out of print for some time.—Yours truly,  
M. C. BOSANQUET.

## Obituary.

We regret to have to record the following deaths:

Mr. WILLIAM SILVER DARTER, on February 28, in London, aged seventy-one. He was head of the firms of Darter & Sons, pianoforte and music-sellers, and Darter Brothers & Company, booksellers, Cape Town. He retired from active control of the business some years ago after a long and strenuous career, and since his retirement had lived in London. He was a man of a large-hearted and generous nature, keen sympathies and a ready wit; and his genial and attractive personality was the centre of a wide circle of friends at his residence in St. John's Wood Park.

Mr. JULIUS JAMES GEORGE ZAMBRA, on February 27. Born in 1858, Mr. Zambra was a son of one of the founders of the well-known firm of opticians, For

many years he was a partner of the firm of Rudall, Carte & Co. His death causes a void in the hearts of a very large circle of friends.

Mr. SAMUEL T. FROGGATT, on February 28, at Hounslow, in his seventy-eighth year. Mr. Froggatt, who was a devoted church musician, had held many appointments as organist, of which the principal were St. John's, Woodlands, Isleworth; Chalfont St. Peter's; St. Thomas-the-Martyr, Oxford; Parish Church of Welshpool; the Priory Church, Bridlington; St. Alphege, Southwark; and (his last appointment) the Parish Church, Isleworth.

Herr OTTO GOLDSCHMIDT, who for many years acted as accompanist to the late Pablo de Sarasate.

Herr EDUARD REUSS, at Dresden, on February 18. Born in New York in 1851, he became one of Liszt's prominent pupils, and throughout his life he remained faithful to the 'new German' cause. He had held a professorship of pianoforte at the Dresden Conservatoire for a number of years.

Herr NICOLAI VON WILM, at Wiesbaden. Born in Riga, on March 4, 1834, he studied at the Leipzig Conservatoire, became conductor in his native town, and in 1860 professor of pianoforte and composition at the Nicolaus Institute at St. Petersburg. In 1875 he established himself at Dresden, and later retired to Wiesbaden. He was prolific as a composer, and a writer of excellent instruction books.

## BRITISH CHAMBER MUSIC.

An interesting topic—'Chamber music, with special reference to British composers and the new Phantasy Form'—was laid before a meeting of the Concert-goers' Club at the Royal Academy of Music on February 1, and discussed by the man best qualified to do so, Mr. Walter W. Cobbett. He explained how the new form attracted his attention some five years ago, and continued:

'I reflected that in literature there are the lyric and the epic poem, the short story and the long novel; in the orchestra, besides the symphony, the overture and the symphonic poem; but that in chamber music there is only one form that counts. . . . And I concluded that a new type suited to the needs of the chamber-music composer was needed. I should like to add that no revolt against convention was ever intended by me—not even the substitution of one convention for another. . . . Sonata form will always remain to lovers of absolute music the most serviceable of musical structures. I would rather say that a new convention is wanted to stand side by side with the old one; which, though conceived on a less ambitious scale, is yet deemed worthy of academic sanction.'

Mr. Cobbett then dealt with the origins of British chamber music. 'The Fancies' for viols, which were the prevalent form of chamber music at the beginning of the 17th century, were, he said, an evolution of vocal music caused by the necessity of supporting the voices with instrumental doubling. He traced the growing demand for music to be played by viols and the supply in the form of Fancies, of which an example by Purcell was played. After Purcell's death, the Fancies died out. Mr. Cobbett said it was part of his scheme to try to revive them in terms of modern music. A competition was organized in connection with the Musicians' Company, and prizes were offered for Phantasy Quartets for two violins, viola, and violoncello.—It was stipulated that the Phantasy was to be performed without a break, and to consist of sections varying in tempo and rhythm; in short, to be (like the Fancies) in one-movement form and not to last more than twelve minutes. The parts were to be of equal importance.'

Sixty-seven compositions were received and the eight best submitted to Sir Alexander Mackenzie.

The prize-winners were:—W. Y. Hurlstone (first), Frank Bridge, Haydn Wood, James Friskin, Waldo Warner, and Joseph Holbrooke. 'All these works,' the lecturer said, 'were published through the kindness of Mr. Alfred Littleton, present master of the Musicians' Company, at less than cost price, by Messrs. Novello & Co.' The winning Phantasy by Hurlstone was then played. Mr. Cobbett expressed discuratively some interesting ideas suggested by the competition.

In 1907, at a further competition instituted by the Musicians' Company, the subject was a Phantasy Trio for pianoforte, violin, and violoncello, and the number sent in was again sixty-seven. Dr. Cummings was among the judges. 'The prize-winners were Frank Bridge, placed first; James Friskin, second; and John Ireland, third; supplementary prizes being gained by Mrs. Alice Verne-Bredt (member of a remarkable musical family which includes four ladies who have won distinction in the musical world), Mrs. Henry Gibson, J. A. Harrison, Dr. Blair, Sidney Goldsmith, Harold R. White, and Ernest Halsey. Mr. Bridge's Trio is of remarkable beauty and brilliancy, and stamps him as one of our foremost composers for the chamber. With a lavishness to which I can recall few precedents, he has provided thematic material more than sufficient for a lengthy work in sonata form. Packed as it is with interesting matter, it stands the greatest of tests, that of frequent repetition. It was played, *inter alia*, at a banquet of the Incorporated Society of Musicians with great success.' It had been so often publicly performed that Mr. Cobbett thought it better on this occasion for Mr. Bridge's Phantasy Pianoforte Quartet to be played as an illustration of Mr. Bridge's style.

At the third competition, instituted by Mr. Cobbett alone in 1909 and thrown open to composers of all nationalities, the subject was a Sonata for violin and pianoforte. One hundred and thirty-four MSS. were submitted—just double the number attracted by each of the preceding competitions. The first prize was awarded to John Ireland, the second to Eric Gritton, the third to Geoffrey O'Connor Morris, and the fourth to Mrs. Henry Gibson. 'As you see,' Mr. Cobbett said, 'native composers were successful in every instance, but I am not one to raise the cry of chancieer on that account. On the contrary, it was a source of regret to all the judges that every sonata of sterling excellence coming from abroad had some disqualifying feature.'

Mr. Cobbett then told the audience that, pursuing his object of founding, with works composed in Phantasy form, a library representative of the younger School of British composers, he had commissioned, offering a suitable honorarium, the following works:

A Phantasy for pianoforte quartet .. ..	Frank Bridge.
A Phantasy for viola and pianoforte .. ..	B. J. Dale.
A Phantasy for violoncello and pianoforte .. ..	B. Walton O'Donnell.
A Pianoforte quintet .. ..	James Friskin.
A String quintet (two violas)	Dr. Vaughan Williams.
A Clarinet quintet .. ..	Mr. Donald F. Tovey.
A Pianoforte quintet* (two cellos) .. ..	Mr. Richard Walthew.
A String quintet (two cellos)	Mr. J. B. McEwen.
A Phantasy for violin and pianoforte .. ..	Mr. York Bowen.
A Trio for pianoforte, violin, and viola .. ..	Mr. Thos. Dunhill.
A Phantasy for two violins and pianoforte .. ..	Miss Ethel Barns.

The first four of these commissions, Mr. Cobbett said, had been executed.

In giving his general conclusions derived from the works submitted in the competition he said: 'The

major number of the Phantasies so far composed have consisted of a sort of condensation of the scope of four movements, treated not less organically than in sonata form. In place of the development section, a movement of slower tempo is sometimes introduced, and this again may embody a movement of a *Scherzando* type. In any case the music is continuous, and a logical connection is maintained. A return to the characteristics of the first part of the movement is made, but not necessarily a definite repetition, and a developed *Coda* is added, which as regards style and tempo might suggest the usual *Finale* of a four-movement work. Thus the essential characteristics of an ordinary chamber work may be embodied in one movement of moderate length.'

The programme of music also included Mr. Friskin's Phantasy Pianoforte quintet. The artists were Mr. Tom Morris and Mr. H. Kinze (violin), Mr. Frank Bridge (viola), Mr. Cedric Sharp (violoncello), and Mr. Harold Samuel (pianoforte). Sir Lawrence Alma Tadema was in the chair.

## ORGAN ACCOMPANIMENTS.

PAPER READ BY DR. H. W. RICHARDS.

At a meeting of the Incorporated Society of Musicians, held on February 11, Dr. H. W. Richards read a paper on 'Organ accompaniments of anthems and settings of the canticles.' The substance of his remarks was as follows:

In modern works, accompaniments are written out with full directions and little is therefore left to the taste and discretion of the organist; but up to and including the period of Handel and Bach only a figured bass was supplied, the interpretation of which demanded harmonic skill and historical knowledge. The best services and anthems of this older school have in modern times been edited with full accompaniments; but Church authorities do not adhere to one composer or period, and the organist's musicianship, sense of appropriateness and adaptability are called into play.

In the practical discussion of the organist's work as accompanist, the prelude to the anthem demands the first attention. Its performance, though extempore, presupposes considerable study and experience, if it is to be better than a vague, experimental string of chords. The prelude should spring from a musical idea borrowed from the anthem, should conform to the style of the anthem, should be logical in construction, properly rhythmic and accentuated. The inexperienced extemporizer should prepare and write out his prelude in full. Later he should learn to rely upon a bare indication of its course, and so by gradual reduction teach himself to dispense with a preconceived plan. Many players make the mistake of plodding on with each hand full of notes, which progress in a haphazard way; whereas nothing is more refreshing than to hear the number of parts reduced occasionally to two or three. As much experience is required to know what to omit as to know what to fill in. No amount of stop-changing will take the place of variety inherent in the music itself. Modulation should be within bounds, and the final key should be that of the coming anthem, or its dominant.

Unaccompanied vocal passages are a welcome relief. It may be necessary to play with the voices when signs of flattening are noticed, but this should be done the moment the symptoms appear, and not left until the voices are already flat—that is, until it is too late.

Such suggestions for registration as 'Full Swell,' 'Full organ,' 'Add full reeds,' &c., often make it evident that the composer has evolved his scheme of registration without thought, or with a small chamber organ in his mind. If such directions were carried out to the letter, the voices would be completely drowned. On the other hand, such directions as those supplied with Wesley's 'Blessed be the God and Father' are a



model, and should be adhered to. The changing of single stops with the hand should not be effected at the expense of completeness in the accompaniment, or in such a way as to embarrass the singers.

In general the organ part should be subservient to and accompany the voices, but at times it may legitimately assert itself, as for instance during broad unison vocal passages, and of course in passages for organ alone. As regards expression: formerly 'soft' and 'loud' were the only terms used, but in the more modern emotional style expression-marks abound *ad nauseam*. These need not be exaggerated. The highly descriptive organist is only too well known.

Dr. Richards supplied, at the pianoforte, many illustrations of the points raised in his paper, choosing as examples the accompaniments to well-known anthems. Dr. Cummings was chairman of the meeting.

## SONGS THAT HAVE MADE HISTORY.

A LECTURE BY SIR ERNEST CLARKE.

Sir Ernest Clarke, the Chairman of the Committee of the Folk-Song Society, delivered before the London section of the Incorporated Society of Musicians, on Saturday, March 11, a vivacious lecture on 'Songs that have made History,' which attracted an interested audience. The lecture was musically illustrated by several songs, rendered in a spirited manner by Mr. Arthur Barlow, and by a number of melodies played on the pianoforte by Mr. Frank Idle, who proved a deft accompanist, and admirably seconded the lecturer's efforts to entertain his listeners.

Sir Ernest disarmed criticism at the outset by saying that some, at any rate, of the songs with whose origin and history he proposed to deal might be better described as songs that history has made; but as it was often difficult to differentiate cause and effect, he trusted he might be held excused.

It happened to most people that certain melodies were indissolubly associated with happenings in their own private lives—their childhood, adolescence, time of romance, and joys and griefs of mature years. It was the same with nations. They might wonder why airs which seemed to modern tastes bizarre or commonplace should have stirred men's hearts to the extent that historians assured them was the case; but they had to remember that they could not now reproduce the environment of the times in which the melodies in question became popular or famous. He quoted from one of John Henry Newman's University sermons as to melodies 'which have escaped from some higher sphere, and are the outpourings of eternal harmony in the medium of created sound. Something they are besides themselves, which we cannot compass, which we cannot utter: though mortal man, and he perhaps not otherwise distinguished from his fellows, has the gift of eliciting them.' This last phrase brought him to a point that, he said, was of real and curious importance in connection with songs that had made history, viz., that they were, more often than not, written and composed by individuals who had left no other footprints in the sands of time, and who had no other claim to immortality than the particular lyrics which had 'caught on' under circumstances of which they could now form only a very imperfect conception.

The lecturer took for his first illustration the song which Joseph Ritson said was 'the most famous and popular air ever heard of in this country,' viz., 'When the King enjoys his own again.' The words were by the most celebrated ballad-maker of Stuart times, Martin Parker, but no one knew who composed the tune. Invented to support the then declining interests of Charles I., it served afterwards to keep up the spirits of the Cavaliers during the Commonwealth and to promote the Restoration of Charles II. At the Revolution of 1688 it remained a favourite of the adherents of the exiled family, and fed the enthusiasm of the Jacobites almost to the reign of George III.

The Welsh national songs, 'Morva Rhyddlan' (of great antiquity) and the modern 'Land of my fathers' (words by Evan James, music by James James), were next referred to and musically illustrated. The Scottish melodies, 'Hey tuttie taitie,' to which Burns wrote 'Scots wha' hae,' and various Jacobite airs, including Caroline Lady Nairne's 'The hundred pipers,' were then discussed; and Sir Ernest explained that when Victor Hugo referred in his 'Travailleurs de la Mer' to the *tristesse* of 'Bonnie Dundee,' he meant the old, slow air of that name found in the Skene manuscript of 1635, under the title of 'Adew Dundie,' and not, of course, the sprightly 'Bonnets of Bonnie Dundee.' The original name of this last was the 'Baillie's daughter of Bonnie Dundee,' to the air of which Sir Walter Scott had written his stirring verses. The 'Bonnets of Bonnie Dundee' was played by Mr. Idle in the fashion that was popular two generations ago, when our grandmothers used it as a show piece on the pianoforte, as 'the band at a distance,' beginning pianissimo, working up to fortissimo, and then dying away as the band was supposed to have marched out of hearing.

Much attention was devoted to Irish melodies, and to the charming lyrics of Thomas Moore. 'The last rose of Summer' (to the tune of the 'Groves of Blarney'), 'The minstrel boy' (to the tune of 'The Moreen'), and 'The harp that once through Tara's halls' (to the tune of 'Gramachree') were cited as familiar specimens of Moore's exceptional powers of grafting effective words on to rousing tunes. A very taking air was 'Let Erin remember,' known to modern concert-goers through Arthur Somervell's adaptation of it for his delightful song 'The little red fox.' There was another song of Moore's, called 'Farewell, but when'er you remember the hour,' directed to be sung to a tune called 'Moll Rooney.' The history of this air was traced in detail by the lecturer, who recited with evident gusto some of the lines of Samuel Lover's 'Low-backed car,' its latest development. The origin of the 'Star-spangled banner' was next ingeniously worked in, and it was shown how John Stafford Smith's air for 'Anacreon in heaven,' composed before 1788 for a London convivial club of which he was a member, was utilized in 1814 by Francis Scott Key, of Baltimore, U.S.A., for the poem that is now the most generally known and esteemed American patriotic song. It was finely rendered by Mr. Barlow.

'Yankee Doodle,' and 'Hail, Columbia,' were touched upon, and then the enormous output of 'coon' or plantation songs, supposed to reflect the sorrows and aspirations of the slaves whose emancipation was so stubbornly fought for during the American Civil War, especially the federal favourite, 'John Brown's body,' and 'I wish I was in Dixie,' the great marching-song of the Confederates and to this day passionately beloved by Southerners.

The group of French Revolutionary songs was next dealt with in considerable detail. 'La Marseillaise' (composed and first performed at Strasburg in 1792); 'Mabrouk s'en va t'en guerre' (believed to have been written after Marlborough's victory at Malplaquet in 1709, but made popular in France by its being used by Queen Marie Antoinette as a lullaby for the baby Dauphin in 1781), and 'Le carillon national' (composed by a side-drummer of the Paris Opéra, and often played by the Queen on the harpsichord). The last-named tune was afterwards taken by the revolutionaries as the air for the song 'Ça ira,' which was the accompaniment of the public executions in which the maddened crowds took so much savage delight. Closely associated with 'Ça ira' in the mad dances and orgies of the Terror was 'La carmagnole,' the refrain of a blood-thirsty song called 'Madame Veto' (a nickname given to the Queen in view of Louis XVI. having so frequently vetoed the decrees of the Assembly).

Crossing the frontier, stress was laid upon the fact that the River Rhine had always been a cause of contention between the two great powers of France and



Germany. Nicolaus Becker's poem of two generations ago, 'Ah! they shall never have thee, thou fair and German Rhine,' which almost every contemporary German composer had set to music, was quoted, with the taunting French reply to it by Alfred de Musset, 'Nous l'avons eu, votre Rhin allemand.' But this and other patriotic songs, such as Körner's 'Battle song' and Moritz Arndt's 'What is the German Fatherland,' were all put into the shade as popular favourites during the great struggle of 1870. Thirty years before that a quiet and obscure Swabian merchant named Max Schneckenberger, who never did anything else to merit notice, and who died in 1849, in the fortieth year of his age, wrote the words of 'Die Wacht am Rhein.' Although several composers had set Schneckenberger's song to music, it was not until 1854, when a version by Carl Wilhelm appeared, that it became really popular. The Franco-German War of 1870-1, however, gave it an enormous vogue, and it was then adopted as the national hymn of United Germany.

Some further illustrations from Belgium ('La Brabançonne'), Denmark ('Patriotic song' of 1820), Hungary (the 'Rakoczy March'), Italy ('Daghele avanti un passo'), South Africa (the Boer national Volksleid), having been passed in review, the lecturer gave, as what he styled 'a recession,' Dr. John Bull's Galliard, which he said 'contained the germs of a song that has perhaps made more history than any heard to-night, and that we all trust may be for ever the most cherished heritage of a united British Empire on which the sun will never set': and with this foreshadowing of our National Anthem he brought a much applauded lecture to an end.

A cordial vote of thanks to Sir Ernest Clarke, and his collaborators, Messrs. Barlow and Idle, was proposed by the chairman, Dr. C. J. Frost, and seconded by Dr. W. H. Cummings, and carried by acclamation.

## THE OUTLOOK AND TREND OF MUSIC IN WALES TO-DAY.

By DR. DAVID THOMAS.

The following is the substance of a lecture delivered recently by Dr. Thomas before the Swansea Cymmrodion Society. He said:

The subject of my lecture ought to make a direct appeal to all well-wishers of music in the Principality. I may be wrong, but I believe that the time has come for action, for boldness, daring and enterprise in the world of Welsh music. We long to try our strength with greater factors. New methods (so far as Wales, at any rate, is concerned) of expression have to be discovered, and a new and deeper significance must be poured into the utterances of the men of the future.

The question naturally rises, 'Is Wales taking advantage of all the beneficial influences surrounding her? Do her musicians feel their responsibility to their privileges and endeavour to move forward with their confrères in England, France and Germany; with Russia, Italy and America?'

I am afraid the answer to these questions, speaking generally for the average Welsh musician, is in the negative; but speaking for individual cases, for men who have only the guiding star of their 'ideals' to lead them, men who are 'toiling upward through the night,' in the hope some day of bringing the whole mass of Welsh musicians to new and higher paths—for these the answer is in the affirmative. They are taking advantage of their opportunities; they are imbibing the modern spirit. One thing is certain, we are not going to attempt such futilities as writing a Welsh 'Messiah,' a Welsh 'Don Giovanni,' or a Welsh 'Jupiter Symphony,' even if we had the genius of Handel or Mozart. But a Welsh 'Parsifal,' a Welsh 'Elektra,' a Welsh 'Tod und Verklärung'—yes!

The greatest and most gifted musician Wales has yet produced gave us a Welsh 'Messiah' and a

Welsh 'Don Giovanni.' I refer to Dr. Joseph Parry's 'Emmanuel' and his opera 'Blodwen.' Imagine the stupidity of any man to-day adopting the style and design of Dr. Parry, and hoping with Handelian fugues and Mozartian arias to 'get there,' as the Americans say! In that style there is no living Welshman that I know of who could quite be his equal (certainly not surpass him). That being the case, why will our composers look back and long to beat him at his own game? We want to move on. It is sheer 'marking time' to turn out reams of music reflecting only the Handelian and Mozartian turn of phrase and idiom. The Welsh public showed instinctively their musical proclivities by the way they took Dr. Parry's music to their hearts. Had I lived in his day (I was his pupil for two or three terms) and had not been brought into contact at an early period with Wagnerian opera and music-drama, I can well imagine I should have been just as easily captivated by the melodies that flowed from his heart. Whether Dr. Parry touched a more hidden string, sounded deeper notes, is another matter. Did he ever, for a moment, play on the heart-strings of humanity, of men of every clime, language and creed? Ah! that is what we are waiting for in Welsh music. It is too parochial and narrow. The heart of the world has never been moved by our music. That is why they know nothing about our music. The cry of 'Wales for the Welsh' may be a sound doctrine in many matters, but it will never do as a motto for Welsh art. That Welsh music, genuine, large-souled and heart-felt, will always reflect the Welsh temperament is natural and to be welcomed, but its message must be for Man.

[Dr. Thomas then referred to the pioneers of Welsh music, John Ambrose Lloyd (1821-1874), John Owen (Owain) Alan (1821-1883), and the Rev. Edward Stephens (Tanymarian).] These men had to start with an instrumental idiom, in the case of Tanymarian, on a level with the first essays of Purcell in England, or Lulli in France, and these pioneers of the musical revival in Wales were starting at the point where a century-and-a-half or more before English and even Italian musicians had left off. They were learning the mere elements of musical composition when already England had produced a Tallis, a Byrd, a Wilbye, a Gibbons, a Purcell, Webbe, Wesley and Bennett. Germany had had an early school of Luther's time, and later, after a period of stagnation in some respects, had burst into vigorous life again with Bach, Handel, Mozart, Weber, Wagner and Schumann. Austria had given Haydn and Schubert; the Netherlands Beethoven. 'Tristan and Isolde,' that blaze of original love-music, which after forty years still seems like the last word on this passion of our natures, had been written before Owain Alan penned his 'Jeremiah'; English musicians had been flourishing with a European reputation since the 15th and 16th centuries, and, in consequence, England had great artistic traditions, whereas Wales had none, for no Welsh musician prior to 1851 (only sixty years ago) had attempted anything beyond the hymn tune or the crude anthem. When we bear these facts in mind, and find, in only twenty-five or thirty years later, Wales producing a composer who could pen works like 'Emmanuel' and 'Blodwen,' we have to admit, if we are honest, that Wales had made very rapid strides. To bring the advance down to the present day, it has been pointed out by leading critics of the English Press that Welsh music is now being brought up to the plane of that of other nations. But Wales has not yet had much time to command technique alone, as she only started so recently. There has been hardly time enough for establishing a distinctive school of Welsh music, no time for establishing tradition and a critical public tribunal of art. It would be no exaggeration to say that, fond as they are of singing, the great mass of the people are incapable of discriminating between good and

bad music. Wales is a small country, and consequently her men of talent are more likely to be isolated in point of time than would be the case in England.

I believe I am justified in stating the present outlook is a very bright one. The equipment of the leaders of to-day is, on an average, considerably above that of the past generation. The vastly increased proficiency of our orchestras, instrumentalists, organists and conductors is sufficient guarantee that Wales is stirring in the right direction. The average capacity of our singers is higher than in the past. More difficult and advanced compositions can be expected to have adequate interpretation at the hands of our conductors and executive artists. All this advance in executive ability is bound to react on the creative faculties of composers.

But so far as the average output of composition goes, it is not nearly broad enough. Some of our younger generation of composers are for ever turning their attention to the anthem and the part-song. Nothing else seems to come within their line of vision. Even in the more extended forms of the cantata, we find the choral treatment is bound by the part-song, or the fugue. It is this stereotyped treatment of the chorus that we want to get away from. Art is a very hard mistress. Her watchword seems to be 'Work, work, work: study, study, study.' Now, once a man has learned to construct a fugue he is a terrible individual to let loose on the world. He is like the man with a grievance—his friends are always treated to it. It is fugue for breakfast, lunch and dinner. We want fresh menus and cleverer cooks to entice us to a feast of music. There are, however, men who have seen this necessity of breaking away from the old methods. The treatment of the chorus is far more elastic in their hands than with their predecessors. The interlacing of orchestral ideas, all organically resolved, with the choral stream, all tends to differentiate the present-day works of Welsh musicians from the past.

I now come to a matter of deep significance, as it is touching the spirit of the age and the reflex action of this on the trend of our music. To start with, it is no use disguising the fact that we in Wales are becoming more and more aware of a force that is freeing our musicians in their choice of subjects for musical treatment. One fact stands out, and that is that the dramatic instinct of Welshmen is going to fight for existence. But the dramatic art is not a matter of instinct only. It also has its technical difficulties, and experience alone can give us the opportunity of learning the tools of the art. The Welsh composer therefore will be driven to turning out conventional cantatas and oratorios unless some measure of sympathy is shown to his proper bent, namely, some histrionic presentation of his dreams and ideas. Everything in the latest productions of Welsh musicians seems to cry out for this adjunct.

Some will say, Never, as long as the Puritanic prejudice against the stage remains as it is in Wales to-day. Well, I am going to make my appeal to the heart and core of the nation's cherished institution, the Eisteddfod, to start with. I believe when the matter is brought home by addresses, say at either the next or following Eisteddfod, by men of experience and love for this cause, that if, with the co-operation of the Eisteddfod during its visits to large towns, like Swansea, Cardiff, Liverpool or Wrexham, a number of music-dramas by Welsh composers (in the Welsh language) could be staged, we would start a new 'era' in our National music. In any case, the matter could be discussed and a scheme evolved.

Then comes the question of librettists in the Welsh tongue. I am a firm believer in the Welsh language as a fit vehicle of expression in drama. What we want are the right men to play on the instrument.

Following in the wake—incidentally—there would be a fresh outlet to the Welsh singer. Powers that are now allowed to lie dormant would be awakened to

life and action. Powers of interpretation, of characterization and expression would be called into play. Mere vocalization, mere 'ahing' and 'ohing' and 'ooing' would no longer hold sway as it has done in the past; we should want real, live men, men of reading, men of intellectual grasp and of individuality, to do justice to the parts in the music allotted to them. They would have to learn control over their feelings, even when portraying them deeply. They would learn a lesson sadly wanted by many singers, to appreciate and understand an orchestral accompaniment; to be one with it, and not be the great 'I am' before it; to understand how much greater an artist is when he submerges his idiosyncrasies to the unit of the dramatist's ideal, than when standing on a pedestal looking down with an air of cold disdain on a mere fiddler. The day of the fiddler has come in Wales!

## SERVICE MUSIC FOR THE CORONATION.

The music to be given in connection with the great ceremony of the Coronation is now officially settled. All the musical arrangements will be under the directorship of Sir Frederick Bridge. The choir will consist of over 400 performers, selected from the leading Cathedral and other church choirs, and there will be a full orchestra. Dr. W. G. Alcock will be at the organ. As will be seen from the list given below, all the music to be included, except 'Zadok the Priest' is by British composers:

Anthem, I was glad .. ..	Sir Hubert Parry
(Composed for the Coronation of King Edward VII. and Queen Alexandra.)	
Litany .. ..	.. .. Tallis
Introit, Let my prayer .. ..	.. .. Henry Purcell
Creed .. ..	.. .. Merbecke
(Scored for Organ and Brass Instruments by Sir George Martin, specially for the occasion.)	
Hymn, Veni, Creator Spiritus .. ..	Ancient Plain-Song
Anthem, Zadok the Priest .. ..	.. .. Handel
Confortare, Be strong .. ..	Sir Walter Parratt
*Homage Anthem, Rejoice in the Lord, O ye righteous .. ..	Sir Frederick Bridge
*Offertorium, O hearken thou .. ..	Sir Edward Elgar
*Sanctus .. ..	Dr. W. G. Alcock
Sevenfold Amen .. ..	Sir John Stainer
*Gloria in excelsis .. ..	Sir Charles Stanford
Concluding Amen .. ..	Orlando Gibbons
*Te Deum .. ..	Sir Hubert Parry

\* These works have been composed specially for the occasion.

The Service-book will be published shortly by Messrs. Novello & Co.

We understand that Sir Alexander Mackenzie and Sir Edward Elgar are writing orchestral marches to be used during the processions.

By the time this appears Mr. Ernst Denhof's season of performances of 'Der Ring des Nibelungen' will have commenced at Leeds. As announced in our last issue, the other performances will be given at Manchester and Glasgow. The dates for Manchester are April 3 (Rhinegold), April 4 (The Valkyrie), April 5 (Siegfried), and April 7 (Twilight of the Gods). The dates for Glasgow are April 11, 12, 13, 15. The conductor will be Herr Balling, whose admirable qualifications for the task were revealed at Edinburgh last year, and an excellent cast has been secured.



## THE SHEFFIELD WORLD-TOUR CHOIR.

The farewell concert given by this organization at Sheffield, on March 11, was a noteworthy event in the history of a remarkable musical and, it may be claimed, national enterprise. In the afternoon the Choir assembled for its final rehearsal, and later the members and many other invited guests were entertained in the Cutlers' Hall by the genial master-cutler, Alderman George Senior. At this function the Alderman expressed his regret that he could not accompany the Choir, and he declared that he would readily give £1,000 to be able to do so. Mr. Stuart Wortley, M.P., was present, and he delivered an eloquent address in which he dwelt on the imperial importance of the tour of the Choir. He said the function of art was to record the impression of the artist in terms of emotion. The Choir was going to do this in countries of the English-speaking world all round the globe, and would use one of the most beautiful languages in speech and song. Further, they were going to use another language which appeals to civilized man wherever he is found upon the globe. 'Music speaks as no other language speaks, because wherever it goes it is a language which no cultivated ear can fail to understand. It inspires, it softens, it encourages, it excites, and above all it draws its votaries together.' He wished them all possible success, 'a success which shall render more precious even than it is now the sacred and enduring gift that has been given to mankind in what we know as music, which comforts him, and upholds him in joy and in sorrow from the beginning of his life to the end.'

The Choir consists of 66 sopranos, 52 contraltos, 42 tenors and 37 basses: total 197. It is obviously numerically weak in the bass part, but this balance was deliberately adopted by Dr. Coward because much of the music to be performed has doubled soprano parts and makes great demands upon the tenors. The Choir is not recruited wholly from Sheffield. Glasgow sends 4, Huddersfield 20, Newcastle 30, Leeds 8, Bradford 12, Newport 1, and London 4, leaving 118 chorists to come from Sheffield.

The tone of the Choir is full and resonant. The sopranos are brilliant and the tenors also are conspicuously good. The contraltos have a peculiarly blendful quality, and the basses, although deficient in deep sonority, display many excellent qualities, not the least of which are their alertness and fluency. But it is not merely on fullness and beauty of tone that the Choir will rely in making its appeal to attention. The specialities of the Choir are its highly-trained technique and interpretation. It was quite evident at the rehearsal and the concert that Dr. Coward had already brought his unique powers to bear upon the preparation of the extensive repertoire selected. This was the first day on which all the Choir had been gathered together, and there is no doubt that, as now they will have nothing else to do but to perfect themselves, they will be soon welded into a splendid unity.

The programme at the concert provided such a feast of choral music unrelieved by solos that could only be given with success before a choice Sheffield and choral expert audience. It comprised twenty-four part-songs, madrigals and choruses. The audience, which entirely filled the Albert Hall, was very appreciative.

The Choir left Liverpool for Canada in the Allan liner *Victorian*, on March 18. They were to give their first concert in Toronto on March 23. After touring in Canada they go to Cincinnati, and returning to Canada they cross the Pacific to Australia and New Zealand. Then they proceed to South Africa. The total distance they will travel during their six months' absence is 33,810 miles. The great choral works they will perform are 'Messiah,' 'Elijah,' 'The Dream of Gerontius,' 'The Golden Legend,' 'Sing ye to the Lord' (Bach), 'Faust' (Berlioz), 'Pan' (Dr. Charles

Harriss), Beethoven's 'Choral' Symphony, Verdi's 'Requiem,' Elgar's 'Bavarian Highlands' choral suite, Parry's 'Blest Pair of Sirens,' and about forty part-songs, madrigals and glees. Most of the music is by British composers. It is a wonderful collection for one choir to be able to offer.

The tour is arranged under the auspices of Dr. Charles Harriss. It has called for immense labour on his part, and has tested his wonderful organizing power to the utmost. It will cost close upon £50,000.

All concerned will know that the progress of the Choir on its long journey will be watched with great interest in the homeland. We wish them all success and pleasure in their unique mission.

## ELGAR'S A FLAT SYMPHONY IN BRUSSELS.

The Symphony in A flat was performed for the first time in Brussels on March 13, at one of the concerts of which M. Ysaye is the conductor. The performance of the Symphony was directed by the composer, to whom M. Ysaye paid a compliment by playing amongst the violins of the orchestra. The occasion was an immense popular success.

The following opinions appeared in the Belgian press: 'Whether at the height of passion or ecstasy, or at the depths of sorrow, the theme recurs, infinitely varied in its expression and in its rhythms; its contrapuntal adornments are irreproachable, and its colour-schemes always original. It is truly exalted music, well-weighed in its effects, devoid of tricks and trivialities, and of the ultra-modernisms so prevalent among younger men, whose poverty of invention and melodic banality they often serve to conceal. Here all is different; the ideas are of great beauty; they are broadly conceived and broadly developed. Engaging lyrical themes are surrounded with luxuriant, powerful and well-balanced orchestration. In short, it is a work that moves one with its fine melodic outlines, sincerity of expression and nobility of sentiment.'—*La dernière heure*.

'This work is written with an unerring hand, well-balanced, without a dull moment, and contains an "Adagio" which is a masterpiece of emotional poetry. In its entirety, it is a composition full of glowing sound and solidly built to a design whose component parts are clearly outlined. It is moreover conceived in the spirit of sincerity and nobility, and aspires to the highest idealism.'—*Le Peuple*.

'The Symphony convinces one with its accents of sincerity, with the elegance of its outlines, and with the logical sequence of its design. The picturesque variety of its effects outweighs whatever there is of overloading in the scoring and developments. Above all, it is inspired by one dominating theme—the victory of the Ideal in its struggle with the deceptive realities of daily life. The composer has, in fact, although rejecting "programme music," cast over his work an element of unified interest by means of this perfectly general idea. Again and again the melody of the Ideal—a kind of slow march, stated at the beginning of the work—rises above the conflict of passions, and finally it asserts itself amid a radiant and serene atmosphere of triumph.'—*Le vingtième siècle*.

## PHILHARMONIC SOCIETY.

## QUEEN'S HALL.

The concert given on February 23 derived more interest from the fact that it was conducted by an able young Englishman, Mr. Albert Coates, than it did from the programme, which on the whole was certainly not well-chosen. Mr. Coates has made his name as a conductor abroad, and he holds an important appointment in that capacity at St. Petersburg. His powers on this occasion were brought to bear upon two Preludes by Bach, arranged for orchestra, a Concerto for strings by Vivaldi, three pieces by modern



Russian composers.—Liadov's 'Kikimora' Fantasia, Steinberg's 'Fantasia Dramatic,' and Rimsky-Korsakov's battle-music from 'Kilech.' Another item was Saint-Saëns's Pianoforte concerto, in which Mr. Alfred Cortot gave a brilliant performance of the solo part. Miss Mignon Nevada sang 'Charmant oiseau' (David). It may be hoped that on the next occasion Mr. Albert Coates conducts in London his powers will have a better chance.

The concert given on March 9 was to have been conducted by M. Vincent d'Indy, but owing to his illness his place was worthily filled by M. Safonoff. The orchestral programme included Mendelssohn's 'Midsummer-night's Dream' overture, Beethoven's C minor Symphony, and Tchaikovsky's fantasia 'Francesca da Rimini,' all of which were played with rare excellence under the Russian conductor's hands—we cannot say *bâton*, because he does not use one. Grieg's Pianoforte concerto in A minor was another interesting item, especially as the solo part was played by M. Raoul Pugno. Miss Ruth Vincent sang 'Dove Sono' (Mozart), and displayed the strength and beauty of her voice, but she did not reveal the full beauty of the aria.

#### LONDON SYMPHONY ORCHESTRA.

##### QUEEN'S HALL.

Berlioz's 'Faust' was performed at the concert given on March 6. The fact that the choruses were to be sung by the Hanley Glee and Madrigal Society, a splendid body of chorists trained by Mr. John James, helped to draw an overflowing audience. The Hanley Choir displays a singularly beautiful tone and a first-rate technique. We have heard provincial choirs that possess more sonority, especially in climaxes, but never one that pleases the ear more. The soloists were Madame Donalda, Mr. Walter Hyde, Mr. Robert Burnett, and Mr. David Brazell. Dr. Richter conducted with all his customary breadth and power.

The programme book of the concert given on March 20 announced that this would be the last appearance of Dr. Richter at these concerts prior to his retirement from the concert platform. But the vast audience attracted by this prospect of a farewell were met by the satisfactory additional announcement that the great conductor would also conduct two more concerts with this Orchestra, and that the real farewell would take place on April 10. The programme on the present occasion included the 'Meistersinger' overture, the Haydn 'drum roll' Symphony, Brahms's Violin concerto, the solo part in which was finely played by Herr Bronislav Huberman, and Beethoven's eighth Symphony. All the foregoing were conducted by Dr. Richter. The comparative novelty was Hamilton Harty's tone-poem, 'With the Wild Geese,' which was conducted by the composer. This interesting and able work was produced at the last Cardiff Festival, and created a highly favourable impression, which was renewed at the present concert.

#### QUEEN'S HALL SYMPHONY CONCERTS.

On March 4, the Elgar Violin concerto was again brought forward, the soloist being as before, Herr Kreisler. The other items of the programme were Beethoven's C minor Symphony, two Minuets from Brahms's Serenade in D, and Strauss's 'Till Eulenspiegel,' all of which were played with clear finish under Sir Henry Wood.

On March 18, a great crowd was attracted, chiefly no doubt because Tchaikovsky's 'Pathetic' Symphony was in the programme. Sir Henry Wood's warm interpretation of this popular work is well known. Another great attraction was the appearance of Señor Pablo Casals to play the solo in Dvorák's Concerto for violon-

cello. This work may not display the composer at his best, but it would have to be a very bad composition indeed that Señor Casals could not make interesting. He is a consummate artist. The concert concluded with Lalo's beautiful 'Norwegian Rhapsody.'

#### MR. AND THE HON. MRS. JULIAN CLIFFORD'S ORCHESTRAL CONCERT.

Mr. Julian Clifford is an able musician, who has recently increased his reputation by his success with the Harrogate Orchestra; and Mrs. Clifford (a daughter of the late Lord Henniker) is well-known as a highly accomplished professional singer. It was a bold enterprise for them to give an orchestral concert at the Queen's Hall with the London Symphony Orchestra, on February 27, but it was justified by success. The programme commenced with Mr. Clifford's overture, 'To the New Year.' The material of this effective work has been evolved from an Ode, for solo, chorus and orchestra, composed by Mr. Clifford. The adapted work displays much fertility of melodic invention, and is scored generally with skill, but it seems that in the climaxes the percussion instruments tend to drown or confuse the real music. The 'Siegfried Idyll' served to exhibit Mr. Clifford's skill as a conductor, as did also Tchaikovsky's fifth Symphony. Mrs. Clifford sang her husband's song-cycle, 'A dream of flowers,' very acceptably, Madame Blanche Marchesi sang the closing scene from 'Götterdämmerung,' and Sapellnikoff paid tribute to Liszt's memory by playing the solo part in that composer's concerto No. 1 in E flat.

#### THE BACH CHOIR.

Bach's Mass in B minor was given by this Choir at Queen's Hall on March 14. A contingent from the Oxford Bach Choir assisted. The performance throughout was distinguished by its appreciation. The choir never displayed much power, but the tone, intonation, and vocalization were always satisfactory, and the tempi nearly always seemed exactly fit. Dr. H. P. Allen, who is the conductor of the Society, has contrived to gain much power over his resources, and to infect them with his enthusiasm. The soloists were Madame Le Mar, Miss Dily Jones, Mr. Gervase Elwes, and Mr. J. Campbell McInnes. There was a large audience. The leader of the orchestra was Mr. C. L. Jacoby, Sir Walter Parratt was at the pianoforte, and Dr. W. H. Harris was at the organ.

#### THE LONDON GLEE CLUB.

Many attempts have been made in London to cultivate the singing of part-songs and other choral works of the smaller design, but the plant has generally proved too much of an exotic to flourish. Mr. Arthur Fagge has now courageously taken up the venture with the formation of the 'London Glee Club,' and is to be congratulated on the promising nature of the results he has obtained hitherto. He has collected an excellent set of voices and has gone far towards moulding them into a homogeneous body; and the singers evidently realize the importance of expression and mood. These attainments and promise of future attainments, which are an excellent beginning and as much as could be expected at so early a stage, could be examined at the Glee Club's first concert, which was given under Mr. Fagge's direction at Queen's (Small) Hall on March 11. The programme included Cornelius's 'So soft and warm' and 'The storm wind,' Elgar's 'Angelus,' Pilkington's madrigal 'The messenger of the delightful Spring' and other works, including some by Mr. Fagge himself. Three other concerts were arranged for the present season, and during their course steady progress will doubtless be made in the excellence of the singing.

To HUBERT G. WELTON, Esq., and the Members of the Woodford Choral Society.

## In pride of May.

FOUR-PART SONG.

Words from "Ballets and Madrigals,"  
THOMAS WEELES (1598).

Composed by JOHN E. WEST.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Allegro grazioso.* *cres.*

SOPRANO. *mp.* In pride of May The fields are gay; . . The birds do

ALTO. *mp.* In pride of May The fields are gay; The birds do

TENOR. *mp.* In pride of May The fields . . are gay; . . The birds do

BASS. *mp.* In pride of May The fields are gay; The birds do

(For practice only.) *Allegro grazioso. ♩ = 138.* *mp.* *cres.*

*dim.* *cres.* *f.* *dim.*

sweet - ly sing, the birds do sweet-ly sing, do sweet - - ly

*dim.* *cres.* *f.* *sostenuto. dim.*

sweet - ly sing, the birds do sweet-ly sing, . . the birds do sweet-ly

*dim.* *cres.* *f.* *sostenuto. dim.*

sweet - ly sing, the birds do sweet-ly sing, . . the birds do sweet-ly

*dim.* *cres.* *f.* *dim.*

sweet - ly sing, the birds do sweet-ly sing, . . do sweet - - ly

*dim.* *cres.* *f.* *sostenuto. dim.*

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*mp sostenuto.* *cres.*

sing: . . So na - ture would That all things should With joy be - gin the

*mp sostenuto.* *cres.*

sing: . . So na - ture would That all things should With joy be - gin the

*mp sostenuto.* *cres.*

sing: . . So na - ture would That all things should With joy be -

*mp sostenuto.* *cres.*

sing: . . So na - ture would That all things should With joy be -

*f marcato.*

Spring, with joy be - gin the Spring, with joy be - gin the

*f marcato.*

Spring, with joy, with joy be - gin . the Spring, with

*f marcato.*

gin the Spring, with joy be - gin . the Spring, with joy be - gin . .

*f marcato.*

gin the Spring, with joy, with joy be - gin the Spring, with

*f marcato.*

Spring, with joy, with joy, . with joy be - gin the Spring. .

joy be - gin the Spring. . with joy, . with joy be - gin the Spring. .

the Spring, with joy be - gin, with joy be - gin the Spring. .

joy be - gin the Spring. . with joy, with joy be - gin the Spring. .



[illegible]

First system of the musical score. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo/mood is marked *mp* (mezzo-piano). The lyrics are: "Then la - dy dear Do you ap - pear . . In beau - ty like . . the". Dynamic markings include *cres.* (crescendo) and *dim.* (diminuendo).

Second system of the musical score. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo/mood is marked *mp* (mezzo-piano). The lyrics are: "Spring, in beau - ty like the Spring, the Spring, the the Spring, in beau - ty like the Spring, . . in beau - ty like the Spring, in beau - ty like the Spring, . . in beau - ty like the Spring, the Spring, the". Dynamic markings include *cres.* (crescendo), *f* (forte), *sostenuto*, and *dim.* (diminuendo).

Third system of the musical score. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo/mood is marked *mp* (mezzo-piano). The lyrics are: "Spring : . . I well dare say The birds that day More cheer - ful - ly will". Dynamic markings include *mp* (mezzo-piano), *sostenuto*, *cres.* (crescendo), and *f* (forte).

*f marcato.* IN PRIDE OF MAY.

sing, more cheer-ful-ly will sing, more cheer-ful-ly will

sing, will sing, more cheer-ful-ly . . . will sing, more

ly will sing, more cheer-ful-ly . . . will sing, more cheer-ful-ly . . .

ly will sing, will sing, more cheer-ful-ly will sing, more

*f marcato.*

sing, will sing, will sing, . . . more cheer-ful-ly will sing. . .

cheer-ful-ly will sing, . . . will sing, . . . more cheer-ful-ly will sing. . .

will sing, more cheer-ful-ly, more cheer-ful-ly will sing. . .

cheer-ful-ly will sing, . . . will sing, more cheer-ful-ly will sing. . .

*pp leggiero.* *poco cres.*

Fa la la, fa la la, fa la la la la la la la la, fa la la la la la

*pp leggiero.* *poco cres.*

Fa la la, fa la la, fa la la la, fa la la la la

*pp leggiero.* *poco cres.*

Fa la la la, fa la la la, fa la la

*pp leggiero.* *poco cres.*

Fa la la la la, fa la la

*pp* *poco cres.*



la la la, . . . fa la la la. . . Fa la la, fa la la,

la, fa la la la la la la. . . Fa la la, fa la la,

la, fa la la la la la, . . . fa la la. Fa la la la, la,

la, fa la la la la la la la. . . Fa . . . . .

fa la la la la la la la, fa la la la la la la, . . . fa la la la.

fa la la la, fa la la la la la, fa la la la la la.

fa la la . . . la la la, fa la la la, fa la la la la la la.

. . . la la la la, fa la la la, fa la la la la la la.

## London Concerts.

### ROYAL CHORAL SOCIETY.

Elgar's 'The Dream of Gerontius' was again performed on March 1 as an Ash Wednesday celebration. The choir, to whom the music is now quite familiar, gave a confident and workmanlike interpretation. Mr. Gervase Elwes was, as usual, unapproachable in the intimacy and conviction of his reading of the part of Gerontius. The other soloists were Miss Phyllis Lett and Mr. Frederick Ranalow. Mr. H. L. Balfour was the organist and Sir Frederick Bridge conducted. The audience was very large.

### THE ALEXANDRA PALACE CHORAL AND ORCHESTRAL SOCIETY.

This Society performed Berlioz's 'Faust' on February 25 under the direction of Mr. Allen Gill. In such a building as the Alexandra Palace vivid dramatic interpretation is only effective in proportion to its breadth; and wherever this restriction allowed, the choir, the orchestra and the soloists achieved some striking results. At all points the choral singing was of good quality and full of life. The solo music was capably sung by Miss Esta d'Argo, Mr. Frank Mullings, Mr. Robert Burnett and Mr. Bertram Mills.

The Handel Society, under the direction of Mr. S. Coleridge-Taylor, chose their conductor's 'Bon-bon Suite' and Haydn's 'Spring' and 'Summer' for their concert at Queen's Hall on February 28, and carried out this programme of pleasant music efficiently and attractively. The solo parts were taken by Miss Maud Willby, Mr. Leon Fastovsky and Mr. William Higley.

Mr. Coleridge-Taylor's complete trilogy 'Hiawatha' was performed on March 4 by the People's Palace Choral and Orchestral Societies, comparatively young organizations which are progressing satisfactorily under the guidance of Mr. Frank Idle. On the whole the interpretation given reached a highly creditable standard, and set an excellent example for choral bodies in the East-End to follow. The soloists were Miss Florence Holderness, Mr. Henry Turnpenney and Mr. Julien Henry.

Mr. Franco Leoni's vividly picturesque oratorio 'Golgotha' was repeated on March 7 by the Queen's Hall Choral Society under the composer's direction. The work again gave a greater impression of brilliance, for which it owed much to its exponents, than of appropriateness. The soloists were those who had previously taken part in the first production, with the substitution of Miss Maggie Teyte for Madame Ada Davies.

The Smallwood-Metcalf Choir gave an excellent selection of madrigals and part-songs at Queen's Hall on March 8. The most exacting number was Elgar's 'Go, song of mine,' the difficulties of which were encountered with courage. Miss Louise Christie, Miss Florence Giles, Mr. Harry Dearth and Mr. W. H. Squire helped to build up a long programme.

Owing to the energies of Dr. J. E. Borland the region of Bermondsey is receiving rapid musical enlightenment. On March 9, under his direction, the Bermondsey Settlement Choral and Orchestral Union performed Bach's 'St. Matthew' Passion music at the Great Central Hall. The neighbouring district of Hither Green is served by a Choral and Orchestral Society, under the same conductor, who gave Elgar's 'Light of Life' and Schubert's 'Song of Miriam' at Brownhill Road Baptist Chapel on March 11. On May 4 these two societies will join forces under Dr. Borland in a performance of Elgar's 'The Apostles.'

Mr. Nigel Harrington Balfour conducted the London Symphony Orchestra with great ability at Queen's Hall on March 13 in a programme that included Beethoven's C minor Symphony and an extract from an opera 'Westward Ho!' by Mr. Napier Miles. The latter proved interesting and effective music.

### THE EDWARD MASON CHOIR.

With undiminished enthusiasm for the cause of the British composers, Mr. Edward Mason brought forward a number of works of that school in giving a concert with his choir at Queen's Hall, on March 22. The only new example was Mr. G. von Holst's setting for female choir and orchestra of three hymns from the 'Rig Veda.' Their originality is, as usual with Mr. von Holst's work, controlled by refinement and musicianship. The remainder of the programme included Mr. Arnold Bax's 'Fatherland,' produced by the Musical League in 1909; 'The Cossacks,' a vocal duet by Mr. J. D. Davis; the prologue to Dr. Ethel Smyth's 'Der Wald'; and Delius's 'Sea-drift.' The vocalists were Miss Clara Butterworth, Mr. Spencer Thomas, and Mr. Ivor Foster.

### AMATEUR ORCHESTRAS.

Saint-Saëns's Pianoforte concerto in F, with Mr. Herbert Fryer as soloist, and Schumann's 'Rhenish' Symphony were the principal numbers in the programme of the concert given by the Strolling Players Orchestral Society at Queen's Hall on February 22. Songs were given by Miss Esta d'Argo. Mr. Joseph Ivinney again secured performances of high quality.

The Smoking Concert given by the Royal Amateur Orchestral Society at Queen's Hall on March 15 was distinguished by the presence of H.R.H. The Duke of Connaught. The playing of the band was, as usual, admirable. The feature of chief interest was the performance, under the composer's direction, of Sir Alexander Mackenzie's Overture 'The little minister.' The remainder of the orchestral programme was conducted by Mr. Arthur Payne. Songs were contributed by Miss Carmen Hill and Mr. Ivor Foster.

At the third of Miss Gwynne Kimpton's 'orchestral concerts for young people,' which took place at Steinway Hall on March 3, the lecturer was Dr. Percy Buck, who spoke about Form. The programme included Brahms's 'Academic' Overture and Mozart's D minor Pianoforte concerto, with Dr. Ernest Walker as soloist.

### CHAMBER MUSIC.

At the meeting of the Concert-goers' Club, held at the Royal Academy of Music on February 27, a feature was the first performance in England of a Pianoforte trio, Op. 1, composed by the boy Erich Wolfgang Korngold, of whose powers some German musicians think very highly. The work certainly displays originality and occasionally conspicuous beauty. As might be expected, it lacks cohesion. Nevertheless it proves that the boy has uncommon talent. Mr. Hubert Bath's Theme and Variations for the same combination was very welcome. It deserves a much longer notice than we can give it. The executants were Mr. Richard Epstein (pianoforte), Mr. John Saunders (violin), Mr. Jacques Renard (violoncello). Mr. Bath played the pianoforte in his own trio. Miss Pitt Soper sang.

Two of the concerts given by the Classical Concert Society at Bechstein Hall come under this heading. On February 22, the Klingler Quartet brought forward Beethoven's Fugue, Op. 133 (the discarded Finale of Op. 130), and, for better understanding and appreciation, played it twice in the same programme. Mr. Charles Draper joined the string players in Brahms's Clarinet quintet. The same Quartet appeared on March 1 in a programme that included Schubert's Op. 161. The concerts given on March 8 and 15 were joint recitals; the former by Miss Susan Metcalfe

(vocalist) and Mr. Leonard Borwick; and the latter by Miss Susan Metcalfe, Madame Wietrowetz and Miss Fanny Davies.

A chamber concert was given by the Royal Academy of Music at Queen's Hall on February 23. The student-compositions in the programme were a Suite for string quartet, by Mr. Greville V. Cooke, five 'Fancies' for pianoforte, by Miss Phyllis Norman Parker, and movements from a Pianoforte sonata by Miss Ethel Woodland.

The patriotic Mr. Thomas Dunhill has opened a fifth series of chamber concerts, and with praiseworthy persistency has continued to advocate the claims of British music. The following works appeared in his programmes of February 24, March 3, and March 10:

String quartet in A minor .. ..	Stanford
Quintet for strings and horn .. ..	Dunhill
String quartet in one movement ..	Balfour-Gardiner
Nocturne for horn .. ..	Oskar Borsdorf
Pianoforte trio in G .. ..	Hurlstone
Concert-studies for pianoforte ..	Harold Darke
Songs .. ..	Lady Benedict
	Edith Swebstone
	Arthur Williamson
Violoncello pieces .. ..	Dunhill
Variations for pianoforte (new) ..	Agnes Lambert
Songs .. ..	Colin Taylor
Pianoforte quartet in C minor ..	Ernest Walker
String quartet in G minor ..	Vaughan Williams
Violin sonata in D minor .. ..	Dunhill

The Strings Club gave an 'open' concert on February 27 with a programme that included Brahms's String quartet in B flat and Beethoven's String quintet in C major. Mendelssohn's String quintet in B flat was the chief number in the programme of a chamber concert given by the Royal College of Music on March 2; quartets by Beethoven (Op. 130) and Tchaikovsky (Op. 11) were played at the same institution on March 16.

Perhaps the most satisfactory feature of the month's concerts was the high proficiency and steady advance shown by the 'New' Quartet of English players at their concert given on March 7 in Æolian Hall. Glazounow's Quartet in D, Op. 70, was the most notable work in their programme. The Wesley Quartet were heard on March 15 at Bechstein Hall in Brahms's Quintet, Op. 111 (with Mr. James Lockyer) and Dohnányi's Quartet in D flat, Op. 15.

#### VOCAL RECITALS.

Miss Sybil Waller Lewis displayed a pleasant voice at Bechstein Hall on February 23. At Æolian Hall on the following afternoon, Mr. Plunket Greene concluded his series of lecture-recitals amid universal admiration of his powers in the double capacity; and in the evening Miss Lily Crawforth brought forward a programme of English songs.

Mr. Theodore Byard, fresh from Continental successes, gave a recital at Bechstein Hall on March 9, and carried out a programme of great heterogeneity and interest with his customary high ability and individuality. On March 9, Mr. Hamlyn Hamlyn showed commendable powers within certain limits at Messrs. Broadwood's Rooms; and Madame Maud Herlenn, singing at a Broadwood Concert, revealed decided gifts and command of effect. Miss Agnes Witting and Miss Lotte Liess gave artistic interpretations of vocal duets at Broadwood's on March 14.

Two pupils' concerts deserve to be mentioned. Seventeen vocalists trained by Mr. Charles Phillips sustained a high level of excellence at Bechstein Hall on March 14. The pupils of Mr. C. Karylle similarly carried out a programme of unusual interest at the same hall on March 16. Hardly a single item was hackneyed or undeserving.

Successful recitals, with well-chosen programmes, were given by Mrs. George Swinton at Bechstein Hall

on March 16; by Miss Marie Héla at Æolian Hall on March 20; and by Miss Rhoda von Glehn at Bechstein Hall and Madame Hélène Hurner at Æolian Hall on March 21.

The programme of Mr. Denis Byndon-Ayres's recital at Æolian Hall on March 23 included ten 'first performances.' The names of the composers of the new songs were S. Coleridge-Taylor, Craigie Ross, Waddington Cooke, Hubert Bath and J. Holbrooke.

#### PIANOFORTE RECITALS.

So many of these events call for mention that it is necessary to summarize them.

Two of the younger generation of pianists, namely Ernst Lengyel (February 21) and Benno Moiseiwitsch (March 18), have appeared at Bechstein Hall and given further proof of their virtuosity; and two artists of European fame, namely Harold Bauer (Bechstein Hall, March 11) and Emil Sauer (Queen's Hall, March 13) have upheld their reputations.

For the rest, the following list must suffice, with the remark that none of the events failed to equal expectations. At Bechstein Hall: Miss Adela Verne (February 21), Mr. Marmaduke Barton (February 25), Miss Daisy Koettgen (March 9), Miss Lillian Shimberg (March 21); at Æolian Hall: Mlle. Mania Seguel (February 25), Miss Olive Blume (March 14), Miss Ada Thomas (March 17), Mr. Marcian Thalberg (March 21), Mr. Wesley Weyman (March 22); at Steinway Hall: Miss Ruby Holland (February 22), Mr. Alfred Laliberté (March 8), M. Benno Schonberger (March 15), Miss Jessie Field (March 22); at Portman Rooms, Miss Olive Byrne (March 11). Mr. J. F. Barnett's pupils played at the Guildhall School of Music on March 17.

#### OTHER RECITALS AND CONCERTS.

The programme of the Orchestral Concert given by the Royal College of Music on February 21 included Brahms's first Symphony and Mr. D. F. Tovey's Pianoforte concerto in A major, with Mr. J. Alan Taffs as soloist.

Some interesting songs by M. Moret were introduced by Madame Blanche Marchesi under the auspices of the Société des Concerts Français at Bechstein Hall on February 22. M. Yves Nat (pianoforte) and M. André Mangeot (violin) also took part in the programme, which consisted entirely of works by MM. Saint-Saëns and Moret.

Miss Maggie Teyte and Mr. Percy Grainger provided the programme of the Broadwood Concert given at Æolian Hall on February 23, and, needless to say, their efforts gave the occasion a high artistic value.

Violin recitals were given at Bechstein Hall by Miss Margery Bentwich on February 28 and by Miss Helen Sealy on March 3 and March 14. Both artists showed creditable skill and musical gifts.

The features of the Barns-Phillips concert given at Bechstein Hall on March 4 were Spohr's six songs, Op. 154, sung by Mr. Phillips, and three new pianoforte pieces by Miss Barns, played by Miss May Elliot.

Signor Mario Lorenzi, the youthful professor of the harp, played some clever compositions of his own when he gave a recital at Broadwood's on March 7.

Miss Myrtle Meggy (pianist) and Miss Aline Trewman (vocalist) joined forces in giving a recital at Æolian Hall on March 10. Mr. Robert Maitland (pianist) and Mr. Neville Swainson (vocalist) gave a combined recital at Bechstein Hall on March 23.

A concert of their own compositions was given by Mr. Archibald Hamilton-Rowan and Mr. H. V. Jervis-Read at Æolian Hall on March 16. The former was represented by two graceful trios for pianoforte, horn and clarinet, and for pianoforte, violin and violoncello respectively. The latter was represented by a number of songs in which his serious purpose and musicianship were again revealed.



The Lothbury Male-Voice Choir gave an interesting Smoking Concert in the Great Hall, Cannon Street Hotel, on March 9. In accordance with the custom of the Choir at its Lenten Concert, the first part was entirely sacred, and included Mundy's 'O Lord, the Maker of all things,' the 'O Salutaris' and 'Sanctus' from Gounod's 'Messe des Orphéonistes,' and the Offertorium ('Domine Jesu Christe') from Cherubini's Requiem. The second part contained Weelkes's 'All at once well met;' 'I prithee send me back,' by Lovatt (first performance); 'The Lovers,' by Koochat; a canon, 'He who trusts in ladies fair,' by Eisenhofer; Martin's 'Haste ye, soft gales'; and Horsley's 'Nymphs of the forest.' The singing of the Choir was admirable, and a very high level of excellence was sustained throughout, reflecting great credit upon its talented and painstaking conductor, Mr. T. B. Evison. Mr. Greville Cooke proved himself both a sympathetic accompanist and a capital solo pianist.

## Suburban Concerts.

Miss Emily Macfarlane gave her annual concert at Barnet on February 21, before a large audience. The capabilities of the Ladies' Choir were exhibited in Elgar's 'The snow' and other pieces. The chief instrumental item was Bach's D minor Concerto for pianoforte and strings, given by Miss Malcolm Cook's orchestra under Dr. McClure's direction. The vocal soloists were Miss Macfarlane and Mr. Plunket Greene, whose efforts were warmly received.

Mr. Reginald Stuart Welch gave an 'afternoon of music' at Brixton, on February 24, in the form of a pianoforte recital, the programme of which included a movement from his own 'Thanksgiving Sonata.'

A selection from Haydn's 'Creation' was given in Walton-on-Thames Parish Church on February 26. The choruses were sung by a special choir, consisting chiefly of members of the Choral Society. The soprano solos were sung by Master Leslie Durn. The performance, which was given without a conductor, was accompanied on the organ by Mr. H. T. Gilberthorpe.

The St. Andrew's Choral Society, Plaistow, conducted by Mr. F. Pearce, gave a creditable performance of 'St. Paul' on February 27. The chief soloists were Miss G. Merrifield (soprano) and Mr. W. Pring (bass).

'Lalla Rookh' (Frederic Clay) and a miscellaneous second part, including Mendelssohn's 'Hear my prayer,' formed the programme of a choral and orchestral concert given in the Lopping Hall, Loughton, on February 27. Mr. Henry Riding conducted.

On Tuesday, February 28, a concert was given by Miss Christabel Baxendale (violin) at the Public Hall, West Norwood. Miss Baxendale was assisted by Miss Gertrude Bauer (pianoforte) in César Franck's Sonata in A and Handel's Sonata in E. Miss Kathleen Baxendale (soprano) and Mr. Campbell Carr (baritone) also took part.

A farewell concert was given on February 28 at the Hammersmith Town Hall by Miss Louise Dawe, preparatory to her departure for Australia. A long programme was carried out by a number of vocal and instrumental soloists.

The Winchmore Hill Choral Society gave the second concert of their third season on March 14, in the Institute. 'Elijah' was the work selected, and a large audience listened to the performance with great attention. An orchestra played the accompaniments, and Mr. Henry S. Plummer conducted.

An excellent concert was given on March 16 at the Large Public Hall, Croydon, by the Croydon District Orchestral Society under the able direction of Mr. Oswald Laston. Beethoven's 'Egmont' Overture and German's 'Richard III.' Overture were the chief instrumental numbers in the programme, to which

Miss Hope Squire (pianist), Miss Christine Scaramanga and Mr. Randell Jackson (vocalists) contributed solos.

The massed bands of the 2nd Life Guards (Lieut. Charles Hall), the Horse Guards (Blues) (Mr. Manuel Bilton), the Coldstream Guards (Lieut. J. Mackenzie Rogan) and the Irish Guards (Mr. Charles Hassell) gave a concert under their various conductors at the Alexandra Palace on March 18, before a large audience. The programme included Tchaikovsky's '1812' Overture. The vocalists were Miss Margaret Balfour and Mr. Gwynne Davies.

On March 18 the Harringay Choral and Orchestral Society of 150 performers gave a performance of 'Elijah' in the Northern Polytechnic, with signal success under the conductorship of Mr. Harry E. King.

## FESTIVAL OF EMPIRE.

The programmes of the nine concerts that will form the 'Festival of Empire' organized by Dr. Charles Harriss to take place at the Crystal Palace during the Coronation season have been chosen to represent music by Colonial and British composers. On May 12 the Imperial Choir will take part in an 'Imperial Concert.' The remaining concerts, which are to be mainly orchestral, will represent respectively Canada, England, Australia, Scotland, South Africa, Ireland, Wales and New Zealand. The conductors will be Dr. Harriss, Sir Henry Wood, Sir Alexander Mackenzie, Sir Hubert Parry, Mr. S. Coleridge-Taylor, Mr. Hamilton Harty, Mr. Edward German.

According to the latest Bulletin of the New York Public Library, the entire collection of music scores for circulation now amounts to 8,030 volumes, an increase of 1,111 volumes over the number recorded in 1909. The music scores are distributed among all the branches, but as a rule the larger collections are placed at branches situated near musical centres or where a special demand is shown. During the past year the circulation of music scores was 34,899, an increase of 2,088 over that of the previous year. It is interesting to note that 42 per cent. of the total circulation of music consisted of opera scores, for which there is a large demand in all branches, especially during the opera season. The classified list of music scores now in the library is shown as follows: operas, 3,519; oratorios and church music, 611; songs and choruses, 1,837; pianoforte music, 1,503; organ music, 81; music for other instruments, 479.

## Music in the Provinces.

(FROM OUR OWN CORRESPONDENTS.)

### BIRMINGHAM.

The Birmingham Festival Choral Society's third concert of the current series given in the Town Hall, on February 23, under Dr. Sinclair's watchful and efficient conductorship, was of more than ordinary interest, and helped to introduce to local judgment S. Coleridge-Taylor's delightfully melodious cantata 'Endymion's Dream,' brought out at the Brighton Musical Festival, February, 1910. The composer intended to be present to conduct his work, but at the last moment was prevented from doing so. The cantata is throughout of an impassioned character, the musical settings revealing much romantic charm and gift of melody; one is impressed by its vivid and picturesque orchestral colouring, by its fascinating style and musicianship. The part of Selene was taken by Miss Perceval Allen and that of Endymion by Mr. Morgan Kingston, both artists imparting to the music dramatic power and passion of no mean order. The choir and orchestra were evidently in sympathy with the work, judging

by the excellent results attained. The revival of Sir Edward Elgar's 'Caractacus' formed an additional attraction at this concert. There were many excellent points in the performance and the choral portion in particular showed adequate preparation. The solo parts were entrusted to Miss Allen, Mr. Kingston, Mr. Thorpe Bates, and our local baritone Mr. Sidney Stoddard, who at a moment's notice replaced Mr. Aubrey Millward. Mr. C. W. Perkins occupied his customary place at the organ.

Madame Clara Butt and Mr. Kennerley Rumford drew a large audience to the Town Hall on February 28. The great contralto was in excellent voice, and for the first time she included in her selection Schubert's 'Der Wanderer' and Brahms's 'Der Schmied.'

The Birmingham Philharmonic Society's seventh and eighth orchestral concerts were given at the Town Hall on March 1 and 15 respectively. M. Wassili Safonoff conducted the first and Herr Fritz Cassirer the latter. M. Safonoff gave a wonderful reading of Tchaikovsky's 'Pathetic' symphony, probably the finest and most inspired ever heard in Birmingham since Dr. Hans Richter first introduced it in 1895. The programme of the eighth and last concert of the season was entirely devoted to Beethoven, and comprised the overtures 'Leonore' No. 3 and 'Coriolanus,' the seventh Symphony and the Violin concerto. Herr Cassirer, who made his debut here, showed that he was a Beethoven conductor of the first rank. Mr. Max Mossel played the Concerto with nobility of expression and perfect mechanism.

The Birmingham New Choral Society undertook a somewhat daring task in performing Bach's 'St. John Passion' at their concert at the Town Hall on March 9, but the conductor, Mr. Rutland Boughton, always aims at the highest in vocal art; and if the interpretation of the music did not reach the level of a Festival performance, it showed at least an earnest endeavour to give of the best. The choir certainly carried off the honours, and one has rarely heard such a magnificent and rich tone from sopranos. The exacting solo work was sung by Miss Dorothy Silk, Miss Frances Jennings, Mr. Frank Mullings, Mr. Arthur Jordan, Mr. William Bennett and Mr. Harry Bannister with somewhat unequal success.

The last of Mr. Max Mossel's Drawing Room concerts was held at the Grosvenor Room, Grand Hotel, on March 9, and was in the nature of a vocal and violin recital by Madame Agnes Nicholls and Mr. Mossel, with Mr. Hamilton Harty at the pianoforte. The last Harrison Concert was given in the Town Hall on March 13, the executive being the New Symphony Orchestra, conducted by Mr. Landon Ronald, and the vocalist Madame Melba. The programme was made up of well-known items, including Tchaikovsky's Symphony No. 4, and Debussy's prelude 'L'Après-midi d'un Faune.' Madame Melba, who was in glorious voice, sang an Aria by Handel, the Mad Scene from 'Hamlet,' and the well-worn vocal valse 'Se sara Rose.'

The Birmingham Choral Union once more relied on a concert recital of Gounod's opera 'Faust' to draw a large audience to the Town Hall on March 11. A capital all-round performance was given under Mr. Thomas Facer's conductorship. The principal parts were allotted to Madame de Vere Sapio, Miss Emily Cleobury, Mr. Wilson Pembroke, Mr. John Ridding and Mr. Busby.

#### BOURNEMOUTH.

There was a disappointingly small audience at the concert given in the Amity Hall, Poole, on February 23, by the Poole and Parkstone Philharmonic Society. Mr. A. W. Russe, the Society's conductor, is to be complimented upon the success with which both choir and orchestra accomplished their task. The programme included Cowen's 'St. John's Eve,' in

which the solo parts were capably sustained by Miss Madeleine Applegate, Miss Florence Lovell, Mr. H. J. Travers and Mr. Hamilton Law. The Society is now busily preparing for the Dorset Choral Association's competition festival, which is to be held at Weymouth on May 9.

Special interest was attached to the twenty-third Symphony Concert, given at the Winter Gardens on March 9, by the inclusion of a work that had not previously been heard in a concert hall. This was Mr. J. D. Davis's prelude to 'The Cossacks,' an opera produced some years ago in Birmingham and afterwards in Antwerp. It contains much that is of intrinsic worth, and is very suitable for concert-room purposes.

#### BRISTOL.

The annual Ladies' Night of the Bristol Royal Orpheus Glee Society, on February 23, attracted a large audience to Colston Hall. Under the direction of Mr. George Riseley, a well-arranged programme was successfully carried out, among the principal compositions presented, being, 'I wish to tune' (S. S. Wesley), 'Hohenlinden' (T. Cooke), 'Oh! the summer night' (W. H. Cummings), and 'The phantom host' (F. Hegar). Mr. C. Lee Williams conducted two of his own compositions, 'The haven' and 'Tally Ho!' The audience expressed gratification, particularly at the former. Another composer-conductor was Dr. A. H. Brewer, who had not before taken part in a local concert of the Bristol Society. He directed his pieces 'There be none of beauty's daughters' and 'A ballad when at sea,' the merits of which were heartily recognized.

On February 28, at Redland Park Hall, the Bristol Cathedral School Choir gave their twentieth concert in aid of the funds of the Children's Help Society, and the Home for Crippled Children. Mr. E. Morrie Tyrrell conducted the choral and Mr. A. E. Hill the orchestral numbers.

At a chamber concert in the Victoria Rooms, on March 6, the Anglo-Dutch String Quartet appeared. The players were Messrs. Arthur Catterall and J. Waterhouse (violins), D. Reggel (viola), and Johan C. Hock (violoncello); they contributed Dvorák's Quartet in F major, Op. 96, and, with Miss Jenny Meid at the pianoforte, Brahms's Quintet in F minor, Op. 34.

At the Shirehampton Hall, on March 7, the Avonmouth Choral Society, under the direction of Mr. P. Napier Miles, delighted a large assembly with their efforts. Bach's 'A stronghold sure' and Sir Hubert Parry's 'Ode on St. Cecilia's Day' were creditably interpreted. The soloists were Madame le Mar and Mr. Davis Brooks. The Bristol Symphony Orchestra were present, and played effectively Schubert's Overture to 'Feirrabas.'

#### CAMBRIDGE.

Concerts have never been so numerous as in the past term. We have had the sensation of a visit from Madame Melba, for whom the Corn Exchange was specially prepared. It was also filled, for considerably over two thousand people are said to have been present. Among numerous other visitors must be named Messrs. Pachmann and Harold Bauer, both of whom gave successful concerts.

The second of the orchestral concerts arranged by Dr. Mann took place on January 26. Beethoven's fifth Symphony was the principal item of the programme, and Mr. Thomas Beecham conducted.

The University Musical Society gave Bach's B minor Mass on February 10, under Dr. Alan Gray's direction. The performance was generally voted to be a considerable advance on that of three years ago, and it is to be hoped



that its success will encourage the Society to repeat the work triennially. Chamber concerts were given by the same Society on February 8, February 22, and March 8, in the New Examination Rooms. The performers were the Grimson and Schwiller Quartets, Miss Fanny Davies, Miss Marian Jay, Miss Hilda de Angelis, and Miss Eda Rosenbusch. Besides standard quartets, compositions by Balfour Gardiner and Vaughan Williams were included in the programmes.

Mr. and Mrs. Haydn Inwards have given two of their admirable pianoforte and violin recitals in the small room of the Guildhall. The Cambridge Choral Society included the first two parts of 'Hiawatha' as the *pièce de résistance* of their programme on February 26. The performance of the work was creditable to the Society and to their conductor, Mr. W. T. See.

The Royston Choral Society, as a small village Society, showed great courage in undertaking Dr. Gray's 'Odysseus in Phæacia.' The result, however, showed that they were justified in the attempt, and the singing of the choruses was remarkably good. Mr. B. B. Bales is to be congratulated on the result of his training, and also on introducing one of Brahms's part-songs into the second part of the programme. Dr. Gray was present to conduct his work.

## DEVON AND CORNWALL.

### THE THREE TOWNS.

An event of importance, the description of which was excluded from last month's report owing to lack of space, occurred in the Stonehouse Town Hall on January 30, when the Masque 'St. George and the Dragon' by Mr. David Parkes was reproduced, having been much extended since its first performance last year. The work, set for juvenile soli and chorus, is one of uncommon beauty, with melodies of original yet haunting charm and clever use of characteristic themes. The orchestration is modern in attainment of special effects, particularly among the wind section. The composer conducted, with Miss Florence Duprez as chorus-mistress and Mr. W. Kilpatrick as stage-manager.

Little in the way of choral music has been done publicly during the last few weeks. The King Street Wesleyan Church choir sang a programme of choruses, quartets, duets and solos on February 20, under the direction of Mr. Harry Woodward, with Mrs. Woodward at the pianoforte. A Ladies' Choral Society, connected with the Plymouth College and Manna-mead School, made known its existence by a performance on February 24 of 'The Lady of Shalott' (Bendall), with a small orchestra conducted by Mr. Charles Jeffery. Miss May Groser was the soloist. At the request of the Municipal Corporation, Dr. Weekes organized on February 29 a concert on popular lines in aid of the Fund for the Unemployed. Members of the choral and orchestral Societies conducted by Dr. Weekes contributed choruses and part-songs and instrumental pieces respectively, and solos (vocal, violin, organ and flute) were given by local performers.

During the week beginning February 27, the Theatre Royal was occupied by Cavaliere F. Castellano's Italian Grand Opera Company, with performances of 'Cavalleria Rusticana,' 'I Pagliacci,' 'La Traviata,' 'Rigoletto,' 'Faust,' and 'Carmen.'

The chief event of the month has consisted of two exceptionally fine performances on March 11 of 'Mors et Vita' by the Plymouth Guildhall Choir. Mr. H. Moreton inspired those under his bâton with the spirit of the subject and music, and the result was reverentially impressive and imposing. The principal vocalists were the Misses Caroline Hatchard and Annie Kirkwood, and Messrs. F. Mullings and Jamieson Dodds. The choir, numbering 250, were well balanced; their quality was rich and pure.

Mr. J. W. Newton has closed his first season of Symphony Concerts in Stonehouse. The penultimate event on February 27 included Tchaikovsky's fourth Symphony; a suite, 'Scènes Poétiques,' by Godard, and a Quintette by Reicha, for flute, oboe, clarinet, horn and bassoon. The programme played on March 13, drawn up from a plébiscite, consisted of the symphony played on February 27, Beethoven's overture, 'Leonore' No. 3, Mozart's Serenade for Strings, the 'Casse Noisette' suite, and Jan Adagio for violoncello and orchestra by Max Bruch, finely played by Mr. C. G. Pike.

### OTHER TOWNS.

On February 23, Dr. S. Weekes conducted the members of the Modbury Choral Society in Bennett's 'The May Queen,' and Mendelssohn's 'Loreley,' the soloists being Miss Ethel Pascoe, Miss G. Andrews, Mr. John Gill, and Mr. W. Toby. 'Merrie England' was performed by the Torquay Amateur Operatic Society on February 24 and 25, with much success. A new choral society made its appearance in Exeter on February 28, being formed in connection with the Royal Albert Memorial College, under the direction of Mr. F. J. Pinn. The combination will be subject to certain disadvantages, as its *personnel* must obviously be continually changing. 'The Banner of St. George' was rendered creditably at this first concert, band and choir numbering 150.

### CORNWALL.

Mrs. Chris Rawling's Girls' Choir sang choruses and part-songs at Saltash on February 15, and the Men's Choir sang 'Cheer up, companions,' and other pieces. Miss E. Meadows and Mrs. Rawling accompanied. On the following day, the East Cornwall orchestra, assisted by the Calstock Brass band, conducted by Mr. Mutton, gave a concert at Calstock. Mr. Seymour Pile's Madrigal Choir, in conjunction with the Truro Orchestral Society, gave a concert at Truro on March 1. On March 4, the De Lank Choir sang the cantata 'The Galilean,' at Pengelly, Delabole, conducted by Mr. W. Bolt; and at Torpoint 'Christ on the sea' was sung on March 5 by Mr. H. Oliver's choir, assisted by the Torpoint string band. On the same day St. Dennis Orchestral Society, conducted by Mr. W. Juleff, gave a concert in the United Methodist Church, assisted by the choir and vocalists. At Bodmin, on March 8, Mr. H. M. Lamerton's private choral and orchestral society gave Van Bree's 'St. Cecilia's Day and miscellaneous choral and instrumental pieces.'

### DUBLIN.

The Royal Dublin Society chamber music recitals finished for the season on February 27, with an organ recital by Dr. Cyril Rootham, of Cambridge. On February 20, Miss Fanny Davies gave an attractive pianoforte recital which was well attended, and much appreciated.

On March 15, the Dublin Orchestral Society gave the second concert for the season in the Gaiety Theatre. Dr. Esposito gave a very good performance of Beethoven's 'Pastoral' Symphony, and the programme also included Hamilton Harty's 'Comedy Overture,' Borodin's 'In the Steppes of Central Asia,' both given for the first time here, and Tchaikovsky's 'Romeo and Juliet.' Their Excellencies the Lord Lieutenant of Ireland and the Countess of Aberdeen (who have honoured the Society by taking the Vice-Regal Box for the season) were present with a large party.

On March 13, Miss Nora Thomson's Quartet gave the first of three recitals at the Aberdeen Hall. The programme included Mendelssohn's Op. 12, and Beethoven's Op. 59. Miss José Florac was the vocalist.



## EAST ANGLIA.

A considerable musical revival is making itself evident in East Anglia. The present chief centre of activity is Ipswich, which had earned for itself in past days the reputation of being a decidedly unmusical town. But, thanks to the efforts of Dr. Sinclair, the conductor of the Ipswich Amateur Orchestral Society, and of Mr. William Hockey, who conducts the Ipswich Choral Society and the Male-voice Choir, big steps in advance have lately been taken, and concerts have been given at the Public Hall which would be creditable to much larger centres of population. Dr. Sinclair, an enthusiastic and accomplished amateur, is doing fine work, and his programmes are as well selected as they are performed.

The Choral Society at their last concert once again repeated 'Elijah,' and did it extremely well, with the assistance of Mr. Frederick Ranalow and other singers.

The performance of 'Elijah' was given with the avowed intention of providing means for the production for the first time in Ipswich of 'The Dream of Gerontius,' which will take place on April 6. In order to prepare the public for the production, Mr. Ernest Hart lectured on Thursday, March 16, to a crowded audience, on Elgar's masterpiece. The lecture was illustrated by the reproduction on the screen of the principal *motifs*, and the performance of salient extracts from the work by Mr. William Hockey and Mr. Charles Holland on organ and pianoforte.

The Felixstowe Choral Society recently gave an excellent performance of Stanford's 'The Revenge,' under the baton of Mr. J. Job, and the Society at Sudbury are producing next month Mr. Hubert Bath's 'The wedding of Shon Maclean' and the concert version of Gounod's 'Faust.'

## EDINBURGH.

The University Musical Society's forty-first annual concert was held in the M'Ewan Hall on March 3. The programme comprised Mendelssohn's 'Come, let us sing,' Cowen's 'St. John's Eve,' and 'Six Highland songs,' arranged for solo voices, chorus, and orchestra, by Mr. James A. Moonie, the conductor. The singing of the choir was in many respects eminently satisfactory, for, despite the fact that the *personnel* of the organization must necessarily change to a considerable extent each year, Mr. Moonie always manages to secure performances which reach a high standard of merit.

An excellent performance of 'Elijah' by the North Richmond Street United Free Church Musical Association (conducted Mr. William Rae) was given in the Livingstone Hall on March 4. The soloists were Miss Kate Wallace, Miss Nina Horsburgh, Mr. W. H. Oldham and Mr. John Burnett. An orchestra led by Mr. James Terry, Mr. J. W. Cowie at the pianoforte, and Mr. Victor Irving at the organ gave adequate support to the voices.

Under the auspices of the Edinburgh Musical Education Society, Mr. Duncan Fraser delivered a lecture in the University music class-room on March 8, on 'The Singing Lesson in a Primary School.' The lecture was illustrated by a class of children, and was evidently much appreciated.

In Roxburgh Street Church Hall, on March 8, Mr. James Dowie, with a choir of some thirty voices, gave an interesting concert-lecture entitled 'Some Old English Composers.' The choral numbers rendered included madrigals by Morley, Gibbons, and Ford; choruses by Purcell; and anthems by Farrant, Croft and Kent.

Mr. J. A. Moonie's annual choir concert was given in the Music Hall on March 9. The programme was of a varied nature and, as frequently happens at Mr. Moonie's concerts, contained a number of novelties. In Stanford's 'Songs of the Fleet' for baritone solo, chorus and orchestra (first performance in Scotland),

Mr. George Campbell's rich voice and cultured method of singing won great appreciation. Hofmann's 'Song of the Norns,' with Miss Clara Dow as soloist, served to show the exquisite quality of tone of the female voices, and Gernsheim's 'Salamis' was also admirably sung. The Baal scene from 'Elijah,' with Miss Clara Dow, Master George A. Smith, Mr. W. H. Oldham and Mr. Montague Borwell as soloists, was given most impressive interpretation, the splendid delivery of the magnificent choruses in this grand old work rousing the audience to enthusiasm. Special interest attached to the first performance of 'Caledonia,' a new composition for chorus and orchestra by Mr. W. B. Moonie, a son of the conductor. The work is very cleverly orchestrated, contains some really fine passages, and judged as a whole its production should greatly enhance the reputation of the young composer. The full orchestra that assisted was perhaps the best ever heard at a choral performance in Edinburgh.

The annual concert of the Choral Union was given in the Music Hall on March 13. The concert opened with Parry's 'Blest Pair of Sirens,' which received a fine interpretation, but it was in Elgar's 'Dream of Gerontius' that the choir had the greatest opportunity of revealing their qualities, and under Mr. T. H. Collinson's able direction they gave a highly meritorious performance. The choral numbers were sung with a degree of fervour and finish which made the concert one of the most notable the Choral Union has given in recent years.

The last of the present season's series of chamber concerts given by Misses Emily Buchanan, Dorothea Shephard-Walwyn, Dorothy Chalmers and Mr. D. Millar Craig, took place in St. Andrew's Hall on March 17. The feature of the concert was a splendid performance of Brahms's Pianoforte quintet, Op. 34, in which Mr. Frederick Boothroyd took part ably. He also played pieces by Debussy and Chopin in excellent style. In the interests of Chamber music it is earnestly hoped that the support given to these concerts has been sufficient to ensure their continuance next season.

In the Music Hall on March 21, Mr. Kirkhope's choir gave a delightful concert devoted to the unaccompanied performance of madrigals and part-songs.

## GLASGOW.

The close of the Choral and Orchestral Union's season has, as usual, been followed by quite a number of music-makings by the smaller organizations. Under the auspices of the Glasgow Bach Choir a very interesting concert was given on February 24. The programme, excellently carried out and just sufficiently long to make the audience wish for more, embraced the solo cantata 'Non so che sia Dolore' for soprano voice with flute, cembalo, and string orchestra, Concerto in C major for three pianofortes and string orchestra, Sonata in C major for two violins and pianoforte, and a Suite in B minor for flute and string orchestra, the solo part in the last-named being finely played by Mr. Alfred Halstead. The performance was given under the direction of Mr. Henri Verbrugghen.

The annual concert of the University Choral Society conducted by Mr. A. M. Henderson, the organist to the University, took place on February 28, when a programme of part-songs, motets, &c., well suited to the choir's capacity, was very creditably performed. Among the more successful numbers were Mendelssohn's 'Hear my prayer' and Arthur Somervell's choral ballad 'Earl Haldan's daughter.' The solo vocalists were Miss Jenny Young and Mr. Maurice D'Oisly, and the duties of accompanist were shared by Mr. W. F. Forsyth and Mr. Henderson, the latter also contributing some pianoforte solos. The students of the Athenaeum School of Music gave their annual concert on March 2, the programme being arranged

to exhibit their activities in the various branches of musical study. The Ladies' Choir made a good appearance in Elgar's 'The snow' and 'Fly, singing bird,' and in the Spinning chorus from 'The Flying Dutchman.' There was also some excellent pianoforte playing and solo singing, but probably the most interesting item on the programme was Mr. James Friskin's Quintet in C minor for pianoforte and strings, the pianoforte part being played by the composer.

The recently formed Ladies' String Orchestra made its first public appearance on March 3. The orchestra, conducted by Miss Hilda Bailey, numbers about a couple of dozen capable amateurs who have evidently ample time to devote to practice, and their ensemble in a programme which included a Concerto grosso in G by Handel, a Serenade by Mozart, and an unfamiliar Ballade by De Greef, was exceedingly good. The contributions by Miss Rana Taggart as solo vocalist, and Mr. James Friskin as solo pianist, provided the necessary variety.

The Amateur Orchestral Society conducted by Mr. W. T. Hoeck gave their second concert for the season on March 9. The programme included Schubert's 'Unfinished' symphony, Max Bruch's prelude to 'Loreley,' and Wagner's 'Siegfried Idyll,' in all of which the amateurs played most creditably. Miss Lillie Wormald as solo vocalist gave several numbers with great acceptance.

The Orpheus Choir attracted an enormous audience to their concert on March 14. Under the inspiring direction of Mr. Hugh S. Robertson, the Choir exhibited all the finest qualities of unaccompanied choral singing in an exacting programme of sixteen numbers (entirely memorized), which included Holbrooke's 'Footsteps of Angels,' Elgar's 'Go, song of mine,' and 'Weary wind of the west,' Cornelius's 'The hero's rest,' &c. The technical and interpretative difficulties of these were surmounted with ease, and the result was a performance of very great distinction. Madame Blanche Marchesi and Mr. Robert Burnett were the solo vocalists.

The annual concert of the Teachers' Choral Society took place on March 17. Under the new conductor, Mr. Percy J. Fry, the Society has improved immensely, and it now promises to take a good place among the choral bodies in the city. The chief number on the programme was Gade's tuneful 'Spring's message,' and in this work the members made their best appearance, their singing being marked by considerable intelligence and refinement.

Mr. Henri Verbrugghen, the leader of the Scottish Orchestra, has been appointed chorus-master to the Choral Union in succession to Dr. Henry Coward.

#### LIVERPOOL AND DISTRICT.

Sir Henry J. Wood received a cordial welcome at the tenth Philharmonic Concert on February 21, a welcome which conveyed hearty congratulations upon his recent knighthood. The programme included Tchaikovsky's fourth Symphony. Sir Henry had travelled specially to Liverpool to rehearse the choir in Elgar's Choral Suite 'From the Bavarian Highlands,' which received expressive and spirited treatment. Madame Donalda was heard with appreciation in arias from Verdi's 'Otello' and 'Aida.'

At the eleventh Philharmonic Concert on March 7, the conductor was Señor Arbós, who obtained entirely satisfactory performances of Beethoven's eighth Symphony and Wagner's 'Flying Dutchman' Overture. A novelty was the Suite by Liadow, 'Chansons Russes,' a series of orchestral miniatures founded upon Russian folk-song themes. The composer has been officially connected with research in this direction, and his Suite of eight brief movements presents interesting examples of quaint uncouth folk-music, hymns, songs and dances, which he has effectively arranged and probably beautified. The choir were responsible for Mr. Charles Wood's effective part-song 'Nights of music.'

Mr. Frederic Dawson gave a convincing exhibition of his skill as a pianist and qualities as a musician in his 'Historical Recital' in the Rushworth Hall on February 20.

At the concert of the Birkenhead Glee and Madrigal Society on February 23, this fine body of male-voice singers, conducted by Mr. J. C. Clarke, was heard to advantage in a programme containing Coleridge-Taylor's part-song 'O mariners out of the sunlight,' Richard Strauss's chorus, 'Love,' and Stevens's fine old 'Cloud-capt Towers.'

At the vocal and instrumental recital given on February 27 by Miss Pauline Fischer (soprano), Mrs. Charles Leggatt (solo pianoforte), Mr. A. E. Thomas (violin), and Mr. Cyril Goldie (violin-cello), a performance was given of two movements from Arnold Clibborn's Violoncello sonata in C major. The composer is a young local musician at present studying under Professor Knorr at Frankfort Conservatoire.

The eighth and closing concert of the second series of the Vasco Akeroyd Symphony Concerts in the Philharmonic Hall occurred on February 28, when as usual the programme included items chosen by popular vote. These were Beethoven's Overture 'Leonore No. 3,' Schubert's 'Unfinished' Symphony, Grieg's 'Peer Gynt' Suite, and a Brahms Hungarian Dance. The vocalist was Madame Marie Brema, and Mr. Anton Maaskoff, a pupil of Dr. Brodsky, excelled in playing Bach's Violin concerto in A minor. Local interest was aroused in the first performance here of Mr. Ernest Bryson's Study for orchestra 'Voices,' recently played with success at the Promenade Concerts in London.

With the Lord Mayor presiding, supported by the Lord Bishop (Dr. Chavasse) and Archdeacon Madden, the annual meeting of the Liverpool Church Choir Association was held in the Town Hall on March 9. It was reported that the surplus of the successful tenth Festival held in St. George's Hall on November 17 amounted to £25, the receipts being £287 and the expenses £262. There is a balance in hand of £111. The annual festival of the Association has become one of considerable public importance and widespread interest, largely owing to the indefatigable exertions of the Hon. Secretary, Mr. Ralph H. Baker, aided by a strong and influential committee. Arrangements are now in hand for the festival in December next, and local composers are again invited for the third time to send in compositions which are to be submitted to an independent adjudicator. Sir George Martin and Sir Charles Stanford have acted in this capacity on previous occasions.

The twenty-seventh annual concert of the Liverpool Cymric Vocal Union was given in Hope Hall on March 4, when this excellent male-voice combination of nearly fifty members, conducted by Mr. J. T. Jones, exhibited all their well-known accomplishment.

The Warrington Musical Society's second concert on February 15 included Beethoven's C minor Symphony, and Tchaikovsky's Pianoforte concerto in B flat minor (soloist, Miss Lucy Pierce). The choir sang Eaton Fanning's 'Vagabonds' and a new chorus by the Society's conductor, Mr. F. H. Crossley, entitled 'O Heaven-born harmony.' The vocalist was Miss Dora Arnell.

An excellent performance of Mendelssohn's 'Elijah' was given by the Ormskirk Musical Society on March 7 under Mr. John Ball. In recognition of his long and valuable services the Society presented their conductor with a silver rose-bowl, suitably inscribed, at the previous evening's rehearsal.

A new body, the 'Llandudno Autumn Choral Society,' has been organized by the Autumn Concerts Committee, with Mr. Harry Evans of Liverpool as conductor. After testing the material forthcoming for the new choir, Mr. Evans was well pleased with its quality, especially as regards the sopranos and contraltos.

Preparations for the West Kirby and Hoylake Musical Festival in May next are now actively proceeding. Sir Hubert Parry will conduct his 'Song of Darkness and Light' (soprano solo, Miss Agnes Nicholls), and among



the choral works announced are Brahms's 'Song of Destiny,' Elgar's 'Banner of St. George' and 'Elijah.' The instrumental pieces will include a new concert Overture in B minor by Dr. W. B. Brierley, the conductor of the Festival.

Dr. Hans Richter's concert on March 13 filled the Philharmonic Hall with an assembly which paid him enviable honours. At the end of a typical Richter programme, the entire audience arose, and bade him farewell in an unforgettable scene of enthusiasm. The only person apparently unmoved was Dr. Richter himself.

Mendelssohn and his music were appreciatively dealt with by Rev. H. H. McCullagh at his lecture on March 14. It is worthy of note that he was assisted in his vocal and instrumental illustrations by his four clever daughters, the Misses Helena (pianoforte), Isabel (violin), Mary (violoncello), and Edith (soprano).

The Welsh Choral Union added a leaf to their laurels by their performance on March 18 of Mr. Granville Bantock's 'Omar Khayyám' (Parts 2 and 3). They had performed Part 1 a year ago, so that, thanks to them and to Mr. Harry Evans, their inspiring conductor, a complete hearing has been given of Mr. Bantock's great and fascinating work, for great it is in imagination and in achievement. It strikes one as the sincere expression in music of the mystery, the perplexity, the fascination of human existence. Given in the presence of the composer, who received a hearty call on the conclusion of his work, the performance was full of interest. Great pains had been taken in the choral preparation, and great results ensued. Some of the unaccompanied choral effects were indescribably beautiful, and the pianos were wonderful. The principals were Miss Phyllis Lett, Mr. John Coates and Mr. Herbert Brown.

#### MANCHESTER AND DISTRICT.

The month that is gone has witnessed the passing of Hans Richter from the scenes of active labour here, leading eventually to the quiet life of the Hungarian countryside. At a rehearsal of Bach's B minor Mass with the Hallé choir early in March, he spoke feelingly of his impending retirement, due solely to failing sight. An eminent specialist had been consulted, and absolute cessation from work was prescribed as the only remedy. With the desire, so frequently expressed of late, for the work of the newer school of orchestral music he was in the most sincere accord, but his sight would not permit the necessary close application to the intricacies of modern full scores, as even now the music occasionally appeared blurred; hence his restriction of programmes to works with which he was thoroughly familiar and could play from memory. He had suggested to the executive of the Hallé Society the names of three conductors, any one of whom would be able to carry on the work he was leaving in a manner worthy of the Society's traditions. At this juncture a quotation from an article in the *Manchester Guardian* has peculiar appropriateness: 'Dr. Richter has been the one conductor in Europe who has made his reputation by the sublime style. The measure of his greatness has been simply that of the music which he had to interpret. No greatness in any man's music was ever a stumbling-block to him. Dr. Richter has that rarest sublimity of all—sublime humour. Others may have come near him in the passion of "Tristan," but no other could unfold to the full that splendid banner of tone with which the "Meistersinger" overture opens, or let it disperse later into its myriad smiles without losing anything of its greatness, or bring its overwhelming climax, without strain or loss of ease, back to its great simplicity.'

In the closing concerts of the series there was nothing to suggest the imminence of his departure, nothing of the 'farewell appearance' order—just the old steady

going-about-his-business which ever characterized the veteran. At the first of the March concerts Manchester heard for the first time the selection for concert purposes from the 'Nibelungen Ring' which Wagner and Richter made, after due collaboration, about the year 1876. Strange indeed that after eleven years' residence in Manchester, Richter should not have introduced this noble paraphrase before; and what supreme irony of Fate that his departure should synchronize with the first performances in the County Palatine of those 'Ring' dramas whose glories have been first revealed in so many European centres by this perfect Wagnerite!

The performance at this concert of Strauss's 'Don Quixote' was the third heard here in the past twelve months, apart from other renderings under Dr. Richter in various other North Country centres; consequently the Hallé men are gradually attaining that freedom of individual instrumental utterance which is an indispensable preliminary to a completely satisfactory presentation of the work.

Bach's B minor Mass on March 9 left one with mixed feelings. Richter's monumental style and method fitted the 'Gloria in Excelsis,' the 'Sanctus,' and the ensuing 'Hosanna,' but all the choruses do not call for this sublime treatment, and long stretches of choral fortissimo tone became monotonous. The solos were sung by Madame Gleeson-White, Miss Phyllis Lett, Messrs. Harold Wilde and Radford, the last-named singer being obviously unwell; of the others Miss Phyllis Lett alone succeeded in blending rhythmical precision with the deep feeling evoked by such a text as 'Agnus Dei.'

Contrary to general expectations, the closing concert of the Hallé season had nothing of a valedictory character. Quite a new departure as regards orchestral work at these concerts was made when Mr. J. H. Foulds, one of the Hallé violoncello players, stepped from his place in the ranks of the band to conduct his new Violoncello concerto on its first hearing. It is dedicated to Mr. Carl Fuchs, and to this player was entrusted the task of interpretation. The composer has explored the region of the higher register of his instrument with welcome results, and one recalls no slow movement of the concerto-form quite like this one; it was here that the composer made the deepest impression. Dr. Richter declined the numerous recalls after Brahms's first Symphony, which closed the concert, passing from a scene of eleven years' labour without any fuss, having done his night's work and his duty.

The fortunes of the annual Hallé Pension Fund concert must be dealt with next month. The Hallé executive announce that negotiations are on foot with half a dozen eminent English and Continental conductors for next season, and hope to be able to announce the names at the annual meeting of the guarantors next month; they have no present intention of appointing a permanent successor to Dr. Richter.

Judging by the sparse attendance in the stalls, at least one section of the Manchester public was not over-eager to hear the Elgar Violin concerto when Kreisler introduced it on March 6, accompanied by forty-five members of the Queen's Hall Orchestra, conducted by Sir Henry J. Wood. But if the 'quality' stayed away, the other part of the audience upheld Manchester's fair name for enthusiasm where good music is concerned; and with abundant reason, for a more finished performance could not be imagined than was heard from Kreisler and the band in the Mozart, Tchaikovsky and Elgar Concertos. This concert has fixed the future standard of excellence in Manchester as regards concertos and their accompaniment. The occasion was quite memorable and attracted musicians from the more distant parts of Lancashire.

The committee of the Manchester Gentlemen's Glee Club have unanimously appointed Mr. Robert W. Baker as musical director to succeed the late Dr. Henry Watson.



## NEWCASTLE.

On the evening of March 8 the enterprising Orchestral Society at South Shields gave their seventh annual concert. The programme included Mozart's Symphony in G minor, Smetana's 'Bartered bride' overture, and a clever, bright, and effective Rhapsody by Mr. Ernest Farrar, a young composer who has recently settled in Shields as an organist. Mr. A. Adams conducted the concert, and deserves credit for the excellent progress of the Society.

Madame Melba and the New Symphony Orchestra, conducted by Mr. Landon Ronald, provided an attractive programme at the last Harrison concert on March 15.

The programme of the concert of the Armstrong College Choral Society, on March 9, included both Brahms's and Goetz's settings of Schiller's 'Noenia,' Mozart's Vesper Psalms and Magnificat, and some Northumbrian folk-songs.

Owing to the departure to Edinburgh of Mr. E. J. Rogers, the second concert of the Philharmonic Orchestra, held in the afternoon of March 16, was conducted by Mr. E. L. Bainton, a clever young musician frequently referred to in these columns. The programme was ambitious, and consisted of Beethoven's 'Leonore' Overture No. 3, Brahms's third Symphony, Wagner's 'Siegfried Idyll,' and Tchaikovsky's 'Romeo and Juliet' Overture-Phantasie. Mr. Bainton proved himself a careful and thorough trainer and a conductor of insight and power. The orchestra showed a great advance upon previous attainments, and brought credit to their new chief.

## NOTTINGHAM AND DISTRICT.

Nottingham has been favoured with 'flying visits' by Madame Clara Butt on February 23 and Madame Melba on February 27; both of the concerts proved attractive and were highly appreciated.

The choral performance by the Evening Schools Choral Society on February 25 was evidence of progress, and reflected great credit on Mr. A. Richards, the conductor. The principal item, 'Hiawatha's Wedding-feast' (Coleridge-Taylor), was ably interpreted by the choir, who were well supported by the orchestra.

The Wirksworth Choral Society gave a good performance of Elgar's 'The Black Knight,' under the direction of Mr. Carl Ashover. The principals were Mr. F. and Madame Godfrey.

Gaul's 'Joan of Arc' was the work selected by the South Wilford (Nottingham) Choral Society for their concert on February 20, when an unusually fine performance was given. The soloists, who proved very acceptable, were Miss Lilian Clayton, Mr. Franklin Pearson and Mr. Albert Farnsworth; great credit was due to the conductor, Mr. Harris. The Collingham (Newark) Choral Society gave a very satisfactory performance of Spohr's 'Last Judgment' on February 23. The soloists were Miss Creasy, Miss Emily Hart, Mr. Poulter and Mr. Undersby. The Nottingham Sacred Harmonic Society's orchestral concert on March 2 proved to be one of the most enjoyable given by them. The principal feature of the programme was Dvorák's 'New World' Symphony. The soloists were Miss Carrie Tubbs and Miss Pearl Mitchell (violin). Mr. Allen Gill ably manipulated his musical forces.

Two lectures require to be mentioned. One on 'Bach's choral works,' given by Mr. Allen Gill at the University; the other on 'Shakespeare and Music,' given by Sir Frederick Bridge at the Mechanics' Hall. Unfortunately both took place on March 9. On the same evening a meeting was held to initiate a County Chorus for a performance in London during this coronation year, but the project did not develop beyond the embryo stage.

## OXFORD.

The first concert of the term took place in the Assembly Room of the Town Hall on January 28, when Mr. A. J. Slowcombe and his confrères gave a very enjoyable Brahms concert. On March 4 he gave a second concert on similar lines, the chief items being the Quintet in F (Op. 88) and the Sextet in B flat (Op. 18). On February 3, in the same room, Herr Godowsky gave a pianoforte recital, selecting Beethoven's C minor Variations, and Brahms's Scherzo in E flat minor as his principal pieces.

On February 8, in the Town Hall, under the auspices of the Musical Club, an excellent orchestral concert was given, the programme including Sir Hubert Parry's Symphonic Variations in E minor (conducted by the composer), two Nocturnes by Debussy, 'Nuages' and 'Fêtes,' and Schumann's Concerto for pianoforte and orchestra in A minor, of which Mr. Donald Tovey played the solo part effectively.

On February 16, in the Corn Exchange, Mr. Cecil Sharp discoursed pleasantly on Morris and Country Dances, entering into some detail regarding the dress of the dancers and the distinction between Morris and country dancing. The lecture proved of real interest, and was closely followed by a keenly appreciative audience.

The concert of the term was given in the Town Hall on March 8, when Dr. Vaughan Williams's 'Sea Symphony' and Beethoven's Choral Symphony were given. Considering the difficulties of the 'Sea Symphony,' which the composer conducted, the performance was as good as could reasonably be expected, in view of the difficulties of the orchestral writing. Both vocal and instrumental forces worked hard with the conductor throughout the work, and richly deserved the applause at its conclusion. The orchestra never played better than in the performance of the Choral Symphony, and the choir, in spite of the 'storms that had been endured at sea' an hour previously, braced themselves up and sang admirably.

On March 13, Mr. Harold Bauer gave a concert in the Assembly Room and played splendidly from first to last. Miss Dorothy Crompton sang several songs very nicely between the instrumental items.

On March 14, in the Sheldonian Theatre, the Professor of Music, Sir Walter Parratt, gave his terminal lecture, the subject being 'The Temper of the Age and its influence upon Musical Art.' The present century, the Professor said, was one of extreme impatience; people wished to hear everything and to form opinions upon everything on the spur of the moment. Needless to say, neither could possibly be satisfactorily done. Criticism of the works of standard authors—generally most depreciatory—was on the increase, and would be alarming if we did not keep before us the important fact that this class of criticism was born as a rule of utter incompetence.

The Sunday evening concerts at Balliol College have been continued during the term as usual, under Dr. Walker's able direction.

## SHEFFIELD AND DISTRICT.

The musical activities and interests of the city are now concentrating upon the Sheffield Triennial Festival due in the closing week of April. All the choral societies which, together with the church choirs, contribute their several contingents to the central body, are clearing the way for the triennial event by antedating their usual spring concerts, in order that during the month prior to the Festival the choralists may be free to attend the numerous special full rehearsals which have been fixed. The actual work of choral preparation has been in hand for nearly a year. Weekly sectional rehearsals—tenors and basses on one evening and sopranos and altos on another—have been held by Sir Henry J. Wood. By this method a vast amount

of concentrated work has been done; and when, a few weeks ago, the culminating full rehearsals were entered upon, each section of the choir found itself thoroughly familiar with the works to be sung and ready for the superimposition of interpretation and expression. Only by such a system could so difficult and involved a work as Georg Schumann's 'Ruth' have been satisfactorily learned, or Bach's Mass in B minor worked up to the pitch of virtuosic brilliance which it is expected will make the performance of that work one of the features of the Festival. The result is a complete justification of Sir Henry J. Wood's method of rehearsal-planning. There have been but few withdrawals or disqualifications in the Festival choral army; the forces are keen and the conductor is hopeful.

The second season of Orchestral Promenade Concerts appears to have given such general pleasure that a third series will no doubt be arranged, despite the financial loss sustained by the promoters, owing to the low prices charged for admission. The closing concert of the series was given on March 2. The orchestra played Dvůrák's 'New World' Symphony with a higher degree of point and finish than had been reached at previous concerts, indicating a steady improvement of ensemble and collective proficiency. Among the other works played in a varied programme was Bruch's Violin concerto in G minor, the solo part of which was brightly and sympathetically played by Miss Vera French. Mr. J. A. Rodgers was the conductor.

Prior to the departure of Dr. Coward and his choir of two hundred singers on their tour to the British Colonies and America, a final public rehearsal was given in the Albert Hall. The choir were entertained at a reception at the Cutlers' Hall, given by the Master Cutler (Alderman George Senior), and proceeding thence to the Albert Hall, found a crowded audience waiting to hear them and to wish them cordial farewells.

A successful and well-prepared performance of Costa's 'Eli,' given by the Chapeltown and District Sacred Harmonic Society, reflected high credit on Mr. M. Thompson, the trainer and conductor.

On the eve of his departure with his choir, on a six months' tour of the British Colonies, Dr. Coward conducted the last subscription concert of the Sheffield Musical Union. With a peculiar appropriateness 'Hiawatha' was the work chosen. There was significance in the lines 'It is well for us, O brothers, that you come so far to see us,' seeing that Dr. Coward and his singers will shortly be visiting the shores of Lake Superior on a musical mission. A feeling of valediction overhung the occasion, and at the close Dr. Coward was the recipient of cordial applause in which there was a personal note of esteem and good wishes. The singing of the choir was at its best in the 'Wedding-feast' section of the Trilogy. All the points were made, and the choralism was picturesque and well-contrasted. The soloists were Miss Gladys Honey, Mr. Lloyd Chandos and Mr. Herbert Brown.

Among other interesting concerts of the month may be named a performance of 'The Creation' by the Wincobank and Blackburn Harmonic Society, conducted by Mr. L. Chadwick, and a concert by the Barnsley St. Cecilia Society, conducted by Dr. Bairstow (Brahms's 'Song of Destiny' and Mr. James R. Dear's 'Songs of the open air').

## YORKSHIRE.

### LEEDS.

Leeds is, at the time of writing, occupied with thoughts of, and preparations for, Mr. Denhof's production of Wagner's 'Ring of the Nibelung,' which by the time this appears will have become an accomplished fact. One must admit that, in familiar phrase, it is 'more good luck than good manners' that has given to Leeds the honour of being the first English provincial town to produce this great work in its entirety, for it is only by an accident that it comes before

Manchester and Glasgow, the other towns where the Ring is to be given. The bookings, in spite of prices hitherto only associated with musical festivals in this district, have been satisfactory, and the event promises to be both an artistic and a material success.

On February 22, the Leeds Philharmonic Society gave a concert at which Sullivan's 'Golden Legend' and Mr. Hubert Bath's clever cantata, 'The Wedding of Shon Maclean,' were given, but, in spite of excellent performances—the former under Mr. Fricker, the latter under the composer—they seemed to fall rather flat. But indeed the taste of the Leeds public, like that of other towns, is hard to gauge, and the enthusiasm which 'The Quaker Girl' has just excited in the Leeds Theatre is not easily paralleled by works of more artistic pretensions. The soloists at the Philharmonic concert were Miss Edith Evans, Miss Alice Lakin, Mr. Walter Hyde and Mr. Herbert Brown, a very capable quartet. On March 8, the Leeds Choral Union gave 'The Dream of Gerontius,' a work with which they are now thoroughly familiar. The principals were Miss Phyllis Lett, who was at her best as the Angel, restraining her natural exuberance, Mr. Gervase Elwes, whose reading of the tenor part needs no fresh comment, and Mr. W. Higley, who sang the part of the Priest with great force. The choir sang finely, and Dr. Coward's conducting, if not conspicuous for subtlety, had great energy. At the Municipal Orchestral Concert on February 25, Tchaikovsky's B flat minor Concerto was played by Miss Ella Child with a wonderful facility, which inclined her to exaggerate the speed, but in other respects was admirable. Mozart's lovely E flat Symphony was played with great tenderness under Mr. Fricker's sympathetic direction, and Beethoven's 'Namensfeier' Overture opened the concert. The plan of introducing all Beethoven's overtures during the season's ten concerts was brought to a conclusion at the next concert, on March 11, when the 'König Stephan' and 'Weihe des Hauses' were played. Whether such a scheme is appreciated by the Leeds public is doubtful, for it savours rather too much of an 'educational' motive to be popular, but to the genuine music-lover it could not fail to be of interest. At this concert Elgar's Variations were quite admirably played, with brilliance and colour, and his charming early Suite for strings was also most enjoyable, as was Saint-Saëns's Violin concerto in B minor, the solo part in which was played in thoroughly artistic style by Miss Alice Simpkin.

At the Leeds Musical Evening on February 21, Mr. Cernikoff gave a pianoforte recital, including in his programme Liszt's curious variations on the 'Crucifixus' theme of Bach's B minor Mass, and the familiar 'Moonlight' sonata, of which he gave a quiet, dignified interpretation. The Leeds Bohemian Chamber Concert on March 1 was distinguished by the performance of two clarinet quintets, Mozart's in A and Brahms's famous and noble work in B minor. For this purpose the quartet party had secured the assistance of Mr. Louis Booth, a local clarinetist of real distinction, whose refined tone and beautiful, finished phrasing seemed to give an additional polish to the whole performance. On March 14, Mr. Isaac Ellis, a very promising young baritone vocalist, gave a concert.

On March 15, at the last of the Leeds Philharmonic Concerts, Mr. Safonoff and the London Symphony Orchestra visited Leeds, to give a concert which demonstrated their fine qualities. The programme consisted wholly of Tchaikovsky's works; the fifth Symphony was played with remarkable finish and beauty of detail, and Mr. Frederick Dawson gave a brilliant interpretation of the solo part in the B flat minor Pianoforte concerto.

### BRADFORD.

The event of the month at Bradford has been the last of the Subscription Concerts on March 10, at which Richter made his last appearance in the town as con-



ductor of the Hallé Orchestra. That the significance of the event was appreciated was indicated in more than one way. The Lord Mayor, Mr. Moser, being a German and a lover of music, gave a luncheon in honour of the great conductor, and at the concert Mr. Harry Behrens, as representative of the committee and subscribers, presented him with a silver-gilt casket containing an address, but even more eloquent than these tributes was the spontaneous enthusiasm of an audience that crammed St. George's Hall to suffocation and rose from their seats and cheered lustily the hero of the evening. The Orchestra, too, was at its best; and in a Wagner programme in which the Festival Choral Society co-operated, the performance of the tremendously impressive scene from the second Act of 'Die Walküre,' known as the 'Todes Verkündigung,' produced a profound effect, by comparison with which the extracts from the 'Dutchman,' 'Tannhäuser,' and 'Lohengrin' seemed almost ordinary. Miss Agnes Nicholls, Mr. Walter Hyde and Mr. Richard Evans were the principals. Mr. Midgley's Free Chamber Concerts, on February 20, March 6 and 20, have lost none of their popularity. Pianoforte trios by Beethoven and Arensky, Pianoforte quintets by Mozart and Rheinberger, a String quartet by Beethoven, Brahms's 'Liebeslieder' waltzes, and some admirably chosen songs, made up the programmes, and seemed to be thoroughly enjoyed by the crowded audiences. On March 7, the Old Choral Society gave a concert performance of Gounod's 'Faust' under Mr. E. J. Pickles's direction, and on February 27 Madame Clara Butt and a concert-party attracted a large and enthusiastic audience. The Bradford Permanent Orchestra brought its season to a close on March 18, when Mr. Henri Verbrugghen gave a very artistic reading of Beethoven's Violin concerto. Mr. Allen Gill conducted.

#### OTHER TOWNS.

At the Huddersfield Subscription Concert on February 28, Mr. Moriz Rosenthal gave a pianoforte recital in which his great powers were strikingly manifested, his reading of Schumann's 'Carnival' being especially noteworthy for its colour and variety. On March 3 the Choral Society gave a performance of Sullivan's 'Martyr of Antioch,' under Dr. Coward, which was, so far as the choir was concerned, very fine when power was demanded, if the lightness of touch suitable to much of the work was not always so conspicuous. Miss Catherine Hatchard, Miss Phyllis Lett, Mr. Alfred Heather, and Mr. Herbert Brown were the principals. On March 14, the Huddersfield Glee and Madrigal Society gave one of its enjoyable concerts.

The Halifax Choral Society, which for this season has been under the temporary direction of Mr. Fricker, gave a most interesting concert. The choir sang Bach's motet, 'Sing ye to the Lord,' with unflagging energy, and a series of Wagnerian pieces, in which Miss Edith Evans and Mr. John Coates took part, were much enjoyed. On March 2, the Halifax Orchestral Society, of which Mr. H. van Dijk is the conductor, gave a creditable performance of Mozart's 'Jupiter' Symphony, the 'Danse Macabre' of Saint-Saëns, and some well-known overtures. Miss Gwladys Williams was the vocalist. The Halifax Glee and Madrigal Society, under Mr. H. Shepley, gave an interesting programme of unaccompanied vocal music on March 11, including pieces by Max Reger and Granville Bantock.

The Hull Philharmonic Society, on March 10, played the 'Eroica' Symphony, a work of an exacting character for an orchestra largely amateur in its composition. Mr. J. W. Hudson conducted, and Dr. Walford Davies visited Hull in order to conduct his Orchestral Suite. On March 17, the Hull Harmonic Society's programme was of more than common interest, including as it did Stanford's 'Revenge,' Elgar's 'Go, song of mine,' and Coleridge-Taylor's 'Eudymion's Dream,' so that contemporary English composers were well represented. Miss Edith Evans and Mr. Webster

Miller were the vocalists, and Mr. Walter Porter, who has now completed twenty-five years' service as conductor, directed one of the best choral performances the Society has given. The warm, emotional character of Coleridge-Taylor's music was very well brought out. The Keighley Orchestral Society, of which Mr. J. B. Summerscales is conductor, gave, on March 1, a programme that had for its most prominent feature Saint-Saëns's Pianoforte concerto in G minor, of the solo part in which Mr. Frederick Dawson gave a very brilliant performance. Madame Blanche Marchesi was the vocalist. The Morley Choral Society, on March 14, gave a concert of unaccompanied vocal music, the centre of attraction being Bach's motet, 'Sing ye to the Lord.' Mr. Fricker was the conductor, and variety was given to the concert by the co-operation of a local male-voice choir, the Morley Vocal Union, which sang pieces by Cornelius, Wesley, Walford Davies, &c., under their conductor, Mr. Sam Smith. The Batley Choral Society, of which Mr. J. Fearnley is conductor, gave, in concert form, Mr. Edward German's 'Merrie England' on March 7. The principals in a pleasing performance were Miss L. Dillingham, Miss Muriel Johnson, Mr. Tom Graham and Mr. H. W. Kemp. A performance of Rossini's 'Stabat Mater' by the Pudsey Choral Union on March 20, under Mr. Pickard's direction, must also be chronicled.

## Country and Colonial News.

#### BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

**ABERDEEN.**—The second concert of the Choral and Orchestral Society took place on February 24, under the direction of Professor Terry. The programme included Ferdinand Hiller's 'A song of victory' and Schubert's 'Unfinished' Symphony.—The concert given on March 14 under the auspices of the Aberdeen Choral Union was a great success. The Choral Union and Musical Institute combined forces to form a choir of 400 singers, who performed Mendelssohn's 'Lobgesang' and Stanford's 'Last Post,' under the direction of Mr. A. Collingwood.

**ARMAGH.**—Gade's 'The Crusaders' was creditably performed on February 23 by the Musical Society under Dr. T. Osborne Marks. The solo music was interpreted by Madame Marguerite Gell and Mr. Albert Holt, who also contributed a number of songs to the programme. Miss Annie Short played harp solos.

**AUCHTERARDER, N.B.**—On March 10, the Institute Choir, numbering 70 voices, gave their annual concert in the Aytoun Hall. Stanford's 'The Revenge,' Bach's 'A Stronghold Sure,' and the first movement of Brahms's Quintet for pianoforte and strings, Op. 34, were the principal items on the programme. Mr. F. S. Graves conducted.

**AYR.**—An excellent selection of part-songs, including two new compositions by the conductor, Mr. Frederic Ely, were sung by the Ayrburgh and County Choir at the Town Hall on March 17.

**BARROW.**—Elgar's 'Caractacus' received an admirable performance at the hands of the Choral Society on February 25, under the guidance of Dr. Brown. The important share of the work allotted to the orchestra was well carried out, and the solo parts were capably undertaken by Miss Margaret Layton, Mr. John Booth, Mr. John Green and Mr. Norman Allen.

**BEDFORD.**—The second concert of the forty-fifth season was given by the Bedford Musical Society on February 28, under the direction of Dr. H. A. Harding. The programme on this occasion was a miscellaneous one, and included C. Villiers Stanford's Irish ballad for chorus and orchestra, 'Paudrig Crohoore';



Rubinstein's Pianoforte concerto No. 4, in D minor, with Mr. Herbert Fryer at the pianoforte; Böellman's Variations symphoniques, Op. 63, for violoncello solo, played by Mr. Purcell Jones; and several unaccompanied madrigals and part-songs by Macfarlane, Sullivan and Cowen. The principal vocalists were Miss Viola Salvin (soprano) and Miss Ethel Wilkes (contralto). The choir and band numbered 260 performers. As usual, the Corn Exchange was crowded to excess.

BLACKBURN.—Mr. Gustav von Holst's four 'Choral Hymns from the Rig Veda' were the chief item on the programme of the concert given by the excellent Ladies' Choir under Mr. F. Duckworth on March 16.

BRAMPTON.—An excellent interpretation of Smart's 'The Bride of Dunkerron' was the feature of a concert given on February 24 by the Choral Society, under the direction of Mr. F. Drakeford. The solo parts were taken by Madame Isa Walton, Mr. E. Kellet and Mr. A. Sharp. Other choral numbers in the programme were 'The miller's wooing' (Faning) and 'Ye shepherds of the hills' (Nicholl).

BRIGHTON.—The admirable capabilities of the Sacred Harmonic Society, conducted by Mr. Robert Taylor, were exercised on March 16 upon Bach's 'St. Matthew' Passion music. The choruses were treated reverentially without any loss of vitality to the singing, and the interpretation as a whole was highly impressive. The solo vocalists were Miss Viola Salvin, Miss Sara Silvers, Mr. Holden Heywood and Mr. Julien Henry. Mr. W. F. Winckworth was the leading violinist and Mr. Percy Taylor the organist.

CAMBORNE.—Coleridge-Taylor's 'The Death of Minnehaha' was performed by the Choral Society on February 14 with excellent effect. The soloists were Miss Nora Newport and Mr. Dan Price, who also helped to provide a miscellaneous selection. This included violin solos played by Miss Irene Carr, and orchestral items. Mr. H. V. Pearce conducted.

CANTERBURY.—The first concert of the East Kent Amateur String Orchestral Society took place on February 23, at the Foresters' Hall, under the direction of Mr. Percy Godfrey, with successful results. The programme included works by Rameau, Grétry, Purcell, Gade, Grieg and Olsen.

CHELMSFORD.—The programme of an interesting and successful concert given on February 27 by the Choral Society included Elgar's 'Angelus,' Brahms's 'In silent night' and other part-songs. String quartets by Mendelssohn and Smetana were played; and Miss Effie Martyn and Mr. Samuel Masters contributed songs. Mr. F. R. Frye was the conductor.

COLDINGHAM.—Haydn's 'Spring' and Anderton's 'The wreck of the Hesperus' were performed by the Choral Association on March 10, under the direction of Mr. J. M. Cooper. The soloists were Miss Violet Thomsen, Mr. W. H. Oldham and Mr. J. M. Scott, and accompaniments were supplied by a small contingent from the Scottish Orchestra.

CULHAM.—A successful concert was given on February 27, when the orchestra of the College, which is a unique feature in English training colleges, gave excellent interpretations of Haydn's Symphony No. 6 ('The Surprise'), Cummings's 'Festal March,' and other works. The part-singing by members of the Choral Society reached a high standard. The concert was under the direction of the Rev. A. S. Arrowsmith, the music-master of the College.

DARLINGTON.—An interesting programme was chosen by the Choral and Orchestral Society for their second concert of the season, which took place on February 21. It consisted of Mendelssohn's 'Midsummer night's Dream' music, Elgar's 'The Black Knight,' Mendelssohn's 'Loreley,' and miscellaneous items. The choral singing under Mr. T. Henderson's guidance was highly creditable. Miss Gladys Ashton took part as vocal soloist.

DARTFORD.—The concert version of Gounod's 'Faust' was the chief feature of the concert given by the Dartford and District Choral and Orchestral Society

under the direction of Mr. David Mackenzie on February 21. The soloists were Mrs. Colebrook Reynolds, Miss Madge Brown, Mr. F. Crosfield and Mr. A. Howie. The interesting miscellaneous section of the programme included West's madrigal 'Woodmen, shepherds, come away' and a part-song, 'While we dream,' by Mr. Mackenzie.

DOWNHAM MARKET.—On February 22 the Choral Society, under the conductorship of Mr. E. Harold Melling, performed 'Spring' (Haydn) and 'Hiawatha's Wedding-feast' (Coleridge-Taylor). The principals were Miss Katharine Vincent, Mr. Oliver May and Mr. Alfred Haigh. In the miscellaneous part of the programme the orchestra played the overture to 'Die Zauberflöte' (Mozart).

DUDLEY.—A 'Beethoven' concert was given on January 31 by Mr. Arthur Cooke (pianist) and Mr. Ben Philips (violinist), who repeated the programme on March 15. The concert-givers were heard together in the interpretation of Violin sonatas in F major and C minor.

DUNDEE.—Mendelssohn's 'Lobgesang,' and Coring Thomas's 'The swan and the skylark,' formed the programme of a concert given by the Dundee Amateur Choral Union in the Kinnaird Hall on March 1. The chief soloists were Miss Mabel Manson, Mr. Alfred Heather and Mr. Bridge Peters. Mr. Charles M. Cowe conducted.

DUNKELD, N.B.—The first concert of the newly-formed Musical Association took place on March 3, when 'Hiawatha's Wedding-feast' and 'a Choral Fantasia from Tannhäuser' were presented to an enthusiastic audience under the direction of Mr. F. S. Graves.

FAVERSHAM.—The twentieth concert of the Faversham Institute Philharmonic Society took place on February 16. The work chosen for performance was Mendelssohn's 'St. Paul,' which was sung in a highly creditable manner. Mr. W. J. Keech conducted.

HEREFORD.—The Herefordshire Orchestral Society's annual concerts were held in the Shirehall on February 16 and 17. The orchestra of nearly one hundred players, the majority of whom were amateurs, acquitted themselves admirably under the able conductorship of Dr. Sinclair. The prominent feature of the concert was the production of a new work by Sir Edward Elgar, a Romance for bassoon and orchestra, Op. 62. Mr. E. F. James, for whom the work was written, and to whom it is dedicated, played the solo part with artistic feeling and fine quality of tone. The Romance is strongly marked with the composer's individuality, but its full beauty is hardly realized at a first hearing. The composer himself conducted the first performance; the second was conducted by Dr. Sinclair.

KIRKCALDY.—The Musical Society gave its sixty-third concert in the Adam Smith Hall on March 15. The programme consisted of Elgar's 'King Olaf' and several songs with orchestral accompaniment. The soloists were Miss Laura Evans Williams, Mr. Charles Saunders and Mr. Herbert Brown. An efficient orchestra, led by Mr. W. H. Cole, supplied the accompaniments. Mr. Charles M. Cowe conducted.

LEICESTER.—The second performance of Dr. F. H. Cowen's choral masterpiece, 'The Veil,' was given at Leicester on March 16 at one of Sir Herbert Marshall's concerts. The composer's illness kept him away, and Mr. W. J. Bunney conducted in his place. On the choral side the performance was admirable in every way, and the chief soloists, Miss Perceval Allen, Miss Phyllis Lett, Mr. Maurice d'Oisly, and Mr. Frederic Austin, put their best work into the task. The interpretation was highly impressive.

LONGTON.—Elgar's 'The banner of St. George' was the feature of the programme of a concert given by the St. James's Choir under the direction of Mr. J. Bryan. Miss Edith Bassett was the soloist. The performance proved so successful that a repetition was arranged.

**MAER.**—'Hiawatha's Wedding-feast' was the principal work performed at a concert given by the Maer Choral Society on February 24. An excellent interpretation was given under the direction of Mr. Carl Oliver. The soloists were Miss Florrie Lawton, Miss May Clare and Mr. Harry Ault.

**PERTH** (Western Australia).—The third concert given by the Philharmonic Society was held in His Majesty's Theatre on December 22, when Handel's 'Messiah' was performed in the presence of His Excellency the Governor, Sir Gerald Strickland.

**RHYL.**—An attractive performance of the concert version of Gounod's 'Faust' was recently given by the Choral Society and Amateur Orchestra under the direction of Mr. Richard Bromley. The principals were Madame Gertrude Humphreys, Mr. Frank Webster and Mr. Humphrey Bishop. The programme also included Stanford's 'The Revenge.'

**SOUTHPORT.**—On March 20, in the Concert Room of the Prince of Wales Hotel, the Vocal Union gave their first Bohemian Concert of a new series before a large and appreciative audience. This well-known choir gave a capital selection of part-songs and choruses, and Mendelssohn's cantata 'To the sons of Art.' Mr. J. C. Clarke conducted as usual.

**SWANSEA.**—On March 2 the Beecham Symphony Orchestra, under the direction of Mr. Hamish MacCunn, took part in a concert given by the Swansea and District Male-Voice Choir. The orchestra played Wagner's 'Siegfried Idyll' and 'Tannhäuser' overture, Mr. MacCunn's overture 'Land of the mountain and the flood,' and works by other composers. The choir, conducted by Mr. Llew. R. Bowen, sang in David's 'The Desert,' in which Mr. Ivor Walters was the soloist and Mr. W. H. Jones the narrator.

**WALKDEN.**—At a concert given by the Choral Society under the direction of Mr. R. H. Mort, 'Hiawatha's departure' (Coleridge-Taylor) was the chief feature of the programme and was admirably interpreted. The orchestra played Mendelssohn's 'Hebrides' overture.

## Foreign Notes.

### AMSTERDAM.

Under the conductorship of M. Cornelis Dopfer three interesting novelties, namely, Moussorgsky's forceful tone-picture 'Une nuit sur le mont chauve,' two pieces for string orchestra by the Dutch composer M. Amory, and the second Suite of the music to Pierre Loti's 'Ramounschow,' by Gabriel Pierné, have been introduced.—At the Concertgebouw, M. Mengelberg directed the first performance of Debussy's orchestral phantasy 'La Mer.' The work was performed three times during one week.

### ANTWERP.

At the Flemish Theatre, the opera 'La Princesse d'Auberge,' by Jan Blockx, has been revived with considerable success.—Under the bâton of Herr Otto Lohse, the interesting fragment 'Mitternacht bei Sedan,' from Heinrich Zollner's opera 'Der Überfall,' was heard for the first time at the second of the Nouveaux Concerts.

### BERLIN.

A most interesting programme consisting of Psalms of ancient and modern composers was given at the second subscription concert of the Singakademie, conducted by Professor Georg Schumann. The proceedings commenced with Heinrich Schütz's masterly second Psalm, 'Warum toben die Heiden,' followed by J. S. Bach's Psalm 'Aus der Tiefe,' Mendelssohn's 114th Psalm, the 13th Psalm by Liszt, and terminated with Max Reger's big 100th Psalm.—The Bruno Kittel Choir gave a good performance of Enrico Bossi's 'Paradise Lost.'—The German Emperor attended a 'command concert' given at the Königliche Hochschule by the Philharmonischer

Choir, conducted by Professor Siegfried Ochs. The programme was devoted to works of Bach, five of whose finest Church cantatas were sung. The net proceeds, amounting to over 5,000 marks, were placed at the Emperor's disposal. His Majesty directed them to be handed to the trustees of the Bach Museum in Eisenach.—Wagner's early Symphony in C major was given on February 13 (the anniversary of the master's death) at the eighth Philharmonic Concert under Herr Nikisch.—At the Royal Opera, Mozart's 'Die Zauberflöte' has been revived. Herr von Hülsen had revised the libretto, removing the scene of the action from Egypt to Persia.—Max Reger's new Sonata for pianoforte and violoncello, Op. 116, was recently played for the first time by Professor Kwast and Herr Sakom.—Palestrina's 'Quia vidisti me, Thoma,' a nine-part motet by Giuseppe Corsi, and three sacred part-songs by Hugo Wolf, were included in the interesting programme submitted by the Königlicher Domchor at its last concert.—The composers Max Schillings (Stuttgart) and Giovanni Sgambati (Rome) have been elected members of the Königlich Preussischer Akademie der Künste in succession to the late Carl Reinecke and F. A. Gevaert.—The corporation of Berlin has voted £3,000 (60,000 marks) as subsidy to the Philharmonic Orchestra, with a view to their giving, in the summer months, twenty popular Symphony concerts at a very cheap rate of admission.—The slow movement of a new String quartet by Friedrich Gernsheim, recently produced by the Klingler Quartet, is considered the finest achievement in the newer quartet literature.

### BÂLE.

At the annual extra Symphony Concert, Elgar's Enigma Variations were played for the first time in Bâle, with great success.—The first performance of Richard Strauss's 'Der Rosenkavalier' took place recently at the Municipal Theatre.

### BIELEFELD.

On February 17 Paul Juon's Kammer-symphonie was performed for the first time in Germany, and had an excellent reception. On the same occasion the composer's Violin concerto was played by Herr Michael Press.

### BRUSSELS.

On February 10 Puccini's 'Manon Lescaut' was given for the first time at the Théâtre Royal de la Monnaie.—At the third Concert Populaire (conductor, M. Sylvan Dupuis) Richard Wagner's early Symphony in C major, Berlioz's 'Corsaire' Overture and Dupont's 'Le Chant de la Destinée' were heard for the first time in Brussels.—The fifth Ysaye concert took place on March 12. The outstanding feature was the first performance in Brussels of Elgar's Symphony in A flat under the composer's conductorship.—Richard Strauss's 'Feuersnot' was presented for the first time at the Théâtre Royale de la Monnaie, preceded by Mascagni's 'Cavalleria Rusticana' on March 16.

### BUDA-PESTH.

A festival to celebrate the 100th anniversary of the birth of Franz Liszt will take place on October 21-25 next. The proceedings will be inaugurated with a performance of the Hungarian Coronation Mass under Herr Weingartner. At the opera the stage version of 'The legend of Saint-Elizabeth' will be given. Herr Siegfried Wagner will conduct the 'Faust' Symphony, and the festival will terminate with the oratorio 'Christus.'

### CAIRO.

Under the direction of M. Bracale, Richard Strauss's 'Salome' has been given here for the first time.

### CHICAGO.

At the 14th Thomas Concert (conductor, Mr. F. Stock) a successful first performance was given of



Elgar's second Suite 'The Wand of Youth.' On the same occasion Liszt's rarely heard 'Totentanz' was played with Signor Busoni as soloist.

## COPENHAGEN.

César Franck's 'Les Béatitudes' was given recently by the Cæciliaforeningen (conductor, Herr Frederik Rung) and made a deep impression.—The talented Swedish composer Wilhelm Stenhammer played his new Pianoforte concerto with great success at the Musikforenings last concert.

## DRESDEN.

Hugo Kaun's Symphony 'An mein Vaterland,' Siegmund von Hausegger's 'Dionysische Phantasie,' and a Symphony by Paul v. Klenau have been given for the first time at the Symphony Concerts of the Königliche Kapelle.

## FRANKFURT-ON-THE-MAIN.

Under the direction of Dr. Rottenberg, Richard Strauss's 'Der Rosenkavalier' has been performed with great success.—Richard Mandl's Symphonic poem 'Griseldis' proved of considerable interest when played for the first time at one of the concerts of the Opera-house.

## THE HAGUE.

M. Safonoff conducted two concerts of the Concertgebouw Orchestra during the absence of M. Mengelberg. He introduced a Symphony by Scriabine, the Symphonic poem 'Die versunkene Glocke' by Wladimir Metzl, and Rimsky-Korsakoff's Overture 'La grande pique russe.'—At another concert given by the same orchestra Herr Fritz Kreisler introduced Elgar's Violin concerto. The Correspondent of *Die Musik* expressed the opinion that it is a 'grandly conceived work, and one of the most notable examples of modern violin literature.'

## HAMBURG.

Richard Strauss's 'Der Rosenkavalier' has been given at the Municipal Opera-house, under the direction of Herr Brecher.—At the concert of the Philharmonic Society, Dr. Max Reger conducted his orchestral Variations on a theme by Johann Adam Hiller and his new Pianoforte concerto, Op. 114 (soloist, Madame Kwast-Hodapp).—Otto Taubmann's 'Deutsche Messe' made a great impression when recently performed for the first time under the bâton of Herr Scheffler.

## JENA.

Liszt's 'Faust' Symphony and Max Reger's 100th Psalm figured in the programme of the sixth Academic Concert. The latter work, which is dedicated to the philosophic faculty of the Jena University, was given for the first time here.

## LEIPZIG.

In the presence of the composer, Humperdinck's 'Die Königskinder' was given for the first time at the Neues Theater on February 14.—At the 17th Gewandhausconcert Professor Arthur Nikisch introduced Gernsheim's 'Prelude zu einem Drama.'—Choral works, including Brahms's 'Gesang der Parzen,' Max Schillings's 'Hochzeitslied' and 'Morgenhymnus' and Hugo Wolf's 'Elfenlied' and 'Feuerreiter' were sung at the eighteenth concert. The orchestral items were Alexander Ritter's tone-poem 'Olafs Hochzeits reigen' and the symphonic poem 'Orpheus,' by Liszt.—The dates of the second Bach Festival have been fixed for May 20–22. The Town Council has voted a subsidy of 5,000 marks (£250).

## MANNHEIM.

Eugen d'Albert's Opera 'Izeyl' met with considerable success recently when performed for the first time at the Court Opera.

## MILAN.

On March 6 Richard Strauss's new opera was performed under the title of 'Il Cavaliere della rose' at the Scala Theatre and met with a mixed reception.

## MUNICH.

'Der Rosenkavalier' was received with great enthusiasm when performed for the first time in the composer's native town.

## PARIS.

On February 16 the first performance here of Leoncavallo's opera 'Zaza' took place at the Théâtre Lyrique.—Liszt's rarely-heard oratorio 'Christus' figured in the programme of the Conservatoire concert on February 12.—On the same day Moussorgsky's interesting tone-pictures 'Tableaux d'une exposition' were performed at the Colonne concert (conductor, M. Gabriel Pierné).—A new Violin concerto by A. d'Ambrosio was produced at the Lamoureux concert on February 19. On the following Sunday, at the same series, Schumann's rarely-heard Overture to 'Hermann and Dorothea' was played; and on this same occasion a new work by Duparc, 'Aux Etoiles, entr'acte pour un drame inédit' was produced.—On March 5, three Ballads by Debussy (to poems by François Villon) were produced, under the composer's direction, at the Concert Schiari.—Granville Bantock's Overture 'The Pierrot of the Minute' was also given recently for the first time at these concerts.

## PHILADELPHIA.

The eagerly expected national opera 'Natoma,' composed by Victor Herbert to the libretto of Joseph Redding, has been produced with great success. The action of the plot takes place in California, and the score contains many native folk-tunes. The leading parts were created by Miss Mary Garden and Signor Sammarco, the latter causing general surprise by his excellent treatment of the English language.

## ROME.

Beethoven's Phantasie, Op. 80, for pianoforte solo, chorus and orchestra, and Bruckner's 'Te Deum,' have recently been heard for the first time.—Abbé Lorenzo Perosi's latest choral work, 'Dies iste' has been successfully produced under the composer's direction.

## ST. PETERSBURG.

The outstanding feature of the season has been a superb performance of Moussorgsky's opera 'Boris Godounoff,' given in the presence of the Czar and the Empress, at the Maria Theatre. Chaliapin's rendering of the title-part is one of the greatest achievements of the contemporary operatic stage.—Liszt's 'Dante' Symphony, and the symphonic-poem 'The dream,' by the Finnish composer Erkki Melartin, were given for the first time at the Siloti Concerts.—At the fifth concert of the Imperial Russian Musical Society, a new second symphony by R. Glière was produced with great success. On the same occasion, Max Reger's 100th Psalm was given for the first time.

## STUTTGART.

Under the direction of Herr Max Schillings, Mozart's early comic opera 'La Finta Giardiniera' was performed for the first time at the festival performance given in honour of the King of Wurtemberg's birthday.

## VIENNA.

Several new interesting works, including two new Symphonies by Karl Weigl and Robert Konta, and Dohnányi's picturesque orchestral Suite, have been heard at the concerts of the Tonkünstlerorchester (conductor, Herr Franz Nedbal).—The same



association also revived Richard Heuberger's masterly 'Variations on a theme by Schubert' with great success.—The Singverein, conducted by Herr Franz Schalk, gave a concert devoted to choral works by Liszt, whose 'Graner Festmesse' formed the chief feature of the programme.—The new Philharmonic Choir gave Delius's 'Eine Messe des Lebens' for the first time.—Herr Weingartner made his final appearance at the Imperial Court Opera on the occasion of the revival of Berlioz's Opera 'Benvenuto Cellini.' He has accepted an appointment as chief conductor at the opera in Hamburg.—After a considerable interval Tchaikovsky's 'Eugen Onegin' was revived at the same institution.—The name of the young song composer Josef Marx, of Graz, has been much to the front. He is esteemed by many as a new Hugo Wolf.

The great National Welsh Festival was held at St. Paul's Cathedral on February 28. Sir George Martin's Magnificat and Nunc dimittis in A, and Mr. R. Meyrick Roberts's anthem 'Molwch yr Arglwydd' were sung, and music was provided before and after the service by the Band of His Majesty's Grenadier Guards under Lieut. Williams, and by Mr. Roberts and Mr. David J. Thomas at the organ.

On March 9, at Queen's Mead, Windsor, Miss Eva Digby O'Neill recited before H.R.H. Princess Christian, H.H. Princess Marie Louise and H.R.H. The Duchess of Albany.

An excellent performance of Humperdinck's 'Hänsel und Gretel' was given by the operatic class at the Royal Academy of Music on February 25 with organ and pianoforte accompaniment. Miss Olive Turner played Gretel with conspicuous success; the other principals were Miss Lily Fairney (Hänsel), Mr. Harry Milner (the father), Miss May Purcell (the mother), and Miss Margaret Ismay (the witch).

## Answers to Correspondents.

CHURCHMAN.—Why not study the Preface to the 'New Cathedral Psalter'? Psalm-accompaniment was treated of in the September number of the *Musical Times*. We do not understand your query as to suitable hymns.

SANCTUS LAURENTIUS.—It is impossible to judge a violin merely by its label. Obviously anyone can fix any label on any violin, just as Mark Twain's waiter fixed labels on to wine bottles. You must refer the matter to an expert.

H. E. H.—We fear you are right in saying that at twenty-three years of age you are too old for scholarships. We know of no other course by which you can secure free education. You would do well to get all the general education that your opportunities will allow. It counts nowadays with singers.

Other answers are held over, or have been given privately.

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*Moderato e maestoso.*

SOPRANO. All hail to George, . . our Sail-or King, Long may he wear the

ALTO. All hail to George, . . our Sail-or King, Long may he wear the

TENOR. All hail to George, . . our Sail-or King, Long may he wear the

BASS. All hail to George, . . our Sail-or King, Long may he wear the

*Moderato e maestoso. ♩ = 72.*

PIANO. *ad lib.* *f*

*Ped.* \*

ten. crown, long . . may he wear the crown, And to his might - y em - pire

ten. crown, long . . may he wear the crown, And to his might - y em - pire

ten. crown, long . . may he wear the crown, And to his might - y em - pire

ten. crown, long . . may he wear the crown, And to his might - y em - pire



## OUR SAILOR KING.

bring New glo ry, . . new re - nown. *ten.*

bring New glo ry, new . . re - nown. *ten.*

bring New glo ry, new . . re - nown. *ten.* *mf* Throughout the

bring New glo ry, new . . re - nown. *ten.* *mf* Throughout the

Throughout the world by land and sea His loy - al peo - ple sing, In *p*

Throughout the world by land and sea His loy - al peo - ple sing, In *p*

world by land and sea His loy - al peo - ple sing, In *p*

world . . by land and sea His loy - al peo - ple sing In *p*

hom - age to . . His Ma - jes - ty "God bless . . our Sail - or King!" *ff*

hom - age to . . His Ma - jes - ty "God bless . . our Sail - or King!" *ff*

hom - age to . . His Ma - jes - ty "God bless . . our Sail - or King!" *ff*

hom - age to . . His Ma - jes - ty "God bless . . our Sail - or King!" *ff*

# OUR SAILOR KING.

*mf* *cres.*

Though ru - ler . . . of an em - pire free He reigns . . . not there a

*mf* *cres.*

Though ru - ler of an em - pire free He reigns . . . not there a

*mf* *cres.*

Though ru - ler . . . of an em - pire free He reigns . . . not there a

*mf* *cres.*

Though ru - ler . . . of an em - pire free He reigns not there . . . a

*ten.* *p*

- lone, His peo - ple's love his crown shall be , And

*ten.* *p*

- lone, His peo - ple's love his crown . . shall be , And

*ten.* *p*

- lone, His peo - ple's love his crown shall be , And

*dim.* *p*

- lone, His peo - ple's love . . his crown . . shall be And

*dim.* *p*

*mf* *cres.*

ev - 'ry heart his throne; From far, from

*mf* *cres.*

ev - 'ry . . heart his throne; From far, from far,

*mf* *cres.*

ev - 'ry . . heart his throne; From far a - cross the

*mf* *cres.*

ev - 'ry heart his throne; From far a - cross the

*mf* *cres.*

# OUR SAILOR KING.

far, *f* A mil - lion voi - ces ring *ten.* *p* To  
 from far, *f* A mil - lion voi - ces ring *ten.* *p* To  
 roll - ing foam, *f* A . . mil - lion voi - ces ring *ten.* *p* To  
 roll - ing foam, *f* A . . mil - lion voi - ces ring *ten.* *p* To

*ff*  
 blend their prayer with ours at home "God bless . . our Sail - or King."  
 blend their prayer with ours at home "God bless . . our Sail - or King."  
 blend their prayer with ours at home "God bless . . our Sail - or King."  
 blend their prayer with ours at home "God bless . . our Sail - or King."

*pp* *p* *mf*  
 In coun - try vales, be - side the sea, In crowd - ed street and  
*pp* *p* *mf*  
 In coun - try vales, be - side the sea, In crowd - ed street and  
*pp* *p* *mf*  
 In coun - try vales, be - side the sea, In crowd - ed street and



# OUR SAILOR KING.

*cres.* *f* There rings the strain of loy - al - ty From ev - 'ry throat and

*mart.* *cres.* There rings the strain of loy - al - ty From ev - 'ry throat and

*mart.* *cres.* There rings the strain of loy - al - ty From ev - 'ry throat and

*mart.* *cres.* There rings the strain of loy - al - ty From ev - 'ry throat and

*cres.* *f*

*cres.* heart. Lift up, lift up your voice to-day And make the great world

*cres.* heart. Lift up, lift up your voice to-day And make the great world

*cres.* heart. Lift up, lift up, lift up your voice to day And make the great world

*cres.* heart. Lift up, lift up your voice to-day And make the great world

*cres.*

*ff* ring. . . With fer - vent, fer - vent hearts, with fer - vent hearts his

*pp* ring. . . With fer - vent, fer - vent hearts, with fer - vent hearts his

*pp* ring. . . With fer - vent, fer - vent hearts, with fer - vent hearts his

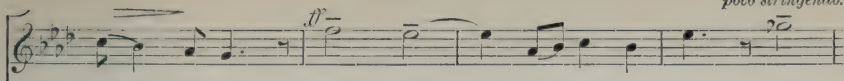
*ff* ring. . . With fer - vent hearts his peo - ple pray, with fer - vent hearts his

*pp* *poco cres.* *f*

*mf*

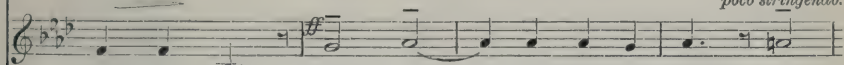
# OUR SAILOR KING.

*poco stringendo.*



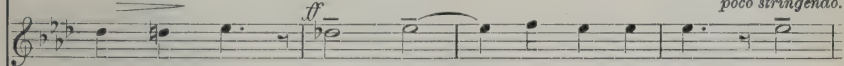
peo - ple pray "God bless . . our Sail - or King, God

*poco stringendo.*



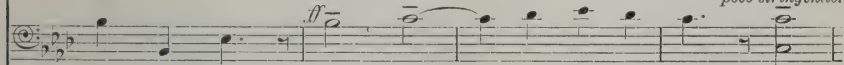
peo - ple pray "God bless . . our Sail - or King, God

*poco stringendo.*

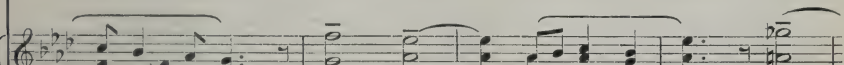


peo - ple pray "God bless . . our Sail - or King, God

*poco stringendo.*

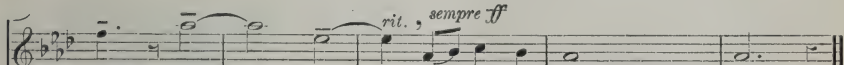
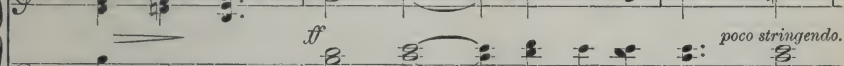


peo - ple pray "God bless . . our Sail - or King, God



*ff*

*poco stringendo.*



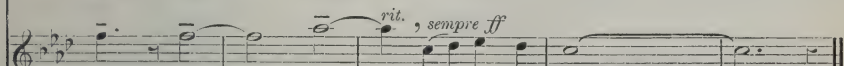
bless, God . . bless . . our Sail - or King!"

*rit. , sempre ff*



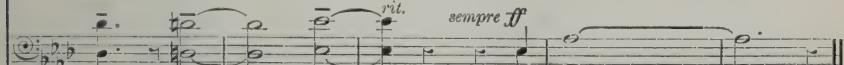
bless, God . . bless . . our Sail - or King!"

*rit. , sempre ff*



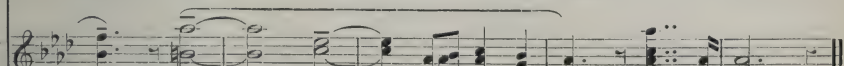
bless, God . . bless . . our Sail - or King!"

*rit. , sempre ff*

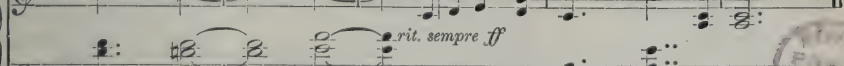


bless, God . . bless . . our King!"

*rit. , sempre ff*



*rit. , sempre ff*



*Ped.*

\*

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BUTTON, H. ELLIOT.—March in C .. .. .	1 0	LEMARE.—Grand Cortège (Finale). Op. 67 .. .. .	2 0
CALKIN, GEORGE.—Festal March .. .. .	1 0	LOYD, C. H.—Postlude in E flat .. .. .	1 0
CALKIN, J. B.—Festal March .. .. .	2 0	MACFARREN, G. A.—Sonata in C (last movement, introducing "Rule, Britannia") .. .. .	4 0
CLARKE, HAMILTON.—Grand March .. .. .	2 6	—Secular March .. .. .	1 0
CRICKSHANK, W. A. C.—March .. .. .	2 6	MENDELSSOHN.—War March ("Athalie"), (arranged by C. Steggall) .. .. .	1 6
DRIFFIELD, E. T.—March for a Church Festival .. .. .	1 0	—Do. do. (arranged by W. T. Best) .. .. .	2 0
DE VRIES, H.—Postlude, A major .. .. .	1 0	—First Movement ("Hymn of Praise") (arranged by W. A. C. Crickshank) .. .. .	2 6
DIENEL, OTTO.—Festiva Præludium .. .. .	1 6	—Cornelius March .. .. .	1 6
ELGAR, EDWARD.—Imperial March .. .. .	2 0	MEYERBEER.—Coronation March (arranged by W. T. Best) .. .. .	1 6
—Triumphal March ("Caractacus") .. .. .	2 0	MOLIQUE, B.—March ("Abraham") do. do. .. .. .	1 6
ELVEY, GEORGE.—Festal March .. .. .	1 6	—Do. do. (arranged by A. C. Edwards) .. .. .	1 0
GERMAN, E.—Coronation March .. .. .	1 6	OUSELEY, F. A. G.—March ("St. Polycarp") .. .. .	1 0
—Thanksgiving Hymn .. .. .	1 0	KINK, C. H.—God save the King (with Variations and Finale) .. .. .	1 6
GOUNOD, C.—Wedding March, No. 1. The Duke of Albany {	1 0	ROBERTS, J. VARELY.—Postlude in F .. .. .	1 0
—Wedding March, No. 2. Wedding Marches {	1 6	SELBY, E. LEARD.—Orchestral March .. .. .	1 0
—Marche Solennelle (arranged by E. Prout) .. .. .	1 6	SILAS, E.—March in B flat .. .. .	1 0
GUILLMANT, A.—Fantaisie sur deux Melodies Anglaises ("Home, sweet Home" and "Rule, Britannia") .. .. .	1 6	SMART, H.—Grand Solemn March in E flat .. .. .	1 0
—Marche Triomphale .. .. .	1 6	—March in G .. .. .	1 0
HANDL.—Occasional Overture (played at the Coronation of Queen Victoria, 1838) (arranged by W. T. Best) .. .. .	2 0	—Festive March in D .. .. .	1 6
—March ("Scipio") do. do. .. .. .	2 0	STAINES, J.—A Jubilant March .. .. .	1 6
—Zadok the Priest .. .. .	2 0	STONE, J. T.—Marche Triomphale .. .. .	1 6
And all the people rejoiced } Arranged by W. T. Best 1 3		TSCHAIKOWSKY.—Coronation March .. .. .	2 0
God save the King } .. .. .		WARING, H. W.—Festiva March .. .. .	1 6
Let Thy hand be strengthened } .. .. .		—Coronation March .. .. .	1 6
—Alleluja (3rd Coronation Anthem) } .. .. .		WAGNER, R.—Grand March (Introduction Act III. "Lohengrin"), (arranged by W. Creser) .. .. .	1 0
—Alleluja (4th Coronation Anthem) } .. .. .		—Grand Chœur ("Lohengrin") (arranged by W. Creser) .. .. .	1 0
Kings shall be thy nursing Fathers. } Arranged by W. T. Best 1 3		—March ("Tannhäuser") .. .. .	2 0
Zadok the Priest (arranged in two staves by John Goss) .. .. .	1 0	WESLEY, S. S.—National Anthem with Variations in G. Edited by G. M. Garrett .. .. .	2 0
Welcome, welcome Mighty King ("Saul"). Arranged by G. C. Martin .. .. .	1 0	WEST, JOHN E.—Commemoration March .. .. .	2 0
—Awake the trumpet's lofty sound ("Samson") Do. do. .. .. .	1 0	—Song of Triumph .. .. .	2 6
—The King shall rejoice (arranged in two staves by J. Hiles) .. .. .	1 6	—Festal Commemoration .. .. .	1 6
—Zadok the Priest (arranged by E. J. Hopkins) .. .. .	1 3	—Postlude, B flat .. .. .	1 0
		ZIMMERMANN, A.—March in D minor (arranged by J. Stainer) .. .. .	1 6

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The

# Competition Festival Record

No. 33.

## ASSOCIATION OF MUSICAL COMPETITION FESTIVALS.

The annual meeting will be held at the King's Room, at Messrs. Broadwood's, Conduit Street, London, W., on Wednesday, May 31. The Council will meet from 10.30 to 12 o'clock, and the Committee from 12 to 1 o'clock. From 3 to 4.30 addresses will be given by Dr. W. H. Hadow ('On the Choice of Music'), and by Dr. W. H. Aikin ('On Pronunciation in Singing').

May 31 has been chosen for the meeting because it is believed that this date will suit the convenience of many members of the Association who may purpose attending the International Musical Congress meetings and concerts, which will be held in London from May 29 to June 3. The honorary secretaries of the Association are Miss Mary Egerton and Dr. W. G. McNaught. The acting secretary is Miss Maddock, 22, Addison Court Gardens, W.

Particulars of the International Musical Congress meetings can be obtained from the hon. secretaries, 160, Wardour Street, London, W.

## MORECAMBE.—May 16, 17, 18, 19, 20.

This 'coming-of-age' festival promises to achieve a success in proportion to the importance of the occasion. We give below a list of the chief choral pieces to be used as tests in the competitions.

### ADULT CHOIRS.

Abt .. ..	'At Andernach' (male).
Bantock ..	'Boot and Saddle' (male).
Bennett, G. J.	'To Mary in Heaven' (mixed).
Boundy, Kate	Canon, 'Down in a green and shady bed' (female).
Brahms ..	'The Dustman' (male).
" .. ..	'A love song' (female).
" .. ..	'The maiden' (mixed).
" .. ..	'O lovely maid' (mixed).
Carse, von Ahn	'Love and glory' (mixed).
Corder ..	'Chorus of Syrens' (female).
Cornelius ..	'O Death, thou art the tranquil night' (eight-part, mixed).
Davies, Walford	'The Lamb' (female).
Edwards ..	Madrigal, 'In going to my lonely bed' (mixed).
Elgar .. ..	'Fly, singing-bird' (female).
" .. ..	'The snow' (female).
" .. ..	'As torrents in summer' (mixed).
" .. ..	'Evening scene' (mixed).
" .. ..	'Feasting I watch' (male).
" .. ..	'It's oh, to be the wild wind' (male).
" .. ..	'O happy eyes' (mixed).
Fanning ..	'Fortune-teller's song' (mixed).
Giordani ..	'Come, happy Spring' (female).
Goss .. ..	'O thou, whose beams' (male).
Hatton ..	'Sailors' song' (male).
Hegar .. ..	'The phantom host' (male).

King, Oliver ..	'To daffodils' (female).
Macdowell ..	'From the sea' (male).
Macfarren, G.	'Windlass song' (male).
Mendelssohn ..	'Vale of rest' (mixed).
" .. ..	'The woods' (mixed).
" .. ..	Anthem, 'Veni, Domine' (female).
Morley .. ..	Madrigal, 'Fire, fire, my heart' (mixed).
Parry .. ..	'Land to the leeward, ho' (male).
Pinsuti .. ..	'The parting kiss' (mixed).
Rubinstein ..	'Mountains dimly towering' (female).
Shield .. ..	'O, happy fair' (female).
Smart .. ..	'Rest thee' (female).
" .. ..	'The Lord is my Shepherd' (female).

On the first day (May 16) there will be a Church Festival Service in the afternoon, and a Competition in the evening for Church and Chapel choirs.

Wednesday, May 17, will be the children's day. On Thursday, the 18th, the adult competition will be resumed, and 'The Creation' will be sung by the massed village choirs, the Morecambe Madrigal Society and the Lancaster Choral Society, under the conductorship of Mr. J. W. Aldous. The soloists will be Madame le Mar, Mr. Ditchburn, and Mr. Collett. On Friday, May 18, local choirs and soloists will compete, and in the evening Dr. H. Walford Davies's cantata 'Hervé Riel,' Elgar's choral suite, 'Bavarian Highlands,' and his trio, 'The snow,' will be performed under the conductorship of Mr. Harry Evans. Madame le Mar and Mr. Ditchburn will again sing, and the Nelson orchestra will provide the accompaniments and play a new orchestral suite by Dr. Hathaway.

Saturday is the open day, and many first-rate choirs are expected. The adjudicators will include Sir Edward Elgar (if in England at the time), Dr. McNaught, Mr. Harry Evans, Mr. T. Noble, Mr. S. Nicholson, Dr. Hathaway, and Mr. C. H. Fogg. Dr. Walford Davies may also be able to assist.

The programme is obviously an exceptionally good one, and should attract large audiences to this pleasant seaside resort.

We much regret to learn that continued ill-health has forced Canon Gorton to resign the presidency. Mr. Hatch, who has for many years been intimately associated with the Festival, has consented to take the office. The musical director and honorary secretary is Mr. Percy W. de Courcy Smale. Address: Festival Office, Morecambe. Entries close on April 3.

## SPILSBY (EAST LINCOLNSHIRE).

February 22.

### SENIOR CLASSES.

This competition, which was founded by the late Mrs. Massingberd, still flourishes. It appeals to numerous small villages, and therefore is able to accomplish educational work not likely to be achieved by any other agency. The following villages and small townships sent choirs and quartets: Gunby, Burgh, Alford, Spilsby, Partney, Hundleby, Wainfleet, Horncastle and East Kirkby. Gunby won the first place

in the small village class, and Partney was successful in that for large villages. In the class open to all, Spilsby was first and Alford a close second. Eight female-voice choirs competed. Partney came first in one section, and Alford first in another. Of three male-voice choirs, Alford was proclaimed the first, and East Kirkby was first in the sight-singing section. Dr. G. J. Bennett was the adjudicator.

At the concert given in the evening the choirs combined to give an excellent performance of various works, and the winning choirs sang their test-pieces. The chief item was Stanford's 'Elegiac Ode,' from President Lincoln's Burial Hymn (words by Walt Whitman), and Brahms's beautiful but difficult part-song, 'Dim-lit woods.' Solos were sung by Mrs. A. A. Montgomery and Mr. J. E. Talbot. Miss Lushington conducted the choral items. It is one of the advantages of this festival that it can enlist the services of the competent orchestra organized by Dr. Burgess. On this occasion, as many times before, they greatly contributed to the success of the concert.

#### ALDERLEY EDGE.

February 27, 28.

The programme presented at this Cheshire Musical Festival occupied two days, and was both varied and educational in its character. The one disappointing feature was the scanty number of entries in the classes for Church and Chapel choirs, both local and open. The open competition attracted only one entry for accompanied singing and two for unaccompanied singing, namely, Wesley Choir, Sale (1st) and Handforth Church Choir. The last-named choir was also placed first in the local choral competition.

The following five choirs appeared in the open choral class (test, Bridge's 'When the sun sinks to rest'):

1. Longsight Glee and Madrigal Society (Mr. S. Pope).
- 2nd. Hyde Road Choral Society (Mr. F. Annable).
- 3rd. Longsight School of Music (Mr. Frank Owen).
- 4th. Knowles Green Glee Society (Mr. F. Chantler).
- 5th. Stockport Madrigal Society (Mr. T. H. Dresser).

The Stockport Choir also carried off premier honours in the sight-reading contest.

The male-voice class attracted the following seven choirs, who sang Mendelssohn's 'Hunter's Farewell':

- 1st. Hyde Road Choral Society (Mr. F. Annable).
- 2nd. Sale Glee Society (Mr. J. Cowley).
- 3rd. Heaton Park Social Club (Mr. S. W. Hartley).
- 4th. Salford Male-Voice Choir (Mr. H. Grundy).
- 5th. Wilmslow Wesleyan Male-Voice Choir (Mr. Romney).
- 6th. Hough Male Choir, Alderley (Mr. H. Allman).
- 7th. Stockport Madrigal Society (Mr. T. H. Dresser).

Seeing that the Salford Choir had only been formed this winter, its victory was all the more to its credit.

The principal winners in the solo classes were the following: Miss Ada L. Cowley (soprano), Miss Lilian Smith (contralto), Mr. Sam Fitton (tenor), Mr. John Williams (baritone), Mr. John L. Lowe (bass), Miss Alice G. Shawcrop (solo sight-singing), and Miss Lizzie Sutton (musical theory, junior).

Mr. R. H. Wilson and Dr. Reynolds were the principal adjudicators.

#### LANCASTER.

February 28 and March 1.

An open competition, organized in connection with the Wesley Chapel, was held with much success on the above date. The Wesley Sunday School infants gained a prize for action-songs. The Skerton Wesley Choir (Mr. W. W. Jackson) was the first of three choirs that entered for the local mixed-choir class, and the Lancaster Orpheus Choir (Mr. A. Dowthwaite)

was first in the male-voice choir class. Two mixed-voice choirs came forward in the chief section for this type of choir. The test-pieces were 'My love dwelt in a northern land,' one of the most beautiful of Elgar's part-songs, and 'Diaphenia' (Stanford). Lancaster Wesley (Mr. Dowthwaite) gained the first place. Mr. Bickerstaff's choir was the other competitor. Besides the choral classes there were several solo singing classes which were well supported. The adjudicator was Mr. James T. Lightwood.

It is hoped that the festival will greatly extend its scope next year. The contiguity of Lancaster to Morecambe, one of the greatest competition centres in the country, has to be reckoned with. But as the Morecambe Festival will, in future, be held only biennially, it is thought that Lancaster may fill up the intervening years by organizing a large scheme. This idea, however, would seem to point to the feasibility of continuing the annual festival at Morecambe. If Lancaster does expand in this way—and there is much to be argued in favour of the scheme, one of the most telling arguments being the possession of a fine concert-hall—it will probably be found necessary not to continue to call the gathering an Eisteddfod. The word seems to connote a Welsh gathering on Welsh lines.

#### SHEFFIELD SUNDAY SCHOOL UNION.

March 4, 6, 9, 11, 13.

This was the fifth festival of its kind held under the auspices of the Union. The preliminary trials and the finals occupied five evenings. The classes included sections for elocution, pianoforte and violin playing, mixed male and female-voice choirs, action-songs, adult and junior solo singing, and children's choirs. The list of entries fills ten pages of the syllabus. We can only enumerate the chief results.

Five groups competed in the action-song class, John Street P.M. (Mrs. A. Clayton) coming first. In the principal mixed-voiced class, Stocksbridge (Dr. W. M. Robertshaw) was first. The most searching of the three tests imposed was 'On Himalay' (Bantock). In the Junior Choir Class, Stocksbridge was also successful over four other competitors. Mr. C. Jessop judged in the preliminary trials, and Mr. J. A. Rodgers, Miss Quayle, and Miss A. Lee in the finals.

#### SOUTH LONDON.

March 6, 8, 9, 11, 18.

This annual Festival was held with continued success that reached its climax in the closing concert on March 18 at the Crystal Palace, at which the Lord Chief Justice distributed the prizes. The adjudicators at the competitive meetings, which were held in Wandsworth Town Hall, were Dr. F. N. Abérnethy, Dr. J. E. Borland, Mr. Montague Borwell, Mr. Henry Bird, Mr. Alfred Gibson, Dr. G. F. Huntley, Rev. David John, Dr. H. Walmsley Little, Mr. Hans Neumann, Mr. Dan Price and Dr. John Warriner.

The test-pieces, which were the best collection ever used at this festival, entries and results in the chief choral classes were as follows:

#### FEMALE-VOICE CHOIRS.

Tests: 'Haste thee, nymph' .. .. T. S. Holland.  
'The flaming sun is dying' .. .. F. Hiller.

- 1st. Balham School of Music (Signor Coviello).
- Brixton Hill High School (Miss Packer).

(Lord Llangattock Competition.)

Tests: 'Dawn' .. .. P. C. Buck.  
'The forest lay' .. .. Schumann.



- 1st. Madame Grace Day Winter's Choir.  
Essendine Choir. (Mr. W. Kendall).  
St. Gabriel's Choral Society (Miss B. M. Dunn).

## MIXED-VOICE CHOIRS.

(The *Daily Telegraph* Competition.)

- Tests: 'Sweet honey-sucking bees' .. Wilbye.  
'Out upon it' .. .. . Parry.

- 1st. Portsmouth Temperance Choral Union.  
(Mr. W. E. Green).  
2nd. Essendine Choir, Paddington. (Mr. W. Kendall).

The successful male-voice and Church choirs were the Wren Male-voice Choir (Mr. F. C. French), St. George's, Perry Vale, Catford (Mr. Vine Westbrook), and Richmond Vineyard Congregational (Mrs. B. Lyne). The Sir Henry Kimber Shield was won for the third successive year by the Essendine Choir. The south-of-Thames Championship was won by the Woolwich Co-operative Choral Society (Mr. J. Hines).

The prizes for children's choirs were won 'in both the boys' and the girls' sections by Swaffield Road (Mr. O. Roberts and Miss E. E. Watson). In the London Shield Competition for girls' clubs, King Edward Institute (Mr. Lester Jones) was first. Two £25 scholarships for the blind were presented by the Festival, and were gained by Mr. Wilfred Kershaw and Miss Maud Steel.

The chief solo prize-winners were the following: Girls' solos, Miss Martha Peake and Miss Elsie Hamlyn; boys' solo, David Earp; soprano, Miss Phyllis Scott; mezzo-soprano, Miss Frances Hatfield; contralto, Miss Marjorie Matthews; tenor, Mr. Charles Sinden; baritone, Mr. Reginald Lucas; bass, Mr. George Shrivell; pianoforte (senior), Miss Elizabeth Gluckstein.

In a competition for string orchestras a selection from Mozart's 'Idomeneo' was the test piece, and Balham School of Music (Signor Coviello) won the prize.

The prizes were distributed at the Crystal Palace on March 18. In the afternoon they were handed to the juniors by Lady Kirk. Many solos were performed by prize-winners, and agreeable items were the singing of a boys' choir and of a girls' choir from the Swaffield Road Elementary School, Wandsworth.

The Lord Chief Justice (Lord Alverstone) presented the prizes to the adult winners in the evening. The Woolwich Co-operative Choral Society, the Portsmouth Temperance Choral Union, the 'Wren' Male-Voice Choir, Camberwell, the Essendine Choir, Camberwell, the King Edward Institute Choir, Spitalfields, the Vineyard Congregational Church Choir, Richmond, and the Choir of St. George's, Perry Hill, sang. Miss Elizabeth Gluckstein played Chopin's *Fantasia-Impromptu*, and Miss Iredale O. Tydeman played de Beriot's 'Scène de Ballet' for the violin.

Lord Alverstone expressed his pleasure at being present, and he said that the South London Musical Festival was doing a great work in furthering the cultivation of an art which brought joy and gratification to all. Sir William Lancaster moved a vote of thanks to his lordship, which was seconded by Sir John Kirk, and carried.

It is estimated that over four thousand competitors entered for this festival. Probably some of these took part in more than one event. The success of the festival is largely due to the energy and capacity of the secretary, Mr. T. Lester Jones.

## FIFE MUSICAL FESTIVAL, ST. ANDREWS.

March 11.

A Fife Musical Festival Association was recently formed to promote the formation of local choirs, by means of competitions and combined performances. The first festival took place in the Drill Hall, St. Andrews. The first year's work has been confined to the East of Fife, but it is intended that in future

years choirs from all parts of the county shall take part in the festival. The competing choirs on Saturday were from Cupar, Newport, Tayport, and St. Andrews. Dr. R. Vaughan Williams was the judge, and he also conducted the massed choirs in the evening.

The chief awards were as follows:

Sight-reading test (possible marks 80)—1, Tayport (Mr. W. Peddie), 68 marks; 2, Cupar (Mr. S. P. Gutteridge), 66; 3, Newport (Mr. Robert Scott), 63.

Test choruses (possible marks 200)—1, Newport, 169; 2, St. Andrews, 160; 3, Tayport, 140; 4, Cupar, 130.

Part-songs, unaccompanied (possible marks 200)—1, Cupar, 165; 2, Newport, 156; 3, Tayport, 155; 4, St. Andrews, 147.

Chorale, unaccompanied (possible marks 100)—1, Cupar, 74; 2, Tayport, 69; 3, Newport, 67; 4, St. Andrews, 66.

The aggregate marks of the choirs were:—Newport, 455; Cupar, 435; Tayport, 432; St. Andrews, 425.

Dr. Williams, in making the awards, stated that all the choirs had done extremely well, and that he had based his decisions more on poetic interpretation than on strict technical accuracy.

There was a large attendance in the evening to hear the performance of the test-pieces by the massed choirs. The pieces rendered were: 'Let their celestial concerts all unite' (Handel); 'Shepherds' chorus from 'Rosamunde' (Schubert); 'In going to my lonely bed' (Edwards); 'Since thou, O fondest and truest' (Parry); and 'A Stronghold sure' (Bach). The choir consisted of 150 voices. Dr. Williams conducted with great ability. The programme was varied with songs by Miss Viola Salvin, and pianoforte and violoncello selections by Mr. Felix Schuster and Mr. Percy Such respectively.

The prizes and banners were presented to the successful choirs by Lord Ninian Crichton-Stuart, and he also congratulated Miss Ruth Skene (Pitlochry, Strathmiglo), the organizer, and the other members of the committee, on the success of the festival.

## MANCHESTER TONIC SOL-FA FESTIVAL.

March 18.

The eleventh annual festival organized by the Manchester district Tonic Sol-fa Association, and held under the auspices of the Salford Municipal Entertainment Committee, provided a full day's programme. The principal feature in the afternoon was a juvenile choir contest, for which the tests were Mendelssohn's 'Blow, balmy breath of Spring,' and a two-part sight-test, which the judge (Mr. Herbert Whittaker) acknowledged was a very difficult one. The following were the six competing choirs, and the positions gained:

- 1st. Grecian Street C.S., Salford (Mr. G. S. Smith).  
2nd. Tootal Road C.S., Salford (Mr. W. H. Amley).  
Longsight Juvenile Choir (Miss E. Fletcher).  
Seedley C.S., Pendleton (Mr. J. W. Stacey).  
3rd. Halton Bank C.S. (Mr. John J. Ireland).  
St. Margaret's Junior Day School, Whalley Range (Mr. H. W. Noble).

Some capital singing was heard in the juvenile solo and duet competition, in which prizes were won by Martha Postlethwaite, Elsie Duke, Vernon Benson, George Darbyshire, Marjorie Yeahsley and Engle Watson. An individual ear-test followed, in which Elsie Almond was the winner among eighteen competitors.

The evening closed with an adult choral contest, the test-piece for which was German's 'O peaceful night.' The entries and results were:

- 1st. Salford Vocal Society (Mr. Fred. W. Blacow).  
2nd. Blackley Co-op. Choral Society (Mr. Frank Sherriff).  
Sale and District Musical Society (Mr. Alfred Higson).  
3rd. Stretford Glee and Madrigal Society (Mr. Thomas Corlett).



### 'ST. CECILIA' SINGING COMPETITION (FOR WORKING GIRLS).

It has been decided to postpone the usual summer Competition to November 28 and 29, 1911, and the Festival to November, 1912. Clubs wishing to take part in the Festival must enter for the Competition, and must send in their names before October 1, 1911. Further particulars and rules can be had from the hon. secretary, Mrs. Herbert Lonsada, 38, Westbourne Terrace, Hyde Park, W.

### NAVAL AND MILITARY MUSICAL UNION.

A competition of men's-voice choirs organized by this Union was held at the Royal Naval Barracks, Chatham, on March 8. A large number of officers and army and navy men were present, including Admiral Sir C. C. Drury. The three choirs that competed were those of the Royal Engineers, the Royal Naval Barracks, and the Duke of Cornwall's Light Infantry from Gravesend. Mr. A. J. Tassell acted as judge, and he gave the prize cup to the Royal Engineers. The Royal Naval Barracks band played 'See the conquering hero comes' while Admiral Drury presented the prize to second Corporal Cooper, the R.N.B. conductor. An enjoyable miscellaneous entertainment followed.

### LONDONDERRY FEIS.

This event was held on March 1, 2, 3 and 4. It was the eleventh of the series, and its vitality is evidenced by the programme book, sixty-eight pages of which are filled with the list of tests and names of the competitors. No report of the results has yet reached us. The adjudicators were Dr. G. R. Sinclair, Mr. A. T. Akeroyd, and Mr. J. R. Booth.

### GAINSBOROUGH.

A new centre is in fair way to be established in this district. The Hon. Mrs. Sandars, a well-known resident and capable musician, is the moving force. In February a well-attended meeting was held in the Town Hall, in order to make the scheme known and to secure influential local support. Canon Standen took the chair, and many persons of social importance were present. Miss Mary Egerton (of York), who is now the joint honorary secretary of the Association of Competition Festivals, was the chief speaker. In a lengthy and able speech she made clear to the audience the scope and character of the movement, and its educational advantage. Mr. Embleton-Fox, J.P., chairman of the Lindsey County Council, proposed a resolution advocating the scheme, and he was warmly supported by Alderman C. Thomson, J.P., Mr. J. L. Sandars, J.P., Rev. W. Bradnack, Vicar of Norton. The resolution was carried unanimously. The Rev. C. H. Scott, of Lincoln, was appointed general conductor for the combined singing. The first festival will be held in the spring of 1912.

### EAST LONDON (PEOPLE'S PALACE).

The entries for the Festival close on April 3. The children's competitions take place on Saturday, May 13, concluding with a concert and prize distribution in the afternoon. The other competitions will be held on the evenings of May 15 to 19. The Grand Concert, at which prizes will be distributed by H.R.H. Princess Alexandra of Teck, will take place on the evening of May 20. Solos will be given by Miss Muriel Foster (Mrs. Goetz). The hon. secretary is Miss Edith Barran, 6, St. George's Court, Gloucester Road, S.W.

We are glad to hear that the prospects of the Aberdeen Festival, to be held on May 4, 5, 6, are very favourable. There will be over 2,000 competitors—a number arrived at without reckoning any individuals twice, as is sometimes impressively done.

### FREE CHURCH MUSICIANS' UNION.

A competitive Festival, to be held in London in November, is being organized by this society with the object of furthering its aim to 'improve Free Church music generally.' The list of competitions contains some unusual features, namely, a contest in accompanying a church service, the choir being provided; and a P.S.A. orchestral competition. Judging from the interest and enthusiasm shown already, the festival bids fair to become very successful. Mr. W. Webb, 10, Nightingale Road, Clapton, is secretary and general manager.

### DOUGLAS JUBILEE CELEBRATIONS.

In connection with this occasion it has been arranged to hold a Musical Competition on Saturday, July 8. There will be classes for mixed-voice choirs (two sections), male-voice choirs, and soprano, contralto, tenor, and bass solo. Dr. McNaught will adjudicate. The honorary secretary is Mr. Geo. J. Burtonwood, 33, Athol Street, Douglas.

The Stratford (London, E.) Festival began its proceedings on March 15 and was announced to continue until April 1. It is very gratifying to know that this year is a record one in the history of the Institution. It was estimated that 4,500 competitors would take part. We propose to defer our report until our May number.

The Bristol Eisteddfod, which is to be held from April 3 to 8, will in future be under the control of a strong local committee. Hitherto Mr. W. A. Fowler has been the driving force, and all who know him are aware how splendidly he has worked to establish the educational character of the scheme. But it is justly felt that it would be wise to extend the responsibilities to influential townsfolk who are interested in the welfare of the community.

With the object of fostering the taste for music among the working-class the Co-operative Union has formed choral associations in various parts of the country, and on Saturday, February 11, the North-Western Association held its annual meeting in Manchester. The report recorded a small increase of members, and the inability of the committee to carry out certain forward movements for financial reasons. The accounts showed a deficit of £38, which had been cleared off by a grant from the annual demonstration fund. Mr. S. Fairbrother was re-elected chairman of the association, and Mr. T. Horrocks secretary. After the business part of the proceedings, Mr. W. R. Rae, chairman of the Education Committee of the Co-operative Union, gave an address on music, and the Blackley Co-operative Choir sang several selections.

### COMPETITIONS IN APRIL.

LONDON WORKING GIRLS' CLUBS.—April 1.  
BRISTOL.—April 3-7.  
COLERAINE.—April 6, 7.  
LIVERPOOL CHILDREN'S FESTIVAL.—April 8.  
DENSTONE (Dove and Churnet Valleys).—April 19.  
BOURNE (WEST KESTIVEN).—April 25, 26.  
PETERSFIELD, HANTS.—April 25, 26, 27.  
KESWICK.—April 25, 27.  
STOURBRIDGE (Worcester Musical Competition).—April 26, 27, 28.  
NORTHAMPTONSHIRE (North).—April 28, 29.  
YORK.—April and May 1, 2.  
RETFORD (North Notts).—April 29, and May 1, 2, 3.  
ESKDALE (Tournament of Song).—May 2, 3.

## NOVELLO'S PARISH CHOIR BOOK.

## Jubilate Deo.

441	ARNOLD, G. B., in C .. ..	14d.	275.	*GOSS, Sir J., in A (Four voices) ..	2d.	723.	READ, F. J., in D .. ..	2d.
745.	BENNETT, GEORGE J., in E flat ..	3d.	75.	HAMILTON-GELL, in E flat ..	14d.	638.	SELBY, B. L., in G .. ..	3d.
347	BREWER, A. H., in E flat .. ..	3d.	143.	HAMILTON-GELL, in G (Chant) ..	14d.	410.	SHAW, J., in G .. ..	14d.
602.	BUTTON, A. H., in E flat .. ..	3d.	573.	HOPKINS, E. J., in A .. ..	3d.	389.	*SOMERVELL, A., in F .. ..	3d.
755.	BUTTON, H. ELLIOT, in E flat ..	2d.	766.	HOPKINS, E. J., in B flat (Unison) ..	14d.	303.	STEAINE, BRUCE, in F .. ..	3d.
313.	CHIPP, E. T., in E flat .. ..	2d.	727.	KETTON, HAYDN, in B flat ..	14d.	698.	STEGGALL, C., in F .. ..	2d.
343.	CHIPP, E. T., in C .. ..	2d.	648.	KEMPTON, THOMAS, in B flat ..	3d.	69.	*SULLIVAN, A., in D (with Kyrie) ..	3d.
731.	COBB, G. F., in G .. ..	2d.	681.	KING, CHARLES, in C .. ..	2d.	474.	THORNE, E. H., in G (with Te Deum) ..	6d.
418.	COLERIDGE-TAYLOR, S., in F ..	3d.	552.	KING, OLIVER, in D (with Te Deum) ..	3d.	621.	TILLARD, J., in F (with Kyrie) ..	3d.
752.	CUMMINGS, W. H., in D .. ..	14d.	613.	LUTIN, P. C., in C .. ..	3d.	621.	TOZER, FERRIS, in F .. ..	2d.
678.	DWYER, R., in F (Festal form) ..	3d.	509.	MACFARREN, W., in C (with Kyrie) ..	2d.	295.	TURLE, J. (Chant, with Kyrie) ..	14d.
319.	FORD, E., in F .. ..	14d.	229.	MACPHERSON, C., in F .. ..	3d.	120.	WALMSLEY, T. F., in C .. ..	3d.
393.	FOSTER, MYLES B., in C .. ..	3d.	444.	MATTHEWS, T. R., in C .. ..	3d.	709.	WARING, HERBERT W., in G ..	3d.
208.	GALE, C. R., in F .. ..	3d.	807.	MOSENTHAL, J. (with Te Deum) in E ..	6d.	558.	WILLIAMS, C. LEE, in A .. ..	6d.
245.	GOSS, Sir J., in A (Unison) .. ..	2d.	615.	NAYLOR, E. W., in A .. ..	3d.	761.	WOLSTENHOLME, W., in A flat ..	3d.
			779.	PULLIN, JOHN, in B flat .. ..	2d.			

## The Office of the Holy Communion.

479.	ADAMS, THOMAS, in D .. ..	6d.	666.	*MAUNDER, J. H., in F (Simple setting) ..	6d.
667.	ADAMS, THOMAS, in G .. ..	6d.	369.	MERBECKE (from the Cathedral Prayer Book, Stainer) ..	6d.
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695.	BREWER, A. H., in E flat .. ..	3d.	221.	OUSELEY, Rev. Sir F., in C (Easy) .. ..	4d.
741.	BROWN, A. H., in F .. ..	4d.	716.	POINTER, JOHN, in B flat .. ..	6d.
319.	BRYANS, F. R., A Simple Choral Communion Card ..	3d.	483.	SELBY, B. L., in E flat (for Treble voices) ..	4d.
376.	CLEMONS, W. J., No. 3, in A flat .. ..	2d.	484.	SELBY, B. L., in E flat (for Four voices) ..	6d.
677.	COBB, G. F. (Plain Chant. Voice part) ..	14d.	438.	SHAW, J., in G .. ..	6d.
701 to 703.	COBB, G. F., in C .. ..	84d.	390.	SOMERVELL, A., in F .. ..	6d.
734.	COBB, G. F., in G .. ..	6d.	565.	STAINER, J., in A .. ..	6d.
829.	"DYKES, J. B., in F .. ..	3d.	355.	STEAINE, BRUCE, in F .. ..	6d.
356.	ELLIOTT, J. W., in F .. ..	6d.	534.	THORNE, E. H., in E flat .. ..	6d.
430.	FOSTER, M. B., in F (Simple Setting) ..	3d.	790.	TOMLIN, R. G., in C .. ..	6d.
765.	HALL, E. VINE (Unison) .. ..	4d.	266.	TRIMMELL, T. T., in C (Festiva) ..	4d.
203.	HAYNE, LEIGHTON GEORGE, in G .. ..	6d.	785.	WESTBURY, G. H., in A .. ..	6d.
352.	JOULE, B. ST. J. B., in C (Monotone) ..	4d.	713.	WILLAN, HEALEY, in G .. ..	6d.
682.	KING, CHARLES, in C .. ..	4d.			

## Kyrie eleison.

495.	BUTTON, H. ELLIOT, Four Kyries ..	14d.	214.	KING, OLIVER .. ..	3d.	188.	SMITH, B., in E flat (with Te Deum) ..	3d.
130.	CALKIN, G. Six Kyries .. ..	14d.	453.	LEMARÉ, E. H. Five Kyries ..	3d.	432.	STAINER, J. Four Kyries .. ..	2d.
341.	CLIPPINGDALE, J. Six Kyries .. ..	14d.	454.	LEMARÉ, E. H. Five Kyries ..	3d.	69.	*SULLIVAN, in D (with Jubilate) ..	2d.
753.	CUMMINGS (with Sanctus), in D ..	14d.	509.	MACFARREN, W. (with Jubilate) ..	2d.	460.	TILLARD, J., in F (with Jubilate) ..	3d.
674.	Four Settings. Various Composers ..	3d.	401.	MACPHERSON, S., in E flat .. ..	1d.	137.	TRIMMELL, T. T., in F (with Creed) ..	3d.
575.	GODFREY, A. E. Three Kyries ..	14d.	154.	MACPHERSON, S., in E flat .. ..	4d.	295.	TURLE, JAMES (with Jubilate) ..	14d.
555.	GREENISH, F. R., Six Kyries .. ..	2d.	505.	MACPHERSON, S., in B flat .. ..	4d.	400.	WEST, JOHN E., in E flat .. ..	1d.
414.	LILFEE, F. Six Kyries .. ..	2d.	582.	MATTHEWS, T. R. Four settings ..	14d.	642.	WEST, JOHN E., in F .. ..	1d.
682.	KING, CHARLES, in C (with Creed) ..	4d.	535.	SELBY, B. L., in F .. ..	3d.	558.	WILLIAMS, C. LEE (with Te Deum) ..	6d.

## Apostles' Creed.

197.	BRIDGE, J. F., in G .. ..	14d.	348.	CRUSE, E. .. ..	14d.	167.	ROBERTS, in G (reciting note, G) ..	14d.
527.	BRIDGE, J. F., in F .. ..	14d.	111.	ELLIOTT, J. W. (on F, monotone) ..	14d.		Ditto .. ..	14d.
320.	CORNELL, J. H. .. ..	14d.	321.	MONK, E. G., in G .. ..	2d.	76.	STATON, W., in F .. ..	14d.

## Alicene Creed.

195.	BRIDGE, J. F. (reciting note, G) ..	14d.	291.	GOSS, Sir J., in D (Unison) .. ..	3d.	706.	PERCIVAL, S. (chiefly unison) .. ..	3d.
319.	CROWE, R. W. (monotone) .. ..	3d.	682.	KING, CHARLES, in C (with Kyrie) ..	4d.	168.	ROBERTS, J. V. (reciting note, G) ..	14d.
831.	*DYKES, J. B., in F .. ..	14d.	505.	MACPHERSON, S., in B flat .. ..	4d.		Ditto .. ..	14d.
24.	ELLIOTT, J. W., in D .. ..	3d.	655.	MARTIN, GEORGE C. .. ..	14d.	251.	STAINER, J., in G (Easy form) ..	2d.
674.	FARRANT, R., in G minor .. ..	3d.	95.	MERBECKE, in F (Arr. by J. Barnby) ..	14d.	507.	STEAINE, B., in F (Four voices) ..	2d.
402.	FOSTER, MYLES B., in C .. ..	4d.	268.	MERBECKE, in F (Arr. by J. Stainer) ..	14d.	203.	TOURS, B. (from Service in F) ..	3d.
350.	GLADSTONE, F. E., in A (Unison) ..	3d.				137.	TRIMMELL, T. T., in F .. ..	3d.
						156.	WESLEY, S. S., in E .. ..	3d.

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174.	BEST, W. T., in F .. ..	3d.	155.	BIRCH, E. H., in G .. ..	3d.	351.	STAINER, J. (Plainsong. Unison) ..	3d.
			827.	GREGORIAN (8th Tone, 1st ending) ..	1d.			

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335.	FIELD, J. T. (Nos. 10 to 15) .. ..	3d.	287.	MARTIN, GEORGE C. (13 Settings) ..	6d.	616.	TOZER, FERRIS (Six) .. ..	2d.
336.	FIELD, J. T. (Nos. 16 to 20) .. ..	3d.	605.	METCALFE, J. P. (15 Settings) ..	4d.			

## Benedictus qui venit and Agnus Dei.

114.	CALKIN, J. B., in C .. ..	3d.	115.	GARRETT, G., in A .. ..	3d.	116.	STAINER, J., in F .. ..	3d.
319.	CALKIN, J. B., in D .. ..	3d.	331.	GARRETT, G. (from Service in E) ..	3d.	462.	STAINER, J., No. 1 (Service in E flat) ..	3d.
702.	COBB, G. F., in C .. ..	3d.	332.	GARRETT, G. (from Service in E flat) ..	3d.	463.	STAINER, J., No. 2 (Service in E flat) ..	3d.
736.	COBB, G. F., in G .. ..	4d.	452.	HAYNES, B., in E flat .. ..	3d.	464.	*STAINER, J., No. 1 (from Service in A) ..	3d.
117.	ELVEY, Sir G., in E .. ..	3d.	112.	MARTIN, G. C. (from Service in C) ..	3d.	465.	*STAINER, J., No. 2 (from Service in A) ..	3d.
404.	FOSTER, MYLES B., in C .. ..	3d.	314.	MEACHAM, C. J. B., in F .. ..	14d.	118.	TOURS, B. (from Service in C) ..	3d.
686.	GADSBY, HENRY .. ..	3d.	142.	PAGE, ARTHUR (from Service in F) ..	3d.			

## Sanctus.

753.	CUMMINGS, W. H. (with Kyrie Eleison) in D ..	14d.	509.	MACFARREN, W. (with Jubilate and Kyrie) in C ..	2d.
403.	FOSTER, MYLES B., in C .. ..	1d.	188.	SMITH, BOYTON (with Te Deum, &c.), in E flat ..	3d.
682.	KING, CHARLES, in C (with Kyrie Eleison and Nicene Creed) ..	4d.			

\* Numbers marked thus \* to be had in Tonic Sol-fa, 1d., 14d., and 2d. each.

(For continuation see other list.)

# God of our Fatherland

HYMN FOR CORONATION AND NATIONAL OCCASIONS

WORDS BY A. W. LETTS

MUSIC BY

J. H. MAUNDER.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO. SOLE AGENTS FOR THE U.S.A.

CHOIR IN UNISON.

*Moderato.*

1. God of our Fa-ther-land, Whose might Up-held us in the days of old,

*Moderato.* ♩ = 76.

Till lib-er-ty and love and might Reign where our ban-ners we un-fold,

In fruit-ful for-ests, fer-tile fields, O'er snow-clad realms and cor-al sands,

Wher-e'er this world her trea-sure yields Thou'st given us sway in dis-tant lands.

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# GOD OF OUR FATHERLAND.

CONGREGATION AND CHOIR, *verses 1 to 3* HARMONY, *verse 4* UNISON.

*Adagio.*  $\text{♩} = 50$ .

Come to our King from Heaven a - bove, Thy rich - est bless - ings to be - stow,

Crown Him with Wisdom, Strength and Love, To be Thy Min - is - ter be - low. A-men.

TENORS AND BASSES.

- 2 God of our Fatherland, we pray,  
 Watch o'er us as in days of yore,  
 Be Thou our Guardian, Guide and Stay,  
 With plenty fill our garner floor;  
 Shed o'er our realm the rays of peace,  
 Be with our sons on land and sea,  
 Bid strife in our dominions cease  
 And bind us all in unity.

CONGREGATION AND CHOIR. Come to our King, &c.

SOPRANOS AND ALTOS.

- 3 Come, Father, to each hearth and home,  
 Fill them with purity and love,  
 Till earth beneath Heaven's azure dome  
 Foretastes the mystic joy above.  
 Grant we may shed the Gospel ray  
 O'er lands now veiled in heathen night,  
 And wake them to a dawning day,  
 That breaks in Love's refulgent light.

CONGREGATION AND CHOIR. Come to our King, &c.

(*A little slower.*) CHOIR IN UNISON.

- 4 God of our Fatherland, we lift  
 Our souls with heart and voice to Thee,  
 We thank Thee for each gracious gift,  
 And glorify Thy Majesty.  
 Salvation, Honour, Might and Love,  
 Peace, Purity and perfect Bliss  
 Reign in Thy Palace Home above,  
 And reach our souls in Mercy's Kiss.

CONGREGATION AND CHOIR. Come to our King, &c.  
 (IN UNISON).

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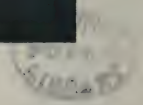
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*Frederic*



# THE MUSICAL TIMES

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## INTERNATIONAL MUSICAL CONGRESS OF THE INTERNATIONAL MUSICAL SOCIETY.

LONDON, MAY 29—JUNE 3, 1911.

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HIS MAJESTY THE KING.

PRESIDENT:

THE RIGHT HON. A. J. BALFOUR, M.P.

For particulars see following page.

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MIDSUMMER TERM BEGINS MONDAY, MAY 1.

L.R.A.M. Syllabus is now ready.

An Examination of persons engaged in the TRAINING OF CHILDREN'S VOICES is held annually in September and during the Christmas vacation, and a Certificate is granted to successful candidates. A Course of Lecture-Lessons in preparation for the above Examination will commence Saturday, May 6, at 9.30 a.m.

Prospectus, Entrance Forms, and all further information—

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MAY 22, AT 8.30.	MAY 25, AT 3.
MAY 23, AT 3.	MAY 26, AT 8.15.
MAY 24, AT 8.30.	MAY 27, AT 12.

For full particulars, see page 287.

# INTERNATIONAL MUSICAL CONGRESS

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LONDON: MAY 29—JUNE 3, 1911.

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## MONDAY EVENING, MAY 29, 1911.

RECEPTION by Messrs. Novello at the Offices of the Congress, 160, Wardour Street, Soho, at 9 o'clock.  
(*Invitation only.*)

## TUESDAY, MAY 30, 1911.

OPENING CEREMONY at 12 o'clock, at the University of London, Imperial Institute Road, South Kensington.

HISTORICAL CHAMBER CONCERT, at Æolian Hall, 135, Bond Street, at 3 o'clock.

ORCHESTRAL CONCERT (the Queen's Hall Orchestra) at Queen's Hall, (Sole Lessees, Messrs. Chappell & Co., Ltd.,) at 8 o'clock.

## WEDNESDAY, MAY 31, 1911.

MEETING of Sections for reading papers, at the University of London, Imperial Institute Road, South Kensington, from 10 to 1 o'clock.

THE BAND of His Majesty's Coldstream Guards (by permission of Col. The Hon. W. Lambton, C.M.G., M.V.O., D.S.O.), at the University of London, Imperial Institute Road, South Kensington.

SPECIAL SERVICE at St. Paul's Cathedral, at 3.15 o'clock.

RECEPTION by the Lady Mayoress, at the Mansion House, from 4 to 6 o'clock. (*Invitation only.*)

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## THURSDAY, JUNE 1, 1911.

MEETING of Sections for reading papers, at the University of London, Imperial Institute Road, South Kensington, from 10 to 1 o'clock.

CHORAL CONCERT—The Huddersfield (Yorkshire) Choral Society, 300 voices, at Queen's Hall, (Sole Lessees, Messrs. Chappell & Co., Ltd.,) at 3 o'clock.

ORCHESTRAL CONCERT (the London Symphony Orchestra) at Queen's Hall, (Sole Lessees, Messrs. Chappell & Co., Ltd.,) at 8 o'clock.

## FRIDAY, JUNE 2, 1911.

MEETING of Sections for reading papers, at the University of London, Imperial Institute Road, South Kensington, from 10 to 1 o'clock.

CHAMBER CONCERT of Modern English Music (Society of British Composers) at Æolian Hall, 135 Bond Street, at 2.30 o'clock.

PERFORMANCE of Early English Church Music (Latin words) at Westminster Cathedral, at 4.30 o'clock.

BANQUET at the Savoy Hotel, Strand, W.C., at 7.30 o'clock. (*Invitation only.*)

## SATURDAY, JUNE 3, 1911.

SPECIAL OPERA PERFORMANCE at the Royal Opera, Covent Garden, at 8 o'clock. The Grand Opera Syndicate have kindly undertaken to invite foreign members to this performance without payment. British members of the Society will be able to purchase tickets at reduced prices.

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MONDAY EVENING, MAY 22, AT 8.30.

GOD SAVE THE KING.

THE DREAM OF GERONTIUS .. .. . Elgar

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TUESDAY AFTERNOON, MAY 23, AT 3.

NEW ORCHESTRAL WORK .. .. . Percy Pitt

(First performance.)

(Conducted by the Composer.)

VIOLONCELLO CONCERTO IN D .. .. . Haydn

Señor PABLO CASALS.

NEW VIOLIN CONCERTO IN B MINOR .. .. . Elgar

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CONCERTO IN A MINOR .. .. . Brahms

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RONDES DE PRINTEMPS (Images No. 3) .. .. . Claude Debussy

(First performance in England.)

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## LONDON MUSICAL FESTIVAL

WEDNESDAY EVENING, MAY 24, AT 8.30.

NEW ORCHESTRAL WORK .. .. . Walford Davies

(First performance.)

(Conducted by the Composer.)

ARIA .. .. . Monteverde

Madame JULIA CULP.

NEW SYMPHONY (No. 2) IN E FLAT .. .. . Elgar

(First performance.)

(Conducted by the Composer.)

ELLEN'S SONGS .. .. . Schubert

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THURSDAY AFTERNOON, May 25, AT 3.

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Salome—Madame AINO AKTTE.

CLOSING SCENE from "Salome" .. .. . Richard Strauss

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## LONDON MUSICAL FESTIVAL

FRIDAY EVENING, MAY 26, AT 8.15.

HIGH MASS IN B MINOR .. .. . Bach

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Miss ELLEN BECK and Miss EDNA THORNTON.

Mr. BEN DAVIES.

Mr. THORPE BATES and Mr. ROBERT RADFORD.

THE QUEEN'S HALL ORCHESTRA.

Conductor, Sir HENRY J. WOOD.

## LONDON MUSICAL FESTIVAL

SATURDAY MORNING, MAY 27, AT 12.

(with an interval of 30 minutes.)

THE PASSION (according to "St. Matthew") .. .. . Bach

Miss AGNES NICHOLLS. Miss EDNA THORNTON.

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MAY 1, 1911.

## MR. PERCY PITT.

There are no statistics available to show how often sons do not follow the careers mapped out for them in childhood by their fond and sanguine parents; but, judging from fairly wide experience, it may be asserted with confidence that the rate of mortality of such designs has always been very high. Another and even triter general reflection on the waywardness of things is that a youth may best fit himself to be borne on the tide that ultimately comes his way, not only by studies that have no apparent value, but by avoidance of paths that seem obviously to promise success. Both these ironies of fate are aptly illustrated in the career of the subject of this sketch, Mr. Percy Pitt.

Mr. Pitt's parents were not specially musical. Heredity therefore cannot be said to be an obvious factor in his natural equipment. He was born in London in 1870. During his early youth he enjoyed no particular musical environment. He had a fair voice, and he was always fond of music, but he was never in a church choir. His general education at this stage was gained in a small private school. He had some pianoforte lessons from the late Mr. Fountain Meen, who warned him that music was all very well as a recreation, but was a poor thing to take up as a profession. When he had reached his twelfth year his parents resolved to send him to Paris in order that he might learn the French language with a view to its utility in the commercial career they designed him to follow. In Paris he was a pupil in a school the Director of which, and his wife, had musical leanings, and here he received much encouragement in musical study. He took pianoforte lessons from Mathis Lussy (author of the well-known treatise on musical expression, a translation of which appears in Novello's *Primer series*) and for the first time in his life he heard a full orchestra, the celebrated body conducted by the late M. Lamoureux. He recalls that at school he wore the school uniform, which made him look like a postman.

After remaining in Paris for two years, he returned in 1885 to London for a few months, and then his parents (both of whom it may be mentioned are still living) resolved to send him to Germany for the purpose of adding to his linguistic accomplishments and with no thought of musical study. Eisenach, in Thuringia, immortalised as the birth-place of John Sebastian Bach, was the chosen centre, and here the youth was quartered on a family where only German was spoken. Although he took no music lessons, he came into friendly contact with Herr Thüreau, the conductor of the local Musikverein, and in this way acquired insight into the working of choral and orchestral societies,

and also obtained close acquaintance with much good music. Through Thüreau he was introduced to Count Paul Waldersee, a musician who at this period was editorially connected with Breitkopf & Härtel. The Count was very encouraging to Pitt, and introduced him to Dr. O. von Hase, the head of the great firm. This drift into musical circles induced Pitt's parents to believe that after all a musical career would best suit their son's capacities and desires. It was now decided that he should specialise, and with this view he proceeded to Leipsic and entered the Conservatoire. There he studied harmony under Jadassohn and composition and pianoforte under Carl Reinecke. He did not compose very much at this period, being content to test his powers by essays in the smaller forms: variations, songs, part-songs, *et cetera*. In this way he worked for about two years, studying no instrument other than the pianoforte. After returning to London for a short time, his next move was to Munich, where he joined the Music School. This was under the direction of Baron Von Perfall, who was also the director of the Opera, a significant and pregnant combination that welded into a unity the objective of two musical activities. At Munich he came under the influence of Rheinberger, well-known as an organist and as a highly capable professor of harmony, counterpoint, and composition. In these advanced times, when all these branches of musical study can be taught by post while you wait, as it were, and success at examinations guaranteed, it may be of some historical interest to record how in this antiquated period they were treated at Munich. The full class course, as planned by Rheinberger, was spread over three years. Lessons were given from 8 (this deserves noting) to 10 a.m. every week-day. Mondays and Thursdays were devoted to elementary work, Tuesdays and Fridays to more advanced study, and Wednesdays and Saturdays to fugue and the higher forms. The custom, which was followed by Mr. Pitt, was for students to attend the elementary course during the first year, the more advanced class during the second year, and both the advanced class and the higher-forms class during the third year. Thus in this last year the student worked four mornings a week with the professor. The blackboard, with its fleeting chalked record of harmonic sins that find an early grave in a callous duster, was, as it always must be in class-work, a constant aid in teaching. Rheinberger would start a theme, a student would be set to devise some treatment, general criticism would ensue, and other students would be called upon to continue the construction. When it was completed, students were selected to play the exercise, which was always written in the proper clefs. All the members of the class were supposed to copy in their note-books the evolutionary stages of the exercise, with its elimination of the unfit and its survival of the fittest. Backward students were deputed to clean the blackboard.

Mr. Pitt had some organ lessons from Rheinberger, more in order to learn something of the

capabilities of the instrument than with a view to cultivate its technique. Amongst the experiences gained at Munich, Mr. Pitt values highly those derived from the students' orchestra, which students were regularly allowed to conduct under special guidance. Frequent attendance at rehearsals in the Opera House, and the coaching of singers in their parts, familiarised him with the exigencies of opera production, and equipped him without his knowing it for what has now turned out to be his chief professional avocation. His ambition as a student was to become a composer and perhaps a conductor. He did not devote special attention to pianoforte technique, and therefore his present substantial acquirements in pianoforte playing are of the utilitarian order, and are a sort of by-product of his general musical study. Whilst at Munich he formed the idea of settling permanently in Germany. But this unpatriotic intention was happily frustrated by the wise decrees of fate, and in the words of the song he still remains an Englishman. In 1892 his parents thought it was time for him to turn his budding talent to account. He came home to London and surveyed the prospect. As he had no inclination to teach, there seemed little or no scope for his abilities as a conductor and composer. Yet, as stated above, he had really been exactly fitting himself for the work to which he slowly gravitated. Covent Garden would not have known Percy Pitt if he had been forced to the teaching mill already over-stocked with capable professors. For a few months after his arrival in London he gave some lessons and accompanied and coached singers. Then in the season 1892-3 Schultz-Curtius started the Mottl orchestral concerts at Queen's Hall, in connection with which Henry J. Wood was engaged as musical adviser. An important part of the concert scheme was the performance of sections of 'The Flying Dutchman,' which were to be done in English, and of 'Parsifal' and 'Die Meistersinger,' which were to be done in German. This involved the engagement and training of a chorus. Wood coached the chorus in the work to be done in English, and a young German who had happened to be a colleague of Pitt when he was abroad was engaged to coach them in German. But the latter had not sufficient knowledge of English to make himself understood by the chorus, and as the work to be done was heavy and the time short, it was arranged that Percy Pitt should help him with the rehearsals. Then Mr. Robert Newman came forward with a great promenade concert scheme with Henry J. Wood as conductor. Wood, knowing Pitt's capabilities, offered to introduce him as a composer, and a Suite for full orchestra composed in the Munich days was performed and favourably received. Later, Pitt made himself generally useful in Queen's Hall doings by selecting voices and accompanying rehearsals for the new choral society formed by Mr. Newman, and when the post of accompanist fell vacant he was selected to fill it. His orchestral compositions now and again found their way into the programmes, and his reputation as a capable composer

became established. About this time, after an acquaintance many years before, Pitt met Messenger, who held an important post at Covent Garden, and this led to his being introduced to Mr. H. V. Higgins, the chairman of the Opera Syndicate, who soon found that his linguistic and musical attainments were likely to be of service to a polyglot opera house. He was soon engaged as *maestro al piano* and stage conductor, and later, was sent on a roving commission abroad to find competent operatic artists. Eventually this brought him in contact with Richter, then one of the chief conductors at Covent Garden, and an intimacy was established that has been one of the cherished rewards of Pitt's life. Pitt was occupied as described above for about three years. Then, in 1906, an opera, 'The Vagabond and the Princess,' by Poldini, was selected for production, and Pitt was asked by Richter to coach the artists. Two days before its production Richter deputed Pitt to direct the full rehearsal of the opera, an experiment that was so successful that he was appointed to conduct the performance. This was Mr. Pitt's first appearance as a public conductor, and his success increased the general confidence in his abilities.

In 1907 Messenger resigned his post at Covent Garden in order to accept a similar engagement at the Grand Opera House at Paris. The post vacated was now divided, Mr. Forsyth being appointed general business manager and Mr. Pitt looking after the artistic side, and this is the position of affairs to-day.

Rehearsals for the coming season are now in full swing. As already stated in our columns, operas will be given this season only in French and Italian. In this connection it is gratifying to record that Mr. Pitt talks very hopefully of the experiment that is being made of engaging some English singers for the chorus. Hitherto the Covent Garden opera chorus has been staffed by foreigners. Mr. Pitt finds that the English singers have better voices, and that they are quick to pick up the music and the foreign languages used.

All who know Mr. Pitt's ability as a composer will look forward to the production at the London Musical Festival of his new English Rhapsody for full orchestra. This composition, upon which he is now busy, is based upon folk-songs, amongst which may be mentioned 'The three merry men of Kent,' 'The Lass of Cumberland,' and 'Lilliburlero.' The work is in four sections, but it is continuous.

The following is a list of Mr. Pitt's chief compositions:

#### VOCAL.

- 'Hohenlinden,' for male chorus and orchestra. (1899.)
- \* 'The Blessed Damozel,' for soli, chorus and orchestra.
- \* 'Schwerting, the Saxon,' ballad for chorus and orchestra.
- Five poems for baritone and orchestra. (1902.)
- Poems for mezzo-soprano and orchestra. (1904.)



## PART-SONGS :

Mixed Voices - { Laugh at loving if you will.  
A love Symphony.  
O nightingale.  
Shepherds all and maidens fair.  
To-night.

Male Voices - { A cavalier's song.  
Sunset.  
While my lady sleepeth.

## INSTRUMENTAL.

Suite for orchestra. (1895.)  
Suite, 'Fêtes galantes.' (1896.)  
Concerto for clarinet and orchestra. (1897.)  
Overture, 'The Taming of the Shrew.' (1898.)  
Suite, 'Cinderella.' (1899.)  
Symphonic Prelude, 'Le sang des Crépuscules.' (1900.)  
Ballad for violin and orchestra. (1900.)  
Suite, 'Dance Rhythms.' (1901.)  
Incidental music to 'Paolo and Francesca.' (1902.)  
Coronation march.  
March for military band (for the trooping of the colour).  
Oriental Rhapsody.  
A Ballet-Pantomime in 2 Acts.  
Incidental music to 'Flodden Field.'  
Incidental music to 'King Richard II.'  
Symphony. (Birmingham Festival, 1906.)  
Serenade for small orchestra.  
Serenade for strings.  
Chamber music.

M.

## ELGAR'S SECOND SYMPHONY.

BY ERNEST NEWMAN.

Like Brahms, who did not bring out his first symphony until he was forty-four, and then added three more in about nine years, Elgar finds that the appetite for writing in the symphonic form grows with what it feeds on. His first Symphony was produced in December, 1908; last November we had his Violin Concerto; and now we have to welcome the second Symphony, in E flat, which is to be performed for the first time, on the 24th of the present month, at the London Festival, and for the second time at the International Musical Congress of the week following. The new work bears the opus number 63. It is scored for a normal modern orchestra, without resort to any of the newer instruments of which some of our younger men are so fond—the sarrusophone, the heckelphone, and all the rest of them, that make a score look so imposing and the chances of performance so remote. The Symphony is dedicated 'to the memory of His late Majesty King Edward VII.' It is in the usual four movements, though the third bears the title of 'Rondo' instead of the customary 'Scherzo.'

Elgar gives no encouragement to those who would seek for 'programmes' in his symphonic works. It may no doubt be taken for granted that his imagination is kindled by what he reads and hears and sees, and that his musical invention is prompted by this in some subtle way or other. So much can be said of the most 'abstract' of composers; unless he shuts himself up all his days with closed eyes and ears in a darkened and sound-proof room, the tone and colour of the life of the world around him are bound to imprint themselves upon his musical thinking; and the more sensitive his nerves are the more radical will

be the connection of his music with all this life. But though practically every musical work of any emotional value must start from this basis, the connection of it with the external world or with the symbols of the literary and plastic arts may range through many degrees of vagueness or precision, according to the psychological build of the composer. Many of us, declining to be tied down to any *à priori* æsthetics against the judgment of our own senses, keep our minds hospitably open to all these types of music, and decline, for example, to turn up the whites of our eyes at first-rate music, such as 'Till Eulenspiegel' or 'Don Quixote,' simply because it has been written to a programme. But when a composer's mind does *not* work on these lines, we can understand his anxiety to prevent unauthorised programmes being read into his music. Elgar's new Symphony, then, is not written upon any programme. The only clue he will give us as to some of the moods in which it had birth is the quotation of the first two lines of Shelley's 'Invocation':

Rarely, rarely comest thou,  
Spirit of Delight;

though anyone who tries to correlate the Symphony as a whole with that poem as a whole will find himself baffled. The dominant tone of the poem is one of despondency, merging into hope at the end; the speaker is a man regretting that he is now too rarely visited by the old, pure delight of soul. The prevailing note of the Symphony, on the other hand, is joyousness,—though this mood, of course, has to submit to various temperings. The music seems to correspond most closely with the last four stanzas of the poem, in which Shelley speaks of his love for 'all that thou lovest, Spirit of Delight,'—the fresh earth, the starry night, the autumn evening, the golden morn, the snow, the waves, winds and storms, and 'tranquil solitude,' and Love itself, and finally

... Above other things,  
Spirit, I love thee—  
Thou art love and life! O come!  
Make once more my heart thy own.

The Symphony will be found to offer a complete psychological contrast to the earlier one. It is untroubled by any of the darker problems of the soul. For the most part it sings and dances in sheer delight with life; and even in the beautiful slow movement, thoughtful as it is, there is nothing of the tense, nervous emotion of the Adagio of the first Symphony. The work will, I think, be found particularly enjoyable just by reason of this prevalent spirit of gladness. Our greater music has worn the tragic mask long enough; it is good to have it break into a smile occasionally. Laughter is almost impossible, apparently, to our younger men; they are lost without their 'customary suits of solemn black,' and 'windy suspiration of forced breath.' We have to get towards the autumn of life before we see the full meaning and beauty of the spring, as Wagner's Hans Sachs very wisely points out to the impatient young Walther.



In point of form, the first movement of the new Symphony proceeds much on the lines of Elgar's other first movements; there are two well-defined chief subject-groups, the first main idea especially being built up of a number of motives that can be

used collectively or individually; while further varieties of mood are obtained by means of striking episodes. The Allegro begins (*Vivace e nobilmente*) without preamble, with the first principal theme,—a vigorous melody in E flat:

EX. 1.



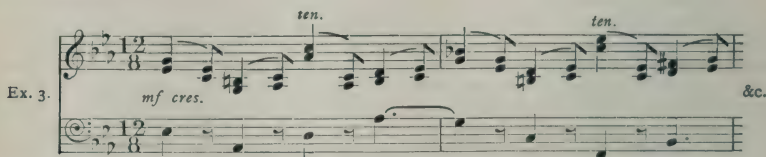
There is no regular 'motto' theme as in the first Symphony; but particular note should be taken of the descending phrase in the third bar of the above quotation, which is put to some expressive uses, both in this and the later movements.

The theme runs on for some time in the same glad way. Though it is really the expression of a single continuous idea, extending as far as the entry of the second subject in bar 47, for the purposes of analysis three sub-themes may be disengaged from it, the first entering at the ninth bar:

EX. 2.



the second at bar 13:



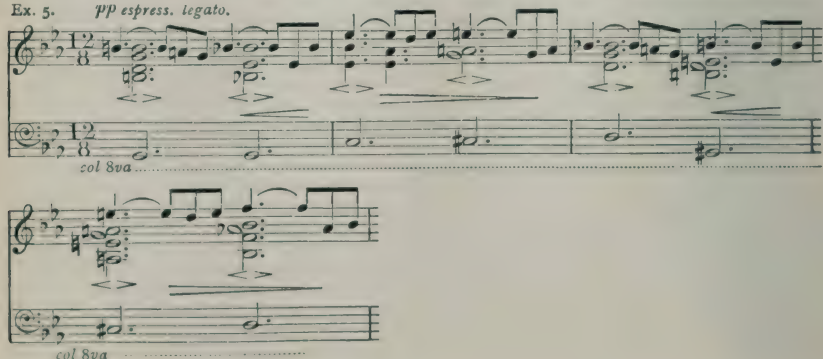
(this last is perhaps the most delightful, heart-easing motive in the Symphony; each time it recurs it

brings with it a sense of sunlight and sweet country things); and the third at bar 27:



This exhilarating and richly-scored opening is soon succeeded by the second of the subject-groups, which

opens with a graceful and charming melody, given first of all mainly to the strings and harps:

EX. 5. *pp espress. legato.*

The orchestration becomes fuller as the lissom theme proceeds; later on, too, a counter-subject is heard with it. Then comes what the composer

wishes to be regarded as the principal second subject (*dolce e delicato*):

Ex 6. *dolce e delicato.*

Celli. *pp*.  
Viole.  
Bassi. *pizz.*  
Fag.  
&c.

though its characteristic droop (see bars 2, 4, &c.) plainly makes it a variant of the figure to which attention has already been called (bar 3 of No. 1); while the little accompaniment figure in the violas reminds us somewhat of No. 3.

Further developments of the pliant, swaying melody quoted as No. 5 lead to a resumption of the earlier and more vigorous matter, which is worked up impetuously to a climax, in which a modification of No. 6 figures largely.

This ends the first section of the movement. The second—what would be called, in the orthodox form, the working-out section—is wholly concerned with modifications of the first-subject matter and with some highly interesting episodes. A new and less sunny cast, however, has come over the old

themes. All this section, in fact, is like a darker inset in the centre of an otherwise bright picture. The harmonies have grown more mysterious; the scoring is more veiled; the dynamics are all on a lower scale (the range of tone never rises above *piano*, while *pp* and *ppp* are the general markings). The whole effect ought to be most striking on the orchestra. First of all No. 2 is passed through some modifications that give it a remote and clouded air. It is answered by a reminiscence of No. 6, greatly attenuated now, however, the flute, oboe, and harps giving out the sustained note in the faintest of tones, while the answering figure beneath is played softly by the muted violins (afterwards by the violas). Then comes an enigmatic phrase in the muted strings:

Ex 7.

Vi.  
Corni con *pp sord.*  
dim.  
&c.  
Celli e Bassi. *col 8va*

that runs through virtually the whole of this section. It is impossible, as it would be useless, to analyse the scene in detail on paper. Its ghostly colour, the throbbing drum-notes, and the strange, faint clashing of tonalities in it (a pedal E, for example, supporting E flat and D harmonies), make it, one anticipates, as subtly imaginative a piece of work as Elgar has ever written; and one looks forward with the greatest curiosity to hearing it on the orchestra.

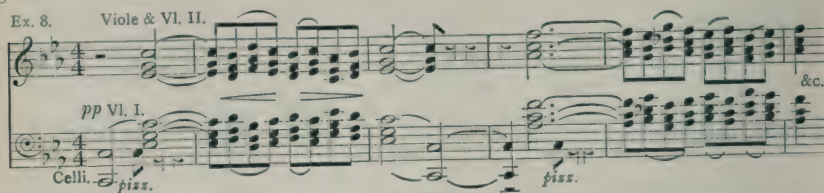
Towards the end of this section the material of the commencement (Nos. 1, 2, and 4) re-appears in expressive forms, though in much subdued colours. In this way a transition is made to the final section, in which the first-subject matter is again heard in all its former exuberance. The key is the same as before—E flat; but when the theme No. 5 recurs, it is in the key of F major, *i.e.*, simply

a tone lower than formerly. (These, it should be said, are merely the keys in which the theme begins; as it proceeds it passes through so many that it is hard to say of it as a whole that it is in any particular key. On the present occasion, for example, it is repeated in D flat in a very few bars.) No. 6, which follows, is also a tone lower than before. The prevailing mood now is healthy and animated. Just before the close we get a suggestion of the quieter atmosphere of the middle section, the lovely No. 3 being repeated in softer colours; but gradually the old spirit reasserts itself, and the movement ends in an exhilarating burst of energy. The finish should be highly effective. Seven bars from the end we hear the familiar motive of the opening theme (bar 3, No. 1) in a double *fortissimo*. In the next two bars it is given

out slowly in augmentation, commencing *pp* and swelling out to *fff* again within a single bar. The last three bars are a brilliant fantasia upon the single chord of E flat; the effect should be dazzling.

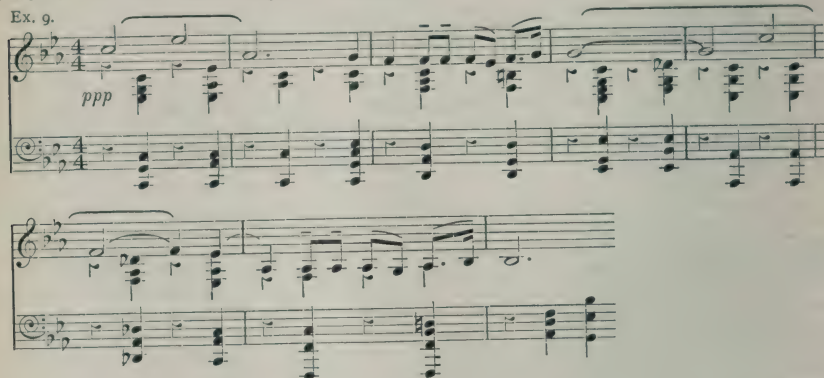
The slow movement (*Larghetto*, C minor) commences with a series of softly-breathed chords in the strings:

Ex. 8. Viole & VI. II.



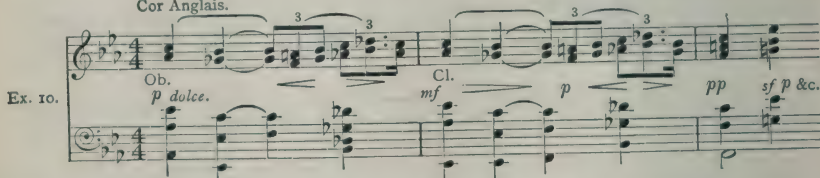
that set us at once in a much remoter and less active world than that of the *Allegro*. At the eighth bar we hear the main theme—a grave, deliberate melody in flutes, clarinets, horns, trumpets, and trombones (*ppp*), over an accompaniment of chords on the second and fourth beat of each bar:

Ex. 9.



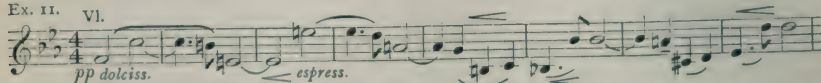
It has a broadly and richly harmonized central section, after which No. 9 is resumed, while an echo of No. 8 rounds off the whole. Then comes a new and beautiful passage. The cor anglais (above) and the oboe give out a sweet, wistful melody in thirds, which is at once repeated by the clarinets:

Cor Anglais.



This merges into a quiet, meditative theme in the strings alone (with wind added later):

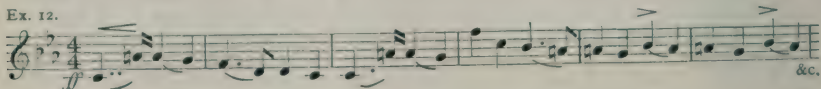
Ex. 11. VI.



The characteristic fall of the melody here (see bars 2, 4, &c.) is that of the figure in bar 3 of No. 1, which plays so large a part in the Symphony. There follow some pages of the greatest interest

from the orchestral point of view, but quite impossible to describe in words; these are succeeded by a fresh theme:

Ex. 12.



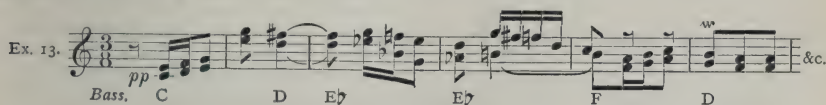


that well answers to its marking of *Nobilmente e semplice*. In bar 4 and elsewhere will be seen again the melodic progression of No. 1, bar 3.

This constitutes virtually the whole of the thematic material of the *Larghetto*. All of it is now repeated, in still more beautiful forms and colours, the details of which it would take far too much space to describe. The many changes of mood are extremely eloquent; after a statement of No. 12, for example, in the most gorgeous tints, there is a

gradual transition to the gentle, plaintive No. 10. Near the end the vital phrase of the whole Symphony (No. 1, bar 3) steals in quietly in two solo violas, and then in the violins, but only for three or four bars; the last word is given to the grave No. 9 and the tenuous No. 8.

As has been said already, what most people would call the Scherzo is here styled a Rondo. Its main theme (*presto*) is full of quips and surprises:

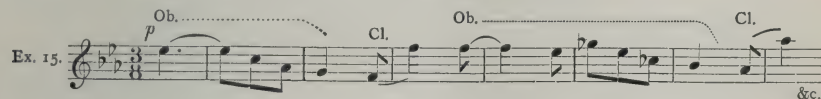


(One feature of the Symphony, by the way, is the number of themes that run in thirds. See, for example, among those quoted in this article, Nos. 2, 3, 7, 10, 13.) After this theme has run its

nimble course, another comes bounding out in the strings and cor anglais in unison (accompaniment in horns, bassoons, trombones, and contrabassi):

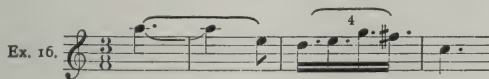


On its repetition later, it is combined with a counter-melody:



After this come some lively metamorphoses of the sprightly No. 13, combined with other matter, of

which it is possible to quote here only one of the recurring figures:

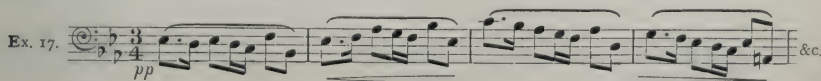


which generally enters in a curiously detached, independent kind of way.

With a change to the key of D major we enter upon a long, smoothly-flowing passage mostly for the strings alone, into which No. 16 keeps on interjecting itself in the most unexpected ways. The whole passage, though agreeable from the purely musical standpoint, still puzzles one slightly; one feels that the composer must be in the possession of some psychological key to it, in the absence of which it is not wholly clear to the outside mind. So, indeed, with some later stages of the Rondo, particularly the very remarkable passage that follows almost immediately afterwards, in which a strangely formed theme, which has already been heard as a counter-subject to No. 7 in the first movement, is given out by the violins and 'cellos in double octaves against uniformly reiterated, almost rhythmless chords, the whole being posed upon a pedal bass. The passage commences *pianissimo*, but soon works

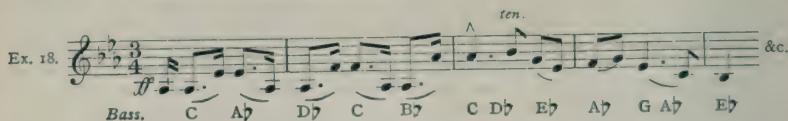
up to a tremendous torrent of sound in the full orchestra. The harmonies suggest at times those of Example No. 7, the characteristic melodic feature of which also appears, becoming more and more pronounced as the passage draws to a quiet close. Altogether this strange and powerful episode, occurring as it does in the middle of a Rondo seemingly given up to the pure joy of motion, will give us something to think about when we hear it. We shall probably not understand it all at first. The remainder of the brilliant Rondo, with its repetitions of Nos. 13, 14, &c., is quite plain sailing. Here and there we believe we catch veiled reminiscences of the ubiquitous bar 3 of No. 1 (in some of the transformations of No. 16, for example),—though this may be merely an analyst's fancy.

The Finale raises no such tantalising problems as the Rondo does. The main theme tells its own story at once:



It is first of all given out in strong lines by bass clarinet, bassoons, horns and cellos, broken harmonies being supplied by clarinets, harps and second violins. A few repetitions of it in various

forms serve to imprint it firmly on our memories before a second theme comes,—mainly in the strings:



Large use is made of the second part of it, commencing at bar 3 of the quotation. A third theme:



is of a similarly broad and dignified character. Then, in quickened tempo, No. 18 is worked out quasi-fugally, along with some other figures, in a bold and effective style; after which we make our way back to the captivating No. 17 again, which is treated in a variety of ways, being combined, for example, with the opening bars of No. 18, and with

other counterpoints. The climax comes with a sonorous reiteration of No. 19, the sequences mounting one on the other like great waves. Then a *più tranquillo* passage based on No. 17 leads us to a quiet and expressive reminiscence of bar 3 of No. 1 in extended notes:



It is made the text of a masterly peroration, not so overpowering in its wealth of tone as the ending of the first Symphony, but equally effective in its much quieter way, and exhibiting the same consummate knowledge of the art of getting off the stage. The phrase is repeated several times in one instrument after another, then breaks off into a reminiscence of a fine phrase that has been heard in some of the later developments of No. 19; and finally we hear an echo of No. 17. All this time the motion has been growing more tranquil and the tone more subdued. Up to almost the last

moment we are in a *pianissimo*, and apart from one short *crescendo*, in a couple of discords that are quickly resolved, it is *pianissimo* that we end, in a mood of calm but profound content.

Somewhere in the 'Oxford History of Music' Professor Wooldridge speaks of 'jocundity and sweetness' as being the characteristics of the best English music from the earliest times. 'Jocundity and sweetness'—no two words could better describe the main qualities of this second Symphony of Elgar's.

## CAN MUSICAL CRITICISM BE TAUGHT?

By M. D. CALVOCORESSI.

All music-lovers should be thankful to Mr. Ernest Newman for his article, 'A school for musical critics' (*Musical Times*, January, 1911), in which he raises a vital and much-neglected question. It appears incredible, not only that a musical critic should be allowed to launch into his career without having received befitting education, but that such education should be impossible to acquire otherwise than at random and by dint of great initiative and pains. Yet such is the state of things. It may have been tolerable at the time (not very ancient) when there was little demand for musical criticism, and when high-class musical criticism hardly existed. But this being no longer the case, the

problem of supplying the would-be critic with means to acquire a professional education becomes all-important and requires prompt solution.

In 1894, Dr. Braddon (*Westminster Review*, November) suggested that an examination should be instituted for professional musical critics, but without going deep into fundamental points. And, as far as I know, practical teaching of musical criticism has been attempted for the first time at the Berlin Seminar für Musik, at its Director's suggestion, by Dr. W. Altmann.\*

\* See *Neue Zeitschrift für Musik*, February 3, 1904. W. Altmann: 'Kritik, ein Fach des musikalischen Unterrichts.' From this article the tuition alluded to appears to be chiefly empirical, consisting only in the discussion of papers written as tasks.

At the Paris Ecole des Hautes Etudes Sociales, also, attempts have been made to fill the gap—at least, partly. About seven years ago a ‘Course of musical criticism’ was delivered there by Mr. Hellouin, and since 1908 the present writer has delivered monthly lectures, consisting in applied criticism on new works recently produced.

Given the will to teach the art of criticising, it remains to find the way. Many will deem it doubtful whether criticism, being altogether a matter of keen and personal discernment, can be taught at all. When musical criticism is concerned, the case becomes even more difficult and perplexing, for all matters appertaining to the aesthetics of music are yet in their infancy. To what extent can the afore-mentioned lessons, or lessons founded on similar plans, be useful; and is there a reliable way of teaching criticism?

Criticism is set at a fundamental disadvantage as soon as it confronts a modern work. Whilst granting, with Mr. Newman, that ‘a critic may be as right about a symphony of to-day as about a Beethoven symphony,’ one cannot ignore the fact that it is very difficult for him and for his readers to *know* whether he is right. Mr. Herbert Antcliffe (*Musical Times*, March, 1911) judiciously questions the possibility of having a full knowledge of contemporary works; one might add that it is by no means easy to discard the prejudices of the time, so as to view new works clearly and dispassionately.

That is the reason why I suggested a distinction between opinions and statements of mere facts, a distinction on which I strive to found the course of tuition alluded to. All the ‘tens of thousands of æsthetic judgments in which every one agrees,’ as Mr. Newman says, refer to works of the past. They are right opinions, *i.e.*, converted by persistent and concurrent approval into accepted truths, and henceforth endowed with the authority of facts. But they are not facts in the proper sense of the word. A fact is what can be demonstrated; it is not the result of critical judgment, but may be its cause. When a critic asserts, for instance, that a work is beautiful, he merely expresses an opinion, which time may convert into an accepted truth, but which nobody is bound to take for granted; whereas certain assertions—like this one: ‘such a work is well (or badly) constructed’—are statements of fact that any competent person can pronounce accurate or false. My suggestion is that the critic, and especially the beginner, should always keep in mind the distinction, so as to guard himself against dogmatism and hasty or unjustifiable judgments, and so as not to mislead unsuspicious readers.

The distinction also affords a test of the value of criticism. In his book on Rossini, Stendhal asserts that in the Darkness scene of ‘Moses’ is displayed ‘science in conjunction with an abundance of fancy well fit to startle the good Germans.’ M. de la Laurencie (*‘Le goût musical en France,’* p. 13), alluding to this critical

judgment, simply remarks that the ‘abundance of fancy’ consists merely in twenty-six repetitions of one design. Here is plain fact, speaking for itself, which no opinion can gainsay.

By thus perpetually sifting his ideas and the vocabulary in which he expresses them, the critic will find himself more at ease, and avoid many of the pitfalls that result from the deplorable vagueness of critical terminology. His teacher should show him that, upon the whole, any critical judgment can be analysed either as a fact or as an opinion.

This, of course, is only the embryo of a method, a sort of preparatory discipline. The pupil critic should now be taught how to cull facts, to discern and to weigh their import. He should be helped to train his perceptive, emotional and intellectual faculties; to cultivate his receptiveness and his taste, on which his opinions are founded, and to discern the connection between these opinions and certain facts—thus discovering the true key to sound criticism. He should learn not to undervalue the responsibilities and duties of his calling, but also to understand his proper position, which a writer in the *Edinburgh Review* (October, 1906) has most aptly defined thus: ‘The true critic is simply the most enlightened listener; not standing aloof with a manual of arrogant imperatives, but taking his place among us to stimulate our attention where it falters, and to supplement our knowledge where it is deficient. His position is not to command, but to interpret.’

This alone necessitates a thorough training of the mind, to be acquired through steady discipline of thought. The teacher can but call attention to it and give general advice, leaving the rest with the pupil. The same may be said of the culture of receptiveness and taste; but the other branches of the critic’s education (*viz.*, culture of perceptiveness, of science, and acquirement of a practical method) come within the immediate scope of tuition.

Wordsworth, in his Letter to Lady Beaumont, remarks that ‘every great and original writer, in proportion as he is great or original, must himself create the taste by which he is to be relished; he must teach the art by which he is to be seen.’ This shows that every work of art creates and contains in itself all the æsthetic principles by which it is governed. To discover and to expound these laws is the critic’s chief duty. But this is rendered arduous by prejudices of all kinds that too often stand in the way of investigation and comprehension. Except the over-eclectic, who by nature are absolutely unfit to become critics, all of us, even when resolved not to be dogmatic, have certain sympathies and antipathies founded on some particular bias. Or, as Mr. Newman appropriately puts it, ‘at the back of apparently the most instinctive judgment lies a general principle of some kind. What we seek in a work of art may or may not be what its creator has sought; therefore a criticism may happen to be founded on



'a taste, an art,' other than the taste and art created by the composer. The critic should strive to avoid such errors, but will fail in many cases; he errs if he believes himself free from prejudice, and if he attempts to persuade his public that he is, he may be said unwittingly to deceive. The only possible redress is that the critic's starting-point be steady and made evident,\* so as to account for eventual divergencies. Thus, his work will be more easily accomplished and its ultimate value will be greater.

As to the method by which pupils can be taught to discern the general principles underlying their own work, and to proceed to consequences knowingly, I was particularly glad in finding that Mr. Newman recommended the very one that is now used at the *Ecole des Hautes Etudes Sociales*, viz., the holding of a court of inquiry into the causes of the discrepancy of critical opinion upon new works. All the principal accounts and criticisms issued after first performances are read and compared, care being taken to render the starting-point of each conspicuous. Then comes, as a natural sequel, the discussion of the starting-points—involving many a ramble through the dangerous regions of pure æsthetics—and of the connections between the principles implicitly or explicitly professed and the actual judgments. This is the more practical part of each lesson, devoted to applied æsthetics and to the acquirement, not of a particular method, but of method.

Beyond that point it is difficult to go, at a public school where the pupils are mere listeners and do not accomplish exercises nor exhibit tasks. Proper practical training can only be given in private, and, I believe, to not more than two or three pupils at a time. Then the pupils may be requested to write accounts, which shall be analysed like the model accounts of experienced critics. But a complete scheme of education—of which I shall venture to give a brief outline devised for the benefit of a private pupil—should include many other matters.

The course of studies divides itself into two branches, the first comprising history of music and musicians (schools, periods, forms, styles, works, taste) and erudition—my chief aim being to show the pupil how to find and select sources of information, how to use books of reference, &c.; the second, technical science, but not as taught to a would-be composer. A critic need not be able to write a fugue, nor to plan a symphony, nor to orchestrate. But of all technical subjects he should have a knowledge profound and to the point. Perceptiveness of musical matter and form, the power to analyse promptly, broadly, and accurately, are to him the most necessary attainments. These studies

necessitate many practical exercises in listening, reading, recalling, &c. The teacher should dwell comparatively little on harmony and counterpoint, but lay great stress on rhythm and rhythmical analysis (combined with harmonic analysis) as a key to the proper understanding of idiom and architecture.

At all times the teacher's general aim should be to show his pupil how opinions are formed; to teach him to inquire deeply into accepted or 'authoritative' opinions, but never blindly to adhere to them, and to study no less attentively his own opinions, so as to discover how each one points to the general principles that he follows.

The pupil should receive from his teacher as many scraps as possible of that wisdom that a critic only acquires by long and often sad experience; learn not to be a *laudator temporis acti*, but also not to extol all that is new. To-day's absurdities may become the truth of to-morrow, as history shows; but young enthusiasts sometimes think that because a thing appears absurd it will necessarily be that truth of to-morrow which the critic is expected to foretell. But in such matters, once again, the teacher can do little except warn. He should nevertheless advise his pupil to read the criticisms of past times, so as to see how masterpieces have been disparaged, men of genius misunderstood and inferior works overrated. Such reading, though sometimes discouraging, is wholesome, and will teach the pupil to keep an open mind and to fear rashness. It will also show him that no critic can hope always to meet the truth when discussing contemporary art.

Lastly come all the directions for the writing of articles or books, including advice about scope, plan, tone, diction, &c., with reference to the requirements of the publication or public for which they are intended. This part of the professional critic's education—by no means the easiest to acquire—can be given only by a professional critic; whereas for all the rest it is perhaps not absolutely necessary—but yet desirable—that the teacher should actually have practised the craft.

After having followed this course of education, the pupil will find himself prepared to do his best, and also to go unaided into such particular points as may have been overlooked by a teacher assuredly no more infallible than any of his fellow-men. So that he may well hope for the best.

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The Harrow School Musical Society gave a concert on March 30. The programme consisted entirely of compositions by the following boys in the school: G. C. Davis, G. M. Maver, L. C. Mandleberg, M. G. Davidson, K. R. Bull, B. L. T. Foster, V. K. Goodwin, A. Goulet, and J. R. Lewis.

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A dinner to Mr. Dan Godfrey has been arranged to take place at the Criterion Restaurant, on May 15. The committee consists of Sir A. C. Mackenzie, Sir Hubert Parry, Sir Charles Stanford, Sir Edward Elgar, Mr. F. H. Cowen, and Mr. Edward German.

\*Of course, even when the critic ignores, or purposely omits to make clear his starting-point, he may be found out; for certain sympathies or antipathies, certain other sympathies and antipathies may safely be deduced. For instance, and to quote only the crudest of examples, an admirer of Debussy is likely to admire Moussorgsky, and to have no particular fondness for Reger or Mahler. The true pupil-critic should always remark, as it leads to unequivocal results.

## Occasional Notes.

As recently stated in our columns, the centenary of the establishment of the House of Novello & Co. occurs this year. A special supplement giving a brief history of the firm will be issued with our June number.

Messrs. Novello & Co. are authorized by H.M. Stationery Office to prepare in book form the music to be performed at the Coronation in Westminster Abbey. In conjunction with Messrs. Eyre & Spottiswoode, they will also prepare the musical edition of the Forms of Prayer commended by the Archbishops of Canterbury and York for general use on the day of the Coronation.

The following letter from Sir Edward Elgar appeared in the London Press on March 28:

During the summer very many local festivities will be organized in connection with the Coronation, and at most of these celebrations music, in some form or other, will occupy an important place. In arranging dates, other than the public holidays officially appointed, organizers of fêtes in former years of jubilee have endeavoured to avoid clashing with their neighbours' festivities, when caterers, tent and marquee makers, and other useful persons have had to be considered.

I ask for the same consideration for British orchestral players and British bandmen. During the past twelve months times have not been too prosperous for many of our players, and I trust as many engagements as possible will be found for British musicians; it will be understood that I venture to make this plea only on behalf of the rank and file. The above plain and simple sentences should not be construed so as to convey any affront to foreign musicians. These gentlemen know that we shall continue to welcome them warmly whenever they give us something better than we have, or something we have not; it is possible we may have been at times a little exuberant in our welcome under circumstances less accurately defined.

Mr. Landon Ronald added his weight to the plea in a letter to *The Times*, of which we quote a portion:

The sentiments expressed in Sir Edward Elgar's letter to you in to-day's issue of *The Times* can be but those of every one who has the interest of the British musician at heart.

The acknowledged supremacy of the British orchestral player needs no comment, because it is admitted by every great conductor visiting this country.

The first annual report of the Organists' Benevolent League, founded in 1909 with the object of giving relief to deserving organists who are in distress, or to those dependent on them, reveals a satisfactory financial state, by virtue of which over £120 has been distributed. At a meeting held on February 18, the President, Sir Frederick Bridge, said:

I desire to remind you of my expressed hope for the support of at least 500 contributors, and to point out what would have been the result of the fulfilment of that hope, considering that the present satisfactory position has been attained by the efforts of about only one fifth of that number, so far as recitals, &c., are concerned. So that I am yet not altogether satisfied. I look forward to a great increase of help in this direction, because I desire it to be understood that, as embodied in the resolution which I have read, 'the basis on which the League rests is an appeal to Organists to contribute an Organ Recital, &c.,' and that therefore we do not desire annual subscriptions or donations.

During the subsequent discussion, he emphasized the desire of the League that help should be the outcome of *personal effort* in the form of recitals,

rather than personal gifts of money, although the latter are not rejected. We are sure universal commendation will be given to this desire, as well as sympathy for the objects of the League. The treasurer is Dr. H. A. Harding, the secretary, Mr. T. Shindler, and the address the Royal College of Organists, Kensington Gore, S.W.

The annual performance of Bach's 'St. Matthew' Passion at St. Paul's Cathedral on April 11 provoked the following comment in *The Times*:

The whole space of the Cathedral is crammed with attentive hearers, of whom many stand the whole time, and among whom there prevails a silence that might be envied by those who frequent secular concerts. If any refutation were needed of the silly parrot-cry that we are not a musical nation it is surely to be found here, for the attraction is simply the sublimity of the highest music that man has conceived, and the idea that it is 'above the heads of the people at large' is not to be entertained here for a moment. It never was a very cogent argument for doing inferior music, but the results of such sights as this should be to encourage those who desire to raise the general level of the cathedral and church music all the year through.

The *Pall Mall Gazette* put a different but equally comforting interpretation upon the event:

A critic to-day draws the conclusion from this great spectacle that we are a musical nation after all. It would, perhaps, be safer to deduce from it that we are a serious nation. Possibly, however, it is a little excessive to draw even that conclusion from the gravity of ten thousand men and women of London listening in a noble church to a beautiful rendering of some of the noblest music ever written. Yet it is, we believe, a fact that every cathedral in the country could witness a similar sight were the example of St. Paul's generally followed, as it should be. There has been a great deal of frivolity and nonsense among the English people during the last few years. Such a sight as that of last night points, we hope, to a return to the old seriousness over serious things.

We are content to derive satisfaction from the evidence both of seriousness and of musical taste.

It is not an uncommon thing to hear that high-class concert-series in the country do not pay their way. The London Philharmonic in recent years has had to call upon its guarantors to the extent of some hundreds of pounds. But how insignificant this seems when compared with the loss of £7,000 which it is stated was incurred by the New York symphony concerts this season! They like doing things on a magnificent scale in the States. From Paris, too, we have (in the *Daily Telegraph*) a mournful account of the finances of the Grand Opera. The budget runs as follows:

Receipts: State subvention, £32,000; subscribers, £48,000; takings, £66,800; various, £18,200; total, £165,000; expenditure, £168,620.

A loss of £4,000 is written off on account of the floods. But where would the Opera be without the State subsidy? ('Opera flourishes on the Continent,' they say.)

Mr. E. Gatty writes: 'There is a kind of intolerant patriotic spirit, that, not content with preserving national characteristics of the present, endeavours to make good what it conceives to be the errors of the past. If it cannot confute the facts of history, it will at least try to ignore them, and so surround itself with an atmosphere of unimpeachable purity. On the other hand, there is a gentler temper of mind, that accepts with equanimity these irrevocable facts



and does not feel a wounded vanity in their contemplation. An example of this first touchy spirit is easily to be found in the Germany of to-day, where the language purists try to eliminate every word of foreign origin, or, where they conceive this to be impossible, substitute a "national" for a foreign spelling, as in the monstrosity "Büro" for "Bureau." The art of music has also felt the same influence, and Richard Wagner has carried out the principle with commendable thoroughness, sternly banishing every "welsch" word from his scores. He was not the first of his countrymen, however, in this direction, for even Beethoven proposed to substitute "Klangstück" for "sonata"; and though Robert Schumann rightly rejected this and the ridiculous "Bardiet" for "Symphony," yet he allowed "Werk 1" to supplant "Opus 1."

He adds: 'But there are several reasons for condemning these efforts of the extremists. Their attitude argues a kind of ill-bred *gaucherie*, like that of a *nouveau riche*, who is ashamed of his origin; and an art cannot be said to have arrived at all-round perfection when we find it behaving like a clown. Then again, artistic values and artistic estimates are so largely dependent on historical comparison, that anything tending to obscure the process is to be regretted. The fact that our modern music has an Italian origin is one of supreme importance for the historian, and the reasonable musician working with Italian names and terms of expression is glad to have around him these witnesses of the story of his art. Lastly, music is in its nature so international that the desirability of all nations using the same language for their musical terms will be obvious to every impartial mind.'

## INTERNATIONAL MUSICAL CONGRESS

(LONDON, MAY 29 TO JUNE 3.)

The detailed prospectus of this important event (the first of its kind to be held in this country) can now be obtained on application to the honorary secretaries, 160, Wardour Street, London, W.

Below we give a succinct statement of the leading features of the organization, and of the arrangements for the Congress.

### THE INTERNATIONAL MUSICAL SOCIETY.

The Congress is in the first instance promoted by the Society which has held similar international meetings at Leipsic (1904), Basle (1906), and Vienna (1909).

The Society has sections in all the chief countries of the world. It issues a journal monthly, and a larger journal quarterly. Sir Alexander Mackenzie is at present the president of the British section, he having succeeded Sir Hubert Parry in 1909. He is also president of the whole Society, and Dr. Maclean is the honorary secretary. Dr. Maclean and Dr. McNaught are joint honorary secretaries of the British section.

Anyone, amateur or professional, can become a member of the Society without nomination or election on payment of £1 per annum to the treasurers, Messrs. Breitkopf & Härtel, 54, Great Marlborough Street, London, W. The subscription to the Society does not entitle members to attend the Congress without further payment, but in the present instance it has been decided to invite all foreign members free, and to allow each member of the British section two serial tickets at the reduced rate of 12s. 6d. each. These tickets admit to all lectures, concerts and gatherings announced below, except where it is stated that admission will be by invitation.

### GUARANTORS.

As the expenses of the Congress are certain to be large, a guarantee fund has been formed. This has reached about £10,000. At the outside not more than one-fourth of the guarantees will be called up, the committee having decided not to incur indebtedness beyond this percentage of the total fund. No special privileges have so far been offered to guarantors.

### LIST OF MEETINGS, CONCERTS, ETC.

The following is a list of the week's engagements: Mornings, from Wednesday, May 31, to Friday, June 2, from ten to one o'clock, will be devoted to meetings of sections for reading papers, at the University of London, Imperial Institute Road, South Kensington.

### MONDAY EVENING, MAY 29.

RECEPTION by Messrs. Novello at the offices of the Congress, 160, Wardour Street, Soho, at 9 o'clock. (*Invitation only.*)

### TUESDAY, MAY 30.

OPENING CEREMONY at 12 o'clock, at the University of London, Imperial Institute Road, South Kensington.

### AFTERNOON, AT 3.

HISTORICAL CHAMBER CONCERT at Æolian Hall, Bond Street.

#### I.—THE ELIZABETHAN PERIOD.

MADRIGALS by Wilbye, Morley, Gibbons, Farmer.  
FANTASY for three stringed instruments by Gibbons.  
HARPSICORD SOLOS by Mundy, Giles Farnaby, Byrde, Gibbons, Ball.  
MADRIGALS by Weelkes, Benet, Bateson.

#### II.—THE RESTORATION PERIOD AND LATER.

SONATA of three parts by Purcell.  
HARPSICORD SOLOS by Purcell.  
SONATA for violin and harpsichord by Purcell.  
DIVISIONS ON A GROUND for viol-da-gamba by Simpson.  
HARPSICORD SOLOS by Nares and Arne.  
SONATA for two violins, violoncello and harpsichord by Boyce.  
Violins: Miss Evelyn Hunter and Mr. Frank Thistleton.  
Viol-da-gamba and violoncello: Miss Hélène Dolmetsch.  
Harpsichord: Mr. J. A. Fuller Maitland.  
Madrigals by members of the Magpie Madrigal Society, conducted by Mr. Lionel Benson.

### EVENING, AT 8.

ORCHESTRAL CONCERT (the Queen's Hall Orchestra) at Queen's Hall, Langham Place.

### PROVISIONAL PROGRAMME.

SYMPHONIC VARIATIONS by C. Hubert H. Parry.  
SECOND IRISH Rhapsody by C. Villiers Stanford.  
SCENA FROM 'OSSIAN' by F. Corder (first performance).  
OVERTURE, 'LAND OF THE MOUNTAIN AND THE FLOOD,' by Hamish MacCunn.  
SONGS FOR BARITONE by Walford Davies.  
NORFOLK RHAPSODY No. 1 by R. Vaughan Williams.  
SYMPHONIC POEM, 'IN A BALCONY,' by A. von Ahn Carse.  
TONE-POEM, 'THE RAVEN,' by Joseph Holbrooke.

### WEDNESDAY, MAY 31.

THE BAND of His Majesty's Coldstream Guards (by permission of the Col. the Hon. W. Lambton, C.M.G., M.V.O., D.S.O.) Conductor, Lieut. J. MacKenzie Rogan, M.V.O., Mus. Doc., Hon. R.A.M., at the University of London, Imperial Institute Road, South Kensington, at 12 o'clock.



WEDNESDAY, MAY 31.

AFTERNOON, AT 3.15.

SPECIAL SERVICE at St. Paul's Cathedral.

Magnificat  
Nunc dimittis } Gibbons in FAnthem 1. 'Rejoice in the Lord always' (the bell anthem)  
*Purcell.*Anthem 2. 'Bow Thine ear, O Lord' (unaccompanied)  
*Byrde.*The Music under the direction of Sir George Martin,  
M.V.O., Mus. Doc., who will also preside at the Organ.

4 TO 6.

RECEPTION by the Lady Mayoress, at the Mansion  
House. (*Invitation only.*)

EVENING, AT 8.30.

RECEPTION by the Worshipful Company of Grocers,  
at their Hall, Princes Street, E.C. (*Invitation only.*)

THURSDAY, JUNE 1.

AFTERNOON AT 3.

The Huddersfield (Yorkshire) Choral Society, 300  
voices, at Queen's Hall, Langham Place.

CHORAL PROGRAMME.

CHORUS\* ... { 'Soul of the World' } ... *Purcell.*  
(from St. Cecilia's Day)HYMN ... 'O Gladsome Light' ... *Sullivan.*MOTET ... 'Sing ye to the Lord' (double choir) ... *Bach.*ANTHEM ... 'In Exitu Israel' (eight parts) ... *S. Wesley.*ANTHEM ... ... *Madrigals:* ... *Orlando Gibbons.*'As Vesta was from Latmos Hill descending' ... *Weelkes.*'The Lady Oriana' ... ... *Wilbye.*'Great God of Love' ... ... *Pearsall.*'Fire, fire my heart' ... ... *Morley.*CHORUS ... 'The Cloud-capt Towers' ... *Stevens.*PART-SONG ... 'Weary Wind of the West' ... *Elgar.*

All unaccompanied except \*

Mr. Donald Tovey will play a Pianoforte Solo of his own

composition, and there will be other Solo items.

CONDUCTOR - DR. W. G. McNAUGHT

(in place of Dr. COWARD, who is abroad with the Yorkshire

Choir).

EVENING, AT 8.

ORCHESTRAL CONCERT (the London Symphony  
Orchestra) at Queen's Hall, Langham Place.

PROVISIONAL PROGRAMME.

SCOTCH RHAPSODY No. 3, 'Ride of Tam o' Shanter,' by

A. C. Mackenzie (first performance).

SECOND SYMPHONY (in E flat) by Edward Elgar (second

performance).

'PHANTASY OF LIFE AND LOVE,' by F. H. Cowen.

SELECTION FROM SYMPHONIC SUITE, by Edward German.

SONG, 'Onaway,' by S. Coleridge-Taylor.

TONE-POEM, 'Villon,' by W. H. Wallace.

SYMPHONIC POEM, 'The Shepherd,' by W. H. Bell.

OVERTURE, by Ethel Smyth.

VOCALISTS, Miss Muriel Foster and Mr. Ben Davies.

FRIDAY, JUNE 2.

AFTERNOON, AT 2.30.

CHAMBER CONCERT of Modern English Music  
(Society of British Composers), at Æolian Hall, Bond

Street. The Wessely Quartet will play.

The Programme will include Chamber Works by

J. B. McEwen and T. York Bowen, a Pianoforte

Sonata by Arnold Bax, and a selection of compositions

by some of the following composers: Frank Bridge,

Paul Corder, Benjamin Dale, J. Friskin, Balfour

Gardiner, H. Farjeon, W. Y. Hurlstone, Landon

Ronald, Tobias Matthay, Norman O'Neill, Felix

Swinstead, Richard Walthew.

AT 4.30.

Early English Church Music (Latin words) at West-  
minster Cathedral, under Mr. R. R. Terry. The selection

will include works by Peter Philips, Thomas Morley,

William Byrde, Thomas Tallis, and Robert Whyte.

EVENING, AT 7.30.

BANQUET at the Savoy Hotel, Strand, W.C.  
(*Invitation only.*)

SATURDAY, JUNE 3.

AFTERNOON.

(Not yet arranged.)

EVENING, AT 8.

SPECIAL OPERA PERFORMANCE at the Royal  
Opera, Covent Garden. The Grand Opera Syndicate  
has invited foreign members to this performance.  
British members of the Society will be able to purchase  
tickets at reduced prices.

PRICES OF TICKETS.

Single Tickets (not including Opera), £1 1s.

Members of the International Musical Society, 12s. 6d.

Foreign Members receive free admissions.

Members, British or Foreign, can obtain a second serial

Ticket, price 12s. 6d.

Single Tickets for each of the three Queen's Hall Concerts,

at 10s. 6d., 5s., and 2s. 6d.

Applications for Tickets (accompanied by a remittance)  
should be addressed to Augustus Littleton (Chairman of the  
Reception and Entertainments Committee), 160, Wardour  
Street, Soho, London, W., or to L. G. Sharpe, 61, Regent  
Street, W.The Metropolitan daily journals have given much  
space to announcements regarding the Congress.  
*The Times*, the *Daily Telegraph*, and the *Morning  
Post* have printed the programmes in full in their  
music news columns. In *The Times* of April 10, a  
letter appeared from 'A Slave of St. Cecilia' com-  
menting favourably upon the programme. He said:TO THE EDITOR OF *The Times*.SIR,—Your musical column this morning shows that  
British musicians are determined to proclaim their belief  
in their national art during the forthcoming International  
Musical Congress; and the scheme which you describe  
appears to be a most comprehensive one. As, however,  
some details still remain to be determined, it may not be too  
late to offer one suggestion to the Committee of the  
Congress. Your article contains the announcement that  
'Madrigals will be sung at the historical concert of the  
opening day, and by the Huddersfield Choral Society two  
days later. Purcell and the later composers will be duly  
honoured.'Mine is a suggestion for the honour of Purcell, but still  
more for the honour of British music as represented at the  
Congress. There is a chorus in Purcell's 'Ode on St.  
Cecilia's Day,' beginning 'Soul of the World,' which would  
make the most inspiring motto that any musical festival  
could possibly have. It is described to-day in your notice of  
the performance by the Oriana Madrigal Society as 'the  
masterpiece of the whole work'; it is that and more, for it  
is among the greatest utterances in the whole of choral  
art. If the Huddersfield Choral Society would place it  
at the head of their programme, they would give us in  
the five minutes which it takes to perform a complete epitome  
of all that is noblest in English music. Further, if Messrs.  
Novello & Co., who publish the Ode, would issue the  
chorus separately and sell it for twopence, it might become a  
national possession in the real sense in which Handel's  
'Hallelujah' is a national possession, sung and loved  
wherever choral music is practised.On April 12, the following letter from Dr. McNaught  
appeared:TO THE EDITOR OF *The Times*.SIR,—The suggestion of your correspondent, 'A Slave of  
St. Cecilia,' which appeared in your issue yesterday, that  
the chorus 'Soul of the World,' from Purcell's 'Ode on St.  
Cecilia's Day,' should be included in the programme to be  
given by the Huddersfield Choir at the Queen's Hall on the  
afternoon of June 1, has been at once adopted. The chorus  
will be rehearsed by the choir to-night.

On behalf of the committee I beg to thank the writer.

## THE PIANOFORTE RECITAL.

BY FREDERICK KITCHENER.

Little did Franz Liszt foresee, when he first gave pianoforte performances termed 'Recitals,' what an important innovation he was bringing into the world. If he were alive to-day, would he not gasp in astonishment at the number of such recitals given in London every week—nay, every day—during the musical season? Broad-minded genius that he was, hating staleness and convention, he would at once note that the pianoforte recital of to-day had got into a rut; that the programmes of nine pianoforte recitals out of ten contain a number of pieces which are given *ad nauseam*, year in and year out, while at the same time there exist quantities of splendid pianoforte music unperformed. Surely he would give his opinion of the matter in no undecided terms.

Every one knows exactly what to expect at the typical modern pianoforte recital. A Beethoven Sonata; a Chopin selection; one of the larger Schumann works; one or two Brahms's Intermezzi, or maybe the Handel or Paganini Variations; perhaps one of Liszt's arrangements of Bach's organ fugues; certainly, and as a *sine qua non*, a Liszt Hungarian Rhapsody, as blatant Doxology. Of course, such works as these (saving the Liszt Rhapsody) are the very cream of pianoforte music; but surely other works might be given. Why, as an example, should Liszt be generally represented by Hungarian Rhapsodies, when he wrote so many other pieces of infinitely superior artistic value?

Think of the mass of pianoforte music bestowed upon an ungrateful world by Anton Rubinstein: the Caprices, really valuable and artistic; the six Preludes and Fugues, Op. 53; the 'Kamenoi-Ostrow,' a gallery of delightful portraits; some Sonatas, and numbers of Nocturnes, Impromptus, Melodies (yes; there are better Melodies of Rubinstein than the evergreen in F); and cabinet pieces. If the name of Rubinstein ever occurs at all upon a recital programme, it is generally in connection with the 'Valse-Caprice,' a youthful freak disowned by the composer in maturer years. It is surely one of Fate's ironies that such a gifted, genial, and earnest composer should be known to most people by a couple of small and inferior pieces, of which he himself, and rightly, thought nothing!

Theodor Kirchner was a composer whose works obtained, and deserved, the eulogies of Robert Schumann. His complete pianoforte works fill several volumes. The 'Albumblätter' (Op. 7) were often played in public by Madame Schumann, and are worthy of a place in any programme. Many living pianists, no doubt, would consider themselves much greater than Kirchner, and would play his compositions with a certain air of patronage. Then there is Raff, whose works are noticeable for their beauty of tone-colour. Already Raff is voted 'old-fashioned'; it is difficult to understand why.

That the pianoforte compositions of Sterndale Bennett should be now practically shelved is indeed sad. The 'Six Studies in the form of Capriccios' make a fine work, from every point of view, for a pianoforte recital; but these too are 'old-fashioned.' So much the worse, then, for the fashions, if this is so! Great brilliancy, refinement, and polish are perhaps not the qualities most appreciated by present-day devotees of music. Some people, ever craving for the new, be it never so hideous or outrageous, seem to lose all sense of proper musical perspective.

There are also many living and well-known composers whose pianoforte works have a greater claim upon our attention than we allow them. Such a work as the fine Pianoforte sonata of Vincent D'Indy

should be played in public often and often; and we may say the same of the clever and original Variations of Paul Dukas. Rachmaninoff is known chiefly by his celebrated Prelude in C sharp minor; but he has written many other pieces quite equal in value to this. The name of Christian Sinding upon the cover of a book of pianoforte pieces guarantees their originality, power, and character; but for all we hear one might really think that Sinding had never composed anything else than 'Frühlingsrauchen.' Any of his books of pieces contain examples of his art which cry out for greater recognition.

In England, have we not in Algernon Ashton a composer whose many pianoforte pieces would, were he a native of any other country, be performed in public at least twenty times as often as they are now? Mr. Benjamin J. Dale has also given to the world a Sonata which ought to be in every pianist's repertory. Joseph Holbrooke and Cyril Scott are well-known names; their pianoforte compositions deserve to be played publicly again and again, not only by English, but also by foreign pianists.

It is not too much to say that a great many pianoforte recitals are, in reality, ordeals of the most trying nature to those who attend them; but these brave people (especially among English audiences) set their teeth and make up their minds to 'sit the thing through,' though inwardly longing for the end. They then will be able to say that they have really *heard* the great So-and-so; for not to have heard him would be a mark of intellectual inferiority.

Even the true musician must sometimes confess to a feeling of boredom, be the player never so great and the compositions of the finest, in having to 'sit for a long time and listen to the tones of a single instrument. He suffers the pianoforte recital in silence, yearning in his heart for a violin solo or a song to break the monotony.

It is apparent, however, that the tendency to sameness in these one-person performances is beginning to be acknowledged; and artists of the calibre and artistic standing of Signor Busoni and M. Ysaÿe have given many joint recitals. Why should not the idea be carried farther, and recitals be given by three artists? We can, unfortunately, only conceive of the delights of a Melba-Paderewski-Kreisler or a Carreño-Carusó-Gerard recital; it is to be hoped that the day will come when the public, satiated by the one-person performance, will demand such joint art-feasts.

Meanwhile the number of one-person pianoforte recitals increases at such a rate as to give cause for anxiety, if not alarm, but luckily the number of pianists who feel that the success of their ventures justifies them in giving further recitals is very small. How welcome would be a new instrument; at once as expressive as the violin, as majestic and powerful as the organ, and as brilliant and supple as the pianoforte! We fear, however, that we may have to wait some time before such an instrument is perfected. But who knows? This is an age of marvels; and if miracles of mechanism are daily being worked before our eyes, why not miracles in the way of musical instrument invention?

## \* WELSH NATIONAL MUSIC.

BY FRANK KIDSON.

In my endeavour to arrive at the truth regarding the national music of Wales, I welcome any criticism that will help in clearing away the untruth and lumber that have always surrounded the subject. 'The bells of Aberdovey' exists only in two versions—Dibdin's, 1785, and Miss Williams's, 1844. The argument that

\* Articles on this topic appeared in the *Musical Times* for January, February and April this year.



because Dibdin employed a parody of 'Ar hyd y nos' (first printed in 1784) in his opera 'Liberty Hall,' 1785, is not conclusive evidence that he did the like in regard to 'Aberdovey.' 'Ar hyd y nos' was continually reprinted, while 'Aberdovey,' except in Dibdin's publications, did not reappear for fifty-nine years.

Neither of the two melodies bears any marks of antiquity in melodic structure, and they might easily have been composed within a few years of their publication. Dibdin's opera saw the light early in February, 1785, but the music had been in existence some time before this. Jones's 'Welsh Bards' is dated 1784, and the chances are that Dibdin's version of 'Ar hyd y nos' was already on paper before this year. From what source did each get his copy?

Reverting to 'Aberdovey,' it is significant that Miss Williams declines to commit herself, and does not make a Welsh claim. She merely says, 'The origin of this air is unknown.' It must be remembered that Dibdin's version had been freely circulated on sheet music for nearly sixty years. How tunes change in traditional passage every collector of folk-music knows. The reason why Dibdin's 'Aberdovey' does not appear in general English collections is obvious. The song has no interest apart from the opera. An editor naturally takes the best and most interesting examples of a composer's songs. 'Jack Ratlin,' and the 'Race-horse,' both from 'Liberty Hall,' have interest, and are among the best of Dibdin's lyrics, and therefore in selecting from the opera these naturally take first place. Meanwhile 'Aberdovey' was always included in Dibdin's collected works.

The whole tone of my articles on the subject has been one of regret that editors of Welsh collections have, in the earlier period, been criminally careless, or totally unqualified to make a reliable selection of purely Welsh music. I blame later editors for blindly following in these misleading footsteps. Either they wilfully closed their eyes to facts, or, through lack of knowledge or opportunity, they failed to arrive at the truth. While I have the highest admiration for Miss Williams's attempt, and for her energy in breaking fresh ground, by going to the people for her material, yet, apart from 'Aberdovey' even she has erred in the acceptance of at least one tune that is neither Welsh nor folk-music. I refer to 'Fanny blooming fair,' to which she appends the following note: 'The melody, now first printed, is well-known in the Vale of Neath; the original words are by the bard David Nicholas.' Here we have an instance of a well-known 18th century melody, by Dr. Boyce, floating traditionally in South Wales, and noted down in all good faith as a Welsh folk-song and 'an ancient national air.'

The original song, 'Fanny blooming fair,' was written by Lord Chesterfield on Lady Frances Shirley, and set to music by William Boyce, then a young man. It was printed as a single-sheet song, and reprinted in Walsh's 'British Musical Miscellany' [1734], Bickham's 'Entertainer,' 1737, 'Calliope' [1738], and elsewhere. I again upon future Welsh editors to be more careful in the examination of sources.

While upon this subject, I would ask Why has 'Pasteen Fuen,' an undoubted Irish air, been accepted as Welsh under the title 'The delight of Meirionydd,' and upon what grounds is 'Of noble race was Shenken' still called a Welsh tune? As for the 'characteristics' of Welsh music, can any one attempt to define them until the music has had all foreign matter sifted from it?

Mr. Henry Riding gave a lecture on 'Living British Composers,' at the Buckhurst Hill Athenæum, on March 20. A lengthy programme of illustrations was presented by a contingent of the Loughton Choral Society.

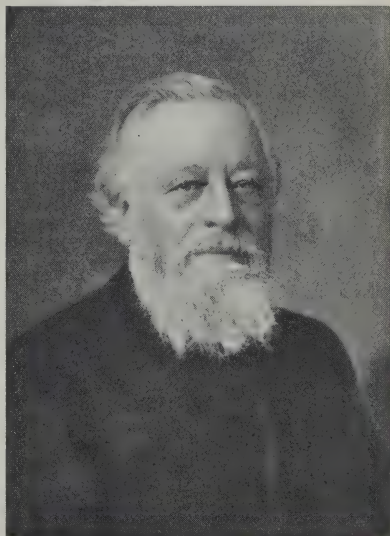
## M. ALEXANDRE GUILMANT.

By W. G. ALCOCK.

There have occurred too many cases of gifted men whose success has only commenced with their decease, and it is to the credit of English organists that the subject of this short and inadequate sketch, whose recent death has occasioned world-wide regret, should have been enabled to enjoy in his lifetime their appreciation of his work.

M. Alexandre Guilmant was born in 1837, at Boulogne-sur-Mer, where his father, who was an organist in the town, gave him his early musical training. But his real enthusiasm was kindled by Lemmens, whose performances made him resolve upon a course of training at the Brussels Conservatoire, where he could study under his guidance.

When twenty years of age, Guilmant became organist of St. Nicholas Church, Boulogne, and four years later, in 1871, he was appointed organist of La Trinité, Paris, a post he held for thirty years. His performances on the fine Cavallé-Coll organ there attracted many from



(From a photograph by Elliott & Fry, by permission.)

far and near, and his powers as an accompanist, soloist, or as an exponent of the difficult and too rarely cultivated art of extemporising, gave him a unique position amongst the organists of his time.

His organ compositions have probably been more widely used at important recitals in this country than those of any other composer, probably from their power of attracting a wide circle of listeners, to which may be added their intrinsic value as music; for Guilmant seldom spoke without having something to say, and his manner of expressing himself always carried conviction. His mastery of form, attention to detail in construction, effective passage-invention and choice of stops, secured a result which at once satisfied the cultured musician and the occasional listener. Among his most successful pieces may be mentioned



his seven Sonatas, that in D minor (No. 1) being originally written as a concerto, the *Marche Funèbre* et *Chant Séraphique*, *Grand Chœur* in D, and that in E flat, and many others of similar calibre, while smaller pieces, like the *Meditation* in A and the *Caprice* in B flat, will for a long time to come find a welcome in the programmes of organ recitals.

He also wrote for the Church, and his sacred music is very largely performed in France, while his Mass in F is often to be heard in this country. He was a reverent admirer of old schools of composition, including the English, and realised the genius of S. S. Wesley and others after him. His cantata 'Ariamne' was produced in France with much success.

M. Guilmant often visited this country, and I have a vivid recollection of his fine performance at the Union Chapel, Islington, in the early eighties, when he extemporised very splendidly upon a theme (*Adeste Fideles*) given him by a member of the audience. I also heard him at Christ Church, Westminster Bridge Road, some time later, and particularly recall his clean and artistic performance. The programme included his own arrangement of Chauvet's *Andantino* in D flat, slight enough in itself, but showing Guilmant's power even in small things. His first Sonata was, I think, included, and I was glad to find the *Pastorale* taken by the composer up to time, and not, as is often the case, languidly. Frequenters of the Bow and Bromley Institute will also recall the enthusiasm his playing evoked. He was often in Manchester, where his performances at the Town Hall gained universal approval and appreciation. The honorary degree of Doctor in Music was conferred upon him by Victoria University. His private visits in England included at least one to Ketton Hall, Rutland (then the seat of Mr. Hopwood), where the fine organ by Cavallé-Coll still stands, upon which M. Guilmant gave performances. He also acted (1890-4) as outside examiner at the Royal College of Music, work for which his wide experience and high abilities peculiarly fitted him. In his own land he had a host of admirers, including not only, of course, musicians of all sorts, but men of science, politics, art, and literature, and church dignitaries. His house became a centre of the arts, and he was always a delightful and hospitable host. Public recognition, too, was not wanting, as is testified by his having been a Chevalier of the Legion of Honour. He was also an Officer of the Academy, a Commander of St. Gregory, and a Knight of the Order of St. Sylvestre.

It is with pleasure, too, that we have lately welcomed in this country his favourite pupil, M. Joseph Bonnet (organist of St. Eustache), upon whom his cloak has apparently fallen. We at least recognise that in his hands the traditions laid down by his master will be reverently cherished.

England regrets the loss of a distinguished musician, and will always recognise the great services he devoted to the art his country and ours so highly prize.

A vivacious and in every way excellent performance of Goring Thomas's delightful comic opera 'The golden web' was given at the Court Theatre on April 5 by the pupils and professors of the London Academy of Music. Among a highly efficient cast, special mention is deserved by Madame Blanche Newcombe, who took up the part of Pamela at short notice; Mr. Arthur Durand, who gave a clever sketch of Manacé; Mr. C. Lionel Shingler, and Mr. R. E. Serveman. Mr. Henry Beauchamp conducted, and the stage management was in the capable hands of Mr. Charles Fry.

## MAJOR STRETTON.

The promotion to the rank of Major of Captain Arthur J. Stretton, M.V.O., the Director of the Royal Military School of Music, Kneller Hall, is an event of unique interest in military music. It is the first occasion on which an Army musician has attained this rank, and shows the interest taken by the War Office in their musical department. Several military bandmasters hold the rank of Second Lieutenant. Major Stretton was the first musician to attain the



rank of Captain, and has held his appointment at Kneller Hall since 1896. His work there has been excellent and, as it will be remembered, was the subject of congratulations by Sir Edward Elgar, Sir Alexander Mackenzie, and other distinguished musicians, on the occasion of their visit to Kneller Hall with the Worshipful Company of Musicians in 1910. We give his portrait in Captain's uniform.

## THE PIANO-PLAYER.

BY BERTRAM SMITH.

It is perhaps hardly necessary to state whether a Pianola, Angelus, or what make of piano-player it was that first took up its position in my drawing-room six months ago. I admit that at the outset I doubted its utility. I remembered what Dr. Johnson said of women who spoke in public, that they were to be compared to a dog that stood on its hind legs; they didn't do it well, but it was very clever of them to do it all. Admittedly it was very clever of my player

to play the pianoforte at all. But it was of no use to me unless it did it well. And in my unaccustomed hands it did it very badly. I levelled at it for two whole days much bitter scorn and sarcasm. I addressed it as a talking ape. I accused it of laying on the expression in coarse slabs. I very nearly expelled it from the house. But gradually we began to find ourselves on better terms. And as I learned the nature of it, and felt my way, so to speak, into its closer confidence, I found to my great delight that it was capable of a fine gradation, that it was even plastic, sensitive, responsive to a very high degree. Then at last it came home to me that I had found an ally of wide and splendid capabilities.

Let it be understood that I am not, in any strict sense, a musical person. By that I mean that I have never performed, with any shade of success, on any instrument; that I have never been able to recognize a 'diminished seventh' when I met one; that I have always been in grave doubt as to the meaning of such phrases as 'a return to the dominant,' and that I have to count laboriously from the bottom up when I would trace the name of any note among its bars and spaces. At the same time I have always been a keen and, I hope, intelligent listener. I am mightily at home with all the Beethoven Symphonies, and I think it would be hard to catch me out on any Wagner Leit-motif. But I have always rebelled against the sheer inaccessibility of the great mass of the music of the masters. After ten years of steady and consistent concert-going, I knew that I had reached no further than the mere fringe of the subject. And now, in a moment, we have changed all that.

I have a strong desire to defend, to acclaim, to glorify my piano-player. I know very well the case that is made out against it. I have one candid friend who will not listen to it, who blankly refuses to 'have his music made by machinery.' But other things of beauty, as I tell him, are made by machinery—such as aeroplanes, and silken fabrics, and chronometers. Why not music also? And granted that the 'attachment' is a machine, is not the pianoforte itself a machine, a highly complex machine, created to give us notes to strike? May we not go a step further and strike them? If we set a thief to catch a thief, may we not set one machine to play another? But it is contended that the result is mechanical and soulless, that it is not music. Let me at once admit the superiority of the nimblest human fingers, guided by the finest human intelligence, to any form of contrivance. Let me admit that there is some music, much music, that the player will not render as one would care to hear it. There still remains almost everything to be said for it. The greatest of pianists cannot, let me point out, play with four hands, as my player so often does. The great pianists furthermore are not *here*: nor any pianist. I do not want to have to put on my dress-clothes and go and sit in a draught whenever I listen to music. I want to remain at home and take it at my leisure. And finally and above all there is the great fact of *répertoire*. With a few unplayable exceptions, all music is within my reach at last. It is *mine*, mine to explore and study and enjoy. And that is the marvel of the thing.

For if one really comes to examine it the world's music has always been remote, locked up from the generality of mankind. I have been more assiduous that most in my pursuit of it. I have attended literally hundreds of concerts. I have armed myself with miniature scores, and richly annotated them in red ink. I have relentlessly tracked down the great orchestral works one by one, till I have heard nearly all of them. But what after all has been the extent of my conquest? I have said that I am familiar with the nine Beethoven Symphonies. But what of the

Sonatas? I have heard perhaps—it is quite an outside estimate—a dozen of them. And there are thirty-eight. And as with Beethoven, so with every other composer. With the best will in the world, and without missing any reasonable opportunity, we may well go to our graves without having explored one quarter of our heritage. And now these silent scores—thousands of them!—are to speak to me. I am to be shut out no longer. And there is no visible end to this great wealth of new experience. Within an ordinary lifetime the supply will not run short. I am as one who has long laid futile siege to the strong-room where the treasure lies, listening at the keyhole, peering in through the window, baffled by the blank and steadfast walls. And now at last I hold the key.

And there is much more in it than that. Great music is remote from us in yet another sense. It is not enough to hear a symphony or concerto in a concert, and pass on. Thus to make casual acquaintance with a complex score is little better than studying a great picture by lightning flashes. I make bold to say that the enormous majority of an audience in this country—except perhaps that of the Promenades—are only able to gather and assimilate a small part of the music that they hear. It must be so. Something of its beauty indeed comes home to them, but much rolls far over their heads; and they may hear that symphony again next year, or the year after—when they should hear it three times in a week to grasp its meaning. What, for instance, can the amateur who has had no special study hope to make of a Liszt Pianoforte concerto at a first hearing, and when may he hope to hear it a second time?

I think—at least it is my own experience—that he will find himself for a great part of the performance in an arid desert, through which he must travel, catching here and there at some thing of beauty or some revelation of power that is swept by almost before he can grasp it. A few themes will stand out, and remain with him, but at the end the message that has come to him is vague, confused, obscure. Surely that great art-work had something more than that to tell him? Surely it were worth while, if it were possible, to approach it nearer, to wring from it, in a clear coherent tale, its wealth of beauty, to let it speak with a lucid and intimate voice?

The interpretation of the piano-player may be as faulty as you will. I am not contending that there is anything to be compared with the grand and complex voice of the full orchestra. But at least one can take such a score as this, and dwell on it for a time, and force it to render up its many secrets. And then, when one has looked deep into the heart of it, it may be greeted in the concert-room as a friend that has indeed a tale to tell. Believe me, the orchestra will discourse sublimely to you then. Soon you will be indebted to your player for countless golden hours.

## Church and Organ Music.

### MODERN ORGAN MUSIC.

An article on 'Modern Organ Music' appears in *The Times* of April 15, which should be read by everyone to whom the organ and its *répertoire* appeal. The writer deserves the thanks of all for the wholly admirable manner in which he has presented his subject, and organists may well be proud that their instrument receives due recognition. As we also have before pointed out, in the gradual attainment of a permanent form of organ the possibility of compositions for it appeals more generally to musicians at large. The influences of



ecclesiastical surroundings, and the unwieldiness which was certainly a feature of the older instruments, no doubt resulted in a somewhat severe and stereotyped form of composition which repelled many and attracted few. The constant supply of fugues and works of similar character did little to bring the organ within the scope of that intimate musical appeal which is such a feature of the violin, pianoforte, or of vocal composition. But, as the writer of *The Times* article rightly says, when we consider the question of what 'modernity' really is, we must admit that it is rather a matter of spirit than of actual date. He quotes the *Fantasia* preceding the great G minor Fugue of J. S. Bach in support of this, and claims that if its appeal is limited by its severity, and its details of episodes and contrapuntal passages fix a date, its harmonic structure will carry the work far beyond others which may mark an epoch, and in fact always remain 'modern.'

The organ music of Germany, France and England is considered in its various aspects, and we have sorrowfully to admit that until the past few years we have little cause for satisfaction with our own contribution. We may well envy Germany in having produced a John Sebastian Bach, whose glorious works, as those of Shakespeare in literature, will live for all time. His sons, too, wrote much which is far too seldom heard. But there is another name which will live, though the man gave but one work. The name is Julius Reubke, and the work his tremendous Sonata on the 94th Psalm. It is 'difficult to speak without immoderation' in connection with this Sonata, and it certainly laid down a style for the organ as an entirely separate instrument, as did Chopin's music for the pianoforte.

Merkel's Organ Sonatas must be considered as a factor in the progress of German organ music, though to us he seems so anxious to get to his last movement, which is almost invariably a fugue.

We cannot help disagreeing with the position assigned to Rheinberger by our contemporary. His *Finale* to Sonata 5, and that to Sonata 12, with the whole of Sonata 13, are taken as signs of what 'might have been,' and he is accused of relapsing in his later works into more or less complacent austerity. We only say that we should add to the list certainly the Sonata in E flat minor and No. 20 in F, with others. But this is of course only a matter of opinion. The choral prelude, so consummately matured by J. S. Bach, is employed by Max Reger and Karg-Elert as a medium for their complex ideas, but our contemporary, though welcoming both as men with a message, is getting tired of waiting for that message.

In the matter of French organ music, César Franck is taken as a starting point, and though a Belgian he may be considered, of course, as of the French School. His work is considered unequal, though without it we might never have had the brilliance of Widor, whose sixth Symphony we are glad to see specially mentioned.

Guilman, whose recent death is universally regretted, undoubtedly rose sometimes above mediocrity, and produced works of artistic value, while M. Saint-Saëns has given examples which make us wish for more.

In English organ music, we are told that 'it is quite conceivable that we have found a road which is going furthest in the end.' We sincerely hope that may be so. But assuredly this consummation will hardly be more quickly gained by the stream of entirely unworthy trifles constantly poured out by some of our publishing houses. We have indeed any number of fine players, and if they will only have the courage to play music which is true and sincere as 'organ music,' their influence upon composers will be of undoubted value. We may point with pride to such works as the Sonata in C sharp minor, the 'Pœan' and the

Concerto of Dr. Basil Harwood as examples of what is high and noble, and hope that such a worthy ideal may yet succeed in placing our country at least on an equality with others.

Mr. H. G. Ley, organist of Christ Church Cathedral, Oxford, writes to us as follows:

'It might be of interest to you to know that the cathedral organ here has been overhauled, and various improvements and additions made:

1. The Choir organ has been moved from the West to the East and placed in a swell-box. I was glad to find a remark in a back number of the *Musical Times* that this should be done if ever the organ was altered, as it was quite useless in its old position.
2. 32-ft. wood Contra violone (complete scale) has been added, and placed on the West wall of the Cathedral.
3. Swell to Choir coupler has been added.
4. Viol d'orchestre (Choir organ) added.
5. Cor Anglais and Corni di Bassetto re-voiced and placed in a swell-box. Great Principal re-voiced.
6. New Great to Pedal—composition pedal.
7. New action to Swell, Choir, and Solo Pedals, Willis's patent.
8. New Tremulant, with a special pedal to quicken or make the beats slower (new Willis's patent).
9. The whole organ thoroughly cleaned and overhauled. The entire work done by Willis.

'I might add that I have received some interesting documents from Mr. John Hele, of Plymouth, which seem to prove that there was a Father Smith organ here, as they are written in Smith's hand-writing. They chiefly deal with directions for the tuners. I have always understood that the only remnant that exists at present of this organ is the exceptionally fine case, and I believe 1685 to be its date. A Swanton "Kinetic" blower was also installed here about two years ago.'

The new organ in the Hull City Hall was opened by Mr. E. H. Lemare on Thursday evening, March 30, when the accomplished organist gave a memorable performance, which exhibited the remarkable resources of the instrument and his own astonishing command of its intricacies. His programme included examples of pure organ music, such as J. S. Bach's *Prelude and Fugue in D major*, and Mendelssohn's sixth Sonata, while the organ transcription, which is Mr. Lemare's peculiar property, was represented by Wagner's 'Waldweben' ('Siegfried') and by the Overture to 'William Tell.' Further variety was supplied by three pieces of Mr. Lemare's, and by Mr. Horsman's 'Curfew.' There was a crowded attendance, many hundreds, in fact, being turned away. Great enthusiasm prevailed, and the audience departed thoroughly satisfied that they had heard their new instrument to the best advantage.

#### SPECIAL SERVICES.

On the Tuesday before Easter, at St. Paul's Cathedral, Bach's 'St. Matthew' Passion was given with all the impressiveness the noble work demands, and to which we have for so many years been accustomed under the exceptional conditions offered by the Cathedral and its superb musical staff. The choir was augmented by the 'Children' of the Chapel Royal, the Temple choristers, and others, while the Bach orchestra was represented by some of our best performers. Sir George Martin conducted, and Mr. Charles Macpherson was at the organ.

The high artistic standard attained at Chichester Cathedral under the care of Mr. F. J. Crowe, was maintained in a performance of Verdi's 'Requiem,' given on March 30 by the Cathedral Oratorio Society. The solos were sung by choristers of the Cathedral, Master Leslie Dunn (London College for Choristers), Mr. Robert Marley, Mr. Reginald Stewart, and Mr. W. H. Whiteside. An orchestra and Mr. Stephenson at the organ supplied accompaniments, and Mr. Crowe conducted.



On Sunday, April 2, at Brixton Church, Verdi's 'Requiem' was performed by the Brixton Oratorio Choir. The soloists were Miss Ada Tunks, Miss Alice Stroud, and Messrs. Frank J. Webster and Herbert Tracey. The principal first violin was Mr. R. Gray, and Mr. Welton Hickin was the organist. Mr. Douglas Redman conducted with distinction, and obtained an excellent performance.

On Palm Sunday afternoon, April 9, Bach's 'St. John' Passion was sung by the choir of St. Mary, Brookfield, Dartmouth Park Hill, N.W. Mr. James Horncastle sang the Evangelist's part, the remaining solos being taken by members of the choir. There was an efficient orchestra, and Mr. A. Gosling presided at the organ. Mr. Frank Eames, the organist of St. Mary's, conducted what was in all respects a highly creditable performance. Gounod's 'Messe Solennelle' was also sung at St. Mary's on Easter Sunday morning, with orchestral accompaniment, Mr. F. J. Wood presiding at the organ.

The first performance of Bach's 'St. Matthew' Passion in Aberdeen took place on April 13 at St. Ninian's Parish Church, by a special choir organized and conducted by Mr. Warren T. Clemens. The occasion was one of great impressiveness, and its artistic completeness both as a service and as a performance was exemplary. The solos were taken by Master J. Reid, Miss Jessie Gray, Mr. Henry Brearley, and Mr. W. Hayle. Mr. F. Boothroyd was at the organ.

On Palm Sunday afternoon, Dvorák's 'Stabat Mater' was sung at St. Stephen's Church, St. Alban's, by an augmented choir. The soloists were Miss Florence Holderness, Miss Maud Wright, Mr. Charles Jones and Mr. Fred Aireton. Mr. George F. Wood, organist and choir-master of the church, accompanied at the organ. This was the first performance of the work at St. Alban's.

Dvorák's 'Stabat Mater' was performed by the Bromley Choral Society, at Bromley Parish Church, on April 5. The soloists were Miss Lilian Evison, Miss Ada Tarry, Mr. George Macklin, and Mr. George Uttley. Mr. P. D. Hodson was the organist, and Mr. Frederic Fertel conducted.

A performance of Brahms's 'Requiem' was given in St. Peter's Church, Maida Vale, by the Essendine Choir, under the baton of Mr. W. Kendall. The soloists were Miss Winifred Marwood and Mr. Arthur Barlow. Mr. Norman Collie, organist of St. Peter's Church, supplied the instrumental accompaniments on the organ.

The Parish Church, Brighton, was well filled on Wednesday evening in Holy Week, when Harold Moore's sacred cantata 'The Darkest Hour' was sung by the choir, under the direction of the organist and choir-master. Mr. Chastey Hector, who presided at the fine Willis organ recently erected to the memory of the late King Edward VII. The part of the Saviour was sung by Mr. Fred. Hilton.

The usual Good Friday performance of 'The Messiah' was given at the Congregational Church, High Road, Ilford, the soloists being Miss Euneta Truscott, Miss Mary Williams, Mr. Gwilym Richards, and Mr. Stewart Gardner. Mr. Leonard C. F. Robson was at the organ, and Mr. Walter J. Walls conducted.

'The Messiah' (Part 2) was sung to a crowded congregation in Chigwell Church, on Good Friday afternoon. The soloists were Lady Sybil Smith, Madame Grace Day-Winter, Mr. Herbert Clinch and Mr. George Uttley. Mr. E. Cuthbert Nunn accompanied, and Mr. Henry Riding conducted.

'In the Desert and in the Garden,' a new Lenten cantata by Dr. Ferris Tozer, was performed under the conductorship of the composer in Heavitree Church, Exeter, on April 7. The solos were sung by Masters Brown and Lias, Dr. Tozer and Mr. Walter Belgrove. Mr. Allan Allen presided at the organ.

The 'Messiah' was performed at Leamington Parish Church on March 23 by the Madrigal Society, under the direction of Mr. Roberts West. Mr. W. H. Bellamy was the organist, and Madame Laura Taylor, Miss Muriel Leigh-Bennett, Mr. E. R. Ludlow, and Mr. Roland Morris were the soloists.

On April 9, at St. Peter's Church, Pontardawe, Maunder's cantata, 'Olivet to Calvary' was performed by the choir, under the direction of Mr. Ivan Williams, organist and choir-master.

Dr. C. Lee Williams's cantata 'Bethany' was sung at a Special Service on April 12 by the choir of St. James's Church, Bath. Mr. H. C. T. Gill accompanied at the organ.

We have received reports of Lenten performances of Stainer's 'Crucifixion' at the following churches and chapels: Holy Trinity, Southwell (Mr. A. E. Leatherland, organist). Chigwell School Chapel (Mr. H. Riding, conductor).

St. Edward's Parish Church, Romford (Mr. A. C. Chappell, conductor).

Parish Church, Mincinghampton (Mr. S. M. Ravenhill, conductor; Mr. G. E. Kiddle, organist).

Parish Church of St. Margaret, Lee (Mr. F. Leeds, organist); also performed Dvorák's 'Stabat Mater.'

Church of St. John the Baptist, Great Marlborough Street (Mr. T. F. Gillman, conductor; Mr. Martin Matthews, organist).

Faversham Parish Church (Mr. W. J. Keech, organist).

Greenwich Road Congregational Church (Mr. Fred. W. Flatt, organist).

West United Free Church, Aberdeen (Mr. Arthur Collingwood, conductor).

Magdalen College School Chapel, Brackley (Mr. P. Pickford, organist).

St. Paul's Church, East Molesey (Mr. P. Macdonald, conductor; Mr. E. Singleton, organist).

St. Bede's Church, Liverpool (Mr. E. H. Smith, conductor; Mr. T. T. Ford, organist).

St. Peter's Church, Maida Vale (Mr. Norman Collie, organist).

The programme chosen by Mr. H. Matthias Turton, for his organ recital at the Town Hall, Leeds, on April 15, included the following: St. Ann's Fugue (J. S. Bach), 'La nuit (an impression)' (Karg-Elert), Pœan (Basil Harwood), Fantasia in F minor (Mozart).

A sacred concert of miscellaneous character was given on March 30 by the choir of Avenue Baptist Church, St. Margaret's, Twickenham, under the direction of Mr. Frank Peters, to whose training the efficiency shown by the choir did credit.

On behalf of that deserving object, 'The Organists' Benevolent League,' Dr. W. Lemare gave a highly-successful concert in the St. Andrew's Hall, Leytonstone, when the programme was sustained by Dr. Lemare's pupils.

An interesting selection of appropriate music was performed by the choir of St. Mary, Brookfield, in illustration of a lecture on the Ober-Ammergau Passion Play given by the Rev. M. Le Marinel on March 21.

On April 11, the choir of Denmark Place Baptist Church, Camberwell, gave their annual concert, with an interesting programme. Mr. W. Hedley Staniland, organist and choir-master of the church, was the conductor.

Sir Edward Elgar's 'The Banner of St. George' was given in Longton Parish Church on Wednesday, March 22, under the direction of Mr. J. Bryan.

## ORGAN RECITALS.

- Mr. Hanforth, Sheffield Parish Church—Con Moto Moderato (en forme d'Ouverture), *Smart*.  
 Mr. A. E. Jones, Bolton Town Hall—Pastorale in E major, *E. H. Lenare*.  
 Mr. James Tomlinson, Public Hall, Preston—Pastorale and Caprice, *Guilman*.  
 Mr. Ernest O'Dell, St. Paul's Presbyterian Church, Smith's Falls—Fanfare in D major, *Lemmens*.  
 Mr. R. W. Browne, Church of the Good Shepherd, Lee—'Ite Missa Est,' *Lemmens*.  
 Mr. R. W. Strickland, College Street Chapel, Northampton—Sonata in D minor, *E. T. Driffield*.  
 Mr. Herbert Hodge, St. Nicholas Cole Abbey, E.C.—Melody in C, *West*.  
 Mr. Peter Le Sueur, Sacred Heart Church, Oelwin, Iowa—Sonata No. 6, *Mendelssohn*.  
 Mr. Westlake-Morgan, Winchester Cathedral—Concerto in G major, *Matthew Canidge*.  
 Mr. Martin Matthews, Christ Church, West Green—Fugue in D minor, *Bach*.  
 Mr. James T. Pye, St. Aidan's, New Cleethorpes—Elevation in A flat, *Guilman*.  
 Dr. M. J. Monk, Truro Cathedral—Prelude in E minor, *Gaston M. Delhier*.  
 Mr. Thomas Carpenter, Warwick School Chapel—Toccata in G, *Dubois*.  
 Mr. W. Johnson, Katherine Street P.M., Ashton-under-Lyne—Question and answer, *Wolstenholme*.  
 Mr. Alfred Alexander, Church of St. John the Evangelist, Princes Street, Edinburgh—Andante in A, *Smart*.  
 Mr. Chastey Hector, Brighton Parish Church—Introduction and Passacaglia in D minor, *Max Reger*.  
 Mr. T. H. Collinson, Cathedral Church of St. Mary, Edinburgh—Passacaglia in D minor, *Buxtehude*.  
 Dr. Orlando A. Mansfield, Belgrave Church, Torquay—Canzona in A minor, Op. 15, No. 1, *A. W. Pollitt*.  
 Mr. Hanforth, Sheffield Parish Church—Allegro Cantabile from Symphony No. 5, *Widor*.  
 Mr. Ernest H. Smith, St. Bede's Parish Church, Hartington Road, Liverpool—Offertoire in D minor, *Batiste*.

## ORGANIST AND CHOIRMASTER APPOINTMENTS.

- Mr. H. C. J. Churchill, organist and choirmaster, Christ Church (Congregational), Alwyne Road, Wimbledon.  
 Mr. Ernest C. Edwards, Organist and Choirmaster of Jedburgh Parish Church.  
 Mr. Henry T. Gilberthorpe, organist and choirmaster, Parish Church of St. James, Hampton Hill, S.W.

## Reviews.

*Postlude in C major.* By W. G. Alcock.

*Fantasia and Fugue in C minor.* By J. D. Davis.

[Novello & Co., Ltd.]

This vigorous and well-written piece by the organist of the Chapel Royal will commend itself to all interested in organ music of a healthy and elevated character. It is in triple time throughout, and is moulded in the classic *binary* form. In the recapitulation section, however, only a portion of the second subject appears, and this, quite effectively, in the key of the subdominant. The piece will be found equally useful and interesting both for voluntary and recital purposes. No well-trained organist need find it at all troublesome in the matter of technique.

The influence of the modern harmonic school has largely affected the character of this organ piece. It is a difficult school to imitate, and Mr. Davis is at his best when he trusts to his own powers, which are obviously considerable, and suggest interesting developments. The fugue subject is a good one. We should consider the movement to be of a fugal nature rather than a strict organ fugue. Nevertheless the work would be far from ineffective, and the freedom employed will no doubt appeal to many.

*Sonatina in C, for pianoforte.* By Ernest Austin. Op. 37.  
*Simple Sonatinas on National Airs.* By Ernest Austin. Op. 38. Nos. 1 to 6.

[J. H. Larway.]

Here is at least one of the young British lions prepared to 'roar you as gently as any sucking dove,' if thereby he obtains a wider audience. Mr. Austin has recently voiced the grievance that examination bodies pass too lightly over the claims of British music, and this present issue of *Sonatinas* is a professed attempt to supply the material of a remedy. The original *Sonatina*, Op. 37, is mapped out for the convenience of young fingers, whose placing requires special attention. Some little indulgences of what may be termed Mr. Austin's harmonic impatience will probably be taken for wrong notes by unsophisticated youth; but as a rule we have nothing but praise for the conception and laying out of this little work. In the *Sonatinas* based on national airs, Mr. Austin has made plentiful use of his ingenuity. They are full of little surprises and quaint touches of humour, expressed in simple diction and often conveyed in terms of two-part writing. One can imagine some old folks delighted to find their little ones playing the melodies they love, but somewhat perturbed at Mr. Austin's 'developments,' where the tunes seem to go all wrong. This need not, however, diminish the welcome given by musicians to Mr. Austin's experiment. His best claim to our gratitude is based on his avoidance of sentimentality and sickly harmonies. Numbers one and two of the *Sonatinas* are based on English themes; number three is a set of variations on the Irish theme, 'The Rakes of Mallow'; number four is based on Welsh themes; and numbers five and six on Scotch themes.

## PART-SONGS FOR MIXED VOICES.

*Irene.* A madrigal. Words by J. F. R. Stainer. Composed by C. E. Miller.

*Lullaby.* English words by W. G. Rothery. Music by Brahms.

*Coronation Day.* Words by Mary Bradford Whiting. Music by Percy E. Fletcher.

*Our sailor King.* Words by Clifton Bingham. Music by Charles H. Lloyd.

[Novello & Co., Ltd.]

The madrigal 'Irene,' by Mr. C. E. Miller, was awarded the Molineux Prize and the medal of the Madrigal Society in December, 1909. It is a bright work, which answers to the title 'madrigal' by its contrapuntal and imitative writing and restrained harmonic scheme, and by the constant little turns of expression which recall the madrigalian period. It is in five parts (S.S.A.T.B.).

The Brahms 'Lullaby' is a welcome adaptation for mixed voices (accompanied), done by John E. West, of the popular 'Wiegenlied.' It has already been issued in two-part and three-part arrangements.

Having cultivated the useful habit of writing broad, diatonic tunes of popular nature fit for use at festive patriotic meetings, Mr. Percy Fletcher naturally gives full indulgence to the habit for the present season. 'Coronation Day,' one of the fruits of his indulgence, is in three similar verses, with a short Coda. It starts in the key of C major, and hardly ever leaves it. The tune is unsophisticated and easily learned, and the part-writing and accompaniments are correspondingly light in their demands. Such a combination of virtues should win easy acceptance for the piece on coronation and other days.

Dr. Lloyd's 'Our sailor King' is another choral song of the broad and popular type, differentiated from the preceding by its more fully worked-out part-writing and harmonies. It is equally to be recommended as a medium for patriotic manifestations.

*A Flower Service (No. 2).* A complete order of service for children.

[Skeffington & Son.]

The Service includes prayers, versicles, lessons and hymns, and will be most useful for the pretty occasions which have suggested their compilation. We only regret one or two of the tunes. Why should children be condemned to sing so many hymns to tunes in  $\sharp$  time? We find no excuse for the



inclusion of the Neapolitan air, which is entirely unsuitable for use in Church. The rhythm of the words admits of other treatment. We do not consider 'With verdure clad' a 'suitable' voluntary, as suggested in the footnote. Would not Brahms's 'A rose breaks into bloom' point the moral more worthily? But our business is to criticise, while our pleasure lies in the opposite direction, and we welcome the Service in spite of what we venture to call its shortcomings.

*Te Deum Laudamus.* In the key of A major. By Sir Frederick Bridge.

*Give the King Thy judgments, O God.* Anthem for festival or general use. By A. Herbert Brewer.

[Novello & Co., Ltd.]

Composed for the Tercentenary of the authorised version of the Bible, 1911, Sir Frederick Bridge's setting fulfils the requirements of breadth and dignity with simple harmonic construction, and there will be no doubt very many occasions when its use will be acceptable. Having heard the *Te Deum*, we are in a position to say that Sir Frederick has been very successful in gaining great effect by simple and quite original means.

Dr. Brewer, in writing for the Gloucester Diocesan Choral Festival, has borne in mind the conditions under which his music would be heard, and his great experience has led him by interesting and yet straightforward lines, resulting in an anthem within the capabilities of the various local choirs taking part in the festival. The work might well serve for general use, and will no doubt find wide acceptance.

*Sing with joyful exultation.* Anthem by Richard Chanter. [Bosworth & Co.]

Mr. Chanter's anthem is worthy of note, if only for its organ part, which is well written, and independent of the choral portion. There are points of interest in the latter also, and the Choral forming the final section should be effective. The composer has a style of his own, and may be encouraged to further effort, if he bear in mind the importance of reserve in his harmonic scheme.

#### PART-SONGS FOR FEMALE VOICES.

*Slumber-songs of the Madonna.* Words by Alfred Noyes. Music by Colin Taylor.

[Novello & Co., Ltd.]

Appropriately tender music has been wedded to the expressive verses in these songs, and thoroughly artistic results are achieved without recourse to a complicated phraseology which would destroy the proper ingenuousness. The songs are laid out for unaccompanied four-part female choir, and are three in number, their names being 'See, see what a wonderful smile,' 'In the warm blue summer weather,' and 'Sleep, baby sleep.' They present no considerable difficulty. The squareness often associated with simplicity is avoided by breaking up and varying the rhythm, and such chromatic harmonies as are used do not make the parts unvoiced. A portion of the third number is written for solo voice and choral accompaniment 'with closed lips.' The open vowel 'oo' with loose lips has a smoother, prettier and more blendful effect than the tightening of the lips which induces nasality.

#### BOOKS RECEIVED.

*The Shakespeare Revival and the Stratford-upon-Avon Movement.* By Reginald R. Buckley, Mary Neal, Arthur Hutchinson and F. R. Benson. Pp. xx. + 237. Price 3s. 6d. (London: George Allen & Sons.)

*A Marriage Hymnal.* By James Saunders. Pp. 104. Price 3s. 6d. (London: Elliott Stock.)

*The Sword Dances of Northern England, together with the Horn Dance of Abbots Bromley.* By Cecil J. Sharp. Pp. 112. (London: Novello & Co., Ltd.)

*Dalle antiche norme e dalle nuove.* An essay on the art of singing. By Paolo Guetto. Pp. 106 + xiii. Price Fr. 2.50. (Ricordi & Co.)

*S.I.M. Revue Musicale Mensuelle.* Contains the following articles: En hommage à Emmanuel Chabrier; Cadences et tonalités; Les précurseurs du violon; 'Leurs mains,' Xavier Leroux et Massenet; De l'influence du milieu sur l'éducation musicale. (Paris: Librairie Ch. Delagrave.)

*Violin varnish and how to make it.* By G. Foucher, Senior. Edited by Edgar Fenning. Pp. 32. Price 2s. (London: G. Foucher & Sons.)

*La musique et l'expression musicale, et l'esthétique du son. Les instruments de musique anciens et modernes.* By Emile de Rey-Pailhade. Pp. 161. (Paris: Librairie Fischbacher.)

*Théorie de la pose de la voix.* By S. Sonky. Pp. 231. (Paris: Librairie Fischbacher.)

*Rivista Musicale Italiana.* (Includes a long article on Strauss's 'Der Rosenkavalier'.) (Milan and Rome: Torino.)

## Correspondence.

### THE STUDY OF RHYTHM.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I am afraid it will be difficult to dispose of so clear-headed and practical a musician as Aristoxenus on the ground of any 'fallacy' in his theories. It is true that his common-sense teaching was for many centuries overshadowed by the vague mysticism and mathematical calculations of the Pythagoreans, who did so much to retard the development of the musical art. It is true that Cicero pronounces the works of Aristoxenus utterly unintelligible (Hawkins, *History*, vol. i., p. 181); and that Burney (*History*, vol. i., p. 455) sneers at Aristoxenus for his endeavour to provide a system of 'tempered' intervals, whereby modulation to every key might be available.

As to Cicero's opinion, every one now knows, thanks to recent research, that the Græco-Roman grammarians of his day made utter confusion between the metre of poetry and the rhythm of music, for they did not understand music; and this confusion has continued nearly to the present day. Richard Wagner, writing in 1851, suggested that the metrists should apply the rules of the rhythmical structure of modern music to the Greek Dramas: thus only, he said, could they be brought to a recognisable rhythm. The appearance during the next few decades of many works founded on the Aristoxenian theory, which had only recently been investigated, showed that Wagner was right: for this theory proved that the rhythmical forms of the Greek Drama were practically identical with those of modern music. I doubt if a fallacious theory could have restored to us the inspiring rhythms of a Sophocles or a Pindar.

As to the tempered scale, Aristoxenus merely forestalled modern practice by some twenty centuries. It is well known how the war of the temperaments went on from the time of Bartolo Ramis in 1482 till the 18th century, when J. S. Bach settled once for all that equal temperament was the only possible method of tuning by which music for keyed instruments could develop.

If Aristoxenus is fallacious in matters of rhythm, then the composer of to-day who divides his music by bars, the conductor who beats time in connection with these bars, and above all the sensitive performer who produces an intelligent 'phrasing,' must all found their efforts on fallacious ideals. For the bar is the modern presentment of the Aristoxenian foot or measure, the conductor's beat that of the arsis and thesis, and the phrasing of the cultivated musician agrees in principle with the Aristoxenian theories of cola, periods, monopodies, dipodies, &c., with their rising or falling accentuations, their cesuras, and so forth.—Yours faithfully,

C. F. ABDY WILLIAMS.

[This interesting correspondence will now cease.—*Ed.*]

### THE ORIGIN OF THE IRISH HARP.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I have read with interest Mr. Grattan Flood's strictures on my theory of the origin of the 'Irish harp,' and will deal with them in the paper which I have been asked to read on the subject before the International Society of Musicians, when they meet in London at the end of May.—Yours faithfully,

FRANCIS W. GALPIN.

Hatfield Vicarage, Harlow.

April 17, 1911.



## BACH'S 'ST. MATTHEW' PASSION.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Last Monday evening I attended once more the service at St. Paul's Cathedral, at which an abridgment of Bach's 'St. Matthew' Passion is sung with augmented choir and orchestral accompaniments. As I looked at the vast congregation, my mind went back to a memorable Maundy Thursday evening, forty years ago, when, as a member of Mr. Joseph Barnby's choir, I took part in a service in Westminster Abbey at which, I believe for the first time in England, Bach's sublime work was rendered as he intended, namely, as a portion of a service, with an address between the parts.

There are probably not a great many members of the choir still left; but those who are, will, I think, bear me out in saying that we did not take very kindly to Bach's music. It was so different from that of Handel, Haydn and Mendelssohn, to which we had been accustomed, that it seemed beyond our grasp. I have still a vivid recollection of the 'Passion' in Exeter Hall (the smaller one), and remember how it became necessary to have the choir in detachments at Messrs. Novello's warehouse to go over and master the troublesome portions of the music.

It required all Mr. Barnby's generalship to bring the work to a successful issue; and I remember that in the course of one of those encouraging little speeches which he used to make during rehearsals—speeches which were so helpful—he said something to this effect: 'Ladies and gentlemen, you do not like this music yet; but you will get to like it, and we shall make the public like it.' In the forty years which have passed since these words—prophetic words, one might say—were uttered, how the public have come to like Bach's two settings of the 'Passion' is shown by the numerous announcements of their use in connection with the Lenten services of the Church. The attainment of this popularity is a striking example of what may be done by a combination of foresight, initiative, force of character, and business enterprise.—I am, Sir, your obedient servant,

R. FREEMAN.

London, April 11, 1911.

## HEREDITY AND VOICE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The *Musical Times* recently contained an interesting communication entitled 'The evolution of the adult male voice,' by E. Davidson Palmer.

The law of heredity is the same in the adult male and adult female voice. The characteristics of one parent will assert themselves in the voice of a child of the other sex at the age of fourteen, in addition to whatever has been conspicuously like either father or mother in childhood.

Daughters of musical mothers and non-musical fathers, with whom I am acquainted, who could not even carry a tune before they were fourteen, found at that age both fine voices and the ability to sing.

When both parents are singers, the father's voice is more prominent in the first, and the mother's in the second, child. Later children show sometimes voices more evenly balanced, as if the 'seven kinds of heredity' influenced them in turn.

When the Autocrat of the Breakfast Table was asked how early the education of children should begin, his answer was: 'A hundred years before they are born.' This is emphatically true of the singing voice.—Yours respectfully,

E. LL. DANIELS.

## 'COME LIVE WITH ME.'

Mrs. Godfrey Pearse, of Hitcham Land, Taplow, Bucks, wishes to obtain a copy of a song 'Come live with me and be my love,' on the outside of which is an illustration of her father and mother, Mario and Evilia Grisi—he with a mandoline, and she coming down the steps of a terrace to listen.

## Obituary.

We regret to have to record the following deaths:

Lady HALLÉ, in Berlin, on April 15. With her death there passes away a violinist who was one of the greatest of her time and whose name, as Madame Norman-Neruda, was once a household word. The present generation will not feel the loss as keenly as those with whom the great days of the Popular Concerts are a living memory. In their minds a link with the past is broken. The esteem in which she was held by her greatest contemporary is exemplified in the remark made by Joachim when she first came under his notice: 'When people have heard her play, they will think less of me.'

Wilma Neruda was born on March 29, 1839, and inherited a name already famous in the musical world. In 1846 she made her first appearance as a violinist at a concert in Vienna, and from that time was constantly before the public, first as a prodigy of extraordinary talent and afterwards as a mature artist whose playing was of transcendent expressiveness. In 1864 she became the wife of Ludwig Norman, and assumed the name of Madame Norman-Neruda. Her appearance at a Philharmonic Concert on May 17, 1869, was the beginning of a long connection with London musical life. She became closely associated with the London Popular Concerts in particular, and with all the principal series of concerts then given. In 1888 she married Sir Charles Hallé, the pianist, with whom she constantly appeared, both in London and in Manchester. In 1901 the title of 'Violinist to the Queen' was conferred upon her by Queen Alexandra.

Madame NEWLING, principal of a School of Music in Bournemouth and director of the choir which bore her name, on April 15. For many years her position in musical circles of the town had been prominent, and the loss of her beneficent influence will be keenly felt.

## 'THE RING' IN THE PROVINCES.

The enterprise of Mr. Ernst Denhof, in introducing to the provinces Wagner's 'Ring of the Nibelung,' has an interest extending far beyond the three centres at which it has been given: Leeds, Manchester, and Glasgow. Its origin may be traced to Dr. Richter's experiment at Covent Garden, when he endeavoured to convince the public that performances of opera in the vernacular, sung by native artists, indicated the surest road to the attainment of the 'National Opera' for which so many musical people are striving. Our principal touring companies have long pointed in the same direction, but their praiseworthy efforts have hitherto been limited by commercial considerations, and the public has still to be convinced that opera in English may be made just as good an article as when it is given in Italian, German, or French. The success of the Covent Garden 'Ring' in English was so very generally allowed that people are still wondering why it led to nothing further, but in the meantime Mr. Denhof, an Edinburgh musician, took up the idea, and in the Spring of 1910, produced the 'Ring' in Edinburgh. The result was more successful from an artistic than from a pecuniary point of view, but, having broken the ice, Mr. Denhof was sufficiently encouraged to carry his enterprise further afield, and this year, after ascertaining the amount of support he was likely to receive in various large towns, he decided upon a three-weeks' tour, including Leeds, Manchester, and Glasgow, in the order named. For two whole weeks beforehand rehearsals were held at Leeds, under Mr. Michael Balling, who has been a tower of strength to the enterprise. For the first week he had the orchestra alone, consisting chiefly of members of the Scottish Orchestra, together with a few London players, while during the second week the principal singers were also present. This deserves mention, since the cost of preparation has been an important factor in arranging

the prices of admission, which have of course been very much above what are usually in vogue in the provinces. If, as is hoped by all who were present at the performances, Mr. Denhof's scheme is to bear fruit in the future, it is desirable that some other populous towns—Liverpool, Birmingham, Bristol or Newcastle for instance—may be encouraged by the success of this effort to join in the scheme, for by so doing, the cost to each individual town may be materially reduced. The impression made by the 'Ring' at each of the three towns where it has just been performed is duly recorded below, but it may at once be said that Mr. Denhof has given such proof of his artistic thoroughness that any similar scheme he may incline to submit in the future will be received with interest and enthusiasm. Whether it will be wise to repeat the 'Ring' a year hence may be doubted; probably it may be found more discreet to choose three or four of Wagner's other works, and to give them on a similar scale of completeness, and thus by degrees to form something in the nature of a repertory of operas which are really beyond the powers of companies with small orchestras and limited resources. In one respect a touring company can rarely give absolute satisfaction, for the *mise en scène* of a work like the 'Ring,' and especially its complex effects of lighting, can only be achieved in a permanent abode, where opera is constantly being given; but any shortcomings of this kind only point to the necessity of a fully-equipped opera-house after the Continental fashion. Where each performance of a work is virtually, so far as the stage is concerned, a full-dress rehearsal, perfect finish is necessarily unattainable. The smoothness with which these 'Ring' performances were carried through was indeed remarkable, and under the conditions which obtained it would be absurd to expect an ideal representation, but this is the one matter in which, with a fuller experience, we may look forward to a still higher result.

(BY OUR OWN CORRESPONDENTS.)

#### LEDS.

The Leeds performance took place on March 28 to April 1, and attracted a large and attentive audience from all parts of the county. The success of the event was unqualified. In spite of prices quite beyond precedent in local theatrical annals, the large theatre was well filled at all the performances, and crowded for 'Die Walküre' and 'Götterdämmerung.' The behaviour of the audiences was remarkably good, and the interest was well sustained to the end, when it culminated in a scene of enthusiasm rarely equalled by us reticent Northerners. The centre of this enthusiasm was the conductor, Mr. Balling, to whose remarkable ability and intimate knowledge of the work the success of the performance is mainly due. He had a band of eighty-two, chiefly members of the Scottish Orchestra, and made it as perfect an instrument of accompaniment as one could wish. Indeed, the outstanding feature of the performance was the clearness with which the text could, in most cases, be followed. In the matter of enunciation, a special tribute is due to the singers, for the cast showed what capital material we have in this country: artists with fresh voices, a really vocal method, good articulation, and a keen dramatic intelligence. The Sieglinde, Miss Florence Easton, was from all points of view admirable. She not only looked, she was the character, and every word of her part was audible. Madame Gleeson-White, too, was a convincing Brünnhilde; she also looked the part, and if at times one could have desired more ample vocal resources, she sang with sympathetic charm. Very much the same criticism could apply to Mr. Frederic Austin's Wotan, which, if not commanding, was dignified and refined. Of especial interest was the Siegfried of Mr. John Coates, since it was the first time this clever and original artist had essayed the part. Even a slight over-anxiety did not hinder him from giving a fine interpretation, especially in the first and second Acts of 'Siegfried,' in which he acted with delightful spirit and energy, emphasizing the boyish attributes of the hero. Mr. Sydney Russell's Mime was an excellent reading, and his enunciation was perfect, while on an equally high plane was the careful and finished performance of Mr. Radford as Fasolt and Hunding. Mr. Walter Hyde made a brilliant Loge and a sympathetic Siegmund, and he, with Miss Easton and Mr. Radford, combined to give as fine an interpretation of the first Act of 'Die Walküre' as it has ever been my good fortune to

witness. Mr. Knowles's Hagen and Mr. Victor's Alberich deserve favourable mention, and the other parts were well filled, the cast being indeed adequate all round. The male-voice choir, supplied by the Leeds Choral Union, sang well, and, considering their inexperience of the stage, comported themselves creditably. The scenic effects sufficed, but were not of course the strongest feature of the production, which as a whole spoke volumes for the artistic enterprise of the promoter, Mr. Denhof, and has made many Yorkshire people ask if so promising a venture is to be allowed to remain a solitary one.

#### MANCHESTER.

The coming of the 'Ring' dramas brought some new sensations into the daily round of Manchester's busy commercial life. Salesmen and buyers making tours of the big warehouses might see displayed on the walls, or in the windows of public-houses in mean little streets, theatre bills announcing the performance of 'Rheingold,' 'Valkyrie,' 'Siegfried,' 'Twilight of the Gods,' and one wonders what the little 'nippers,' attendant upon the big cloth-laden lorries, and many other people thought of these strange writings on the wall. Then you had busy merchants hurrying off 'Change to their warehouses and offices so to leave affairs that they might arrive at the Theatre Royal at 5.30 or 6 p.m., for the German community here stood by Denhof and Balling, and the German colony is essentially a business one. The attendant disturbance of the normal course of domestic and business life had many compensations. Manchester assimilated to some extent the Bayreuth habit; but we cannot rise to open-air restaurants yet, and the use of the fanfares between the acts would have struck the imagination of passers-by in the streets as could nothing else.

Hitherto Manchester has, broadly speaking, been content to neglect other conductors who have visited us from time to time: Wood, Beecham, Ronald, Nikisch, have never drawn the throng. This fidelity to Richter has its meritorious side, but it has meant that the average music-goer here thinks that there has been only one reading of great music, that of the veteran who has now left us. The 'Ring' dramas have made those folks rub their eyes, and they have discovered that there is at least one conductor other than Richter who can cope with Wagner's monumental works and not be crushed. This may be said without disparagement of the great pioneer.

The 'paying' part of the Manchester public hitherto has fought shy of such opera as we have been able to get from even the best of travelling companies, because of inadequate orchestras; this, true, of our opera-attitude in general, is still more so of the Wagner-attitude in particular. Wagner is immensely popular here, but the familiarity is not of the theatre so much as of the concert-room, and the Hallé performances with a hundred players under Richter have spoiled us for theatres where only half that number can be accommodated. Denhof and Balling have overcome to a considerable extent this apathy, despite exceptional difficulties in the theatre, which is relatively small for even an orchestra of eighty-two, and those whose purse drove them into the half-crown seats or standing-room in the 'gods,' at any rate got Wagner's music in better perspective than did the more opulent occupants of stalls or circle. Those of the audience who had seen and heard the 'Ring' dramas before, had either Covent Garden or Continental experience, and in stage-setting and details of management the comparison, of course, could not be flattering. The secrets of atmospheric effect and pageantry of clouds may be hidden from them, but the Theatre Royal folks had the good sense not to attempt the impossible with their quite inadequate machinery, and so they 'cut' the flight of the Valkyries (in which Paris easily excels even Bayreuth), and in such stage-settings as the Rhine-maidens swimming and the flame-girt mountain, did the best they could to produce the illusion, and with no steam-curtains to help, this could be no easy matter at times. Great singing there was in abundance, but not great acting; yet, remembering how long it took Germany to evolve singer-actors and actresses of the type of Schnorr von Carolsfeld, Niemann, Materna, Ternina, Gulbranson (although a Swede), Wittich, Hans Breuer, Van Rooy, it would indeed be childish to complain that English singers, who were not opera-trained from the start, failed in a brief three years to attain the same high standard; that they have got so far so quickly, shows the



stuff they are made of. Balling is in the true Wagner succession; after the three mighty stalwarts, Liszt, Bulow, and Richter, came their disciples, and Balling is one of the chief; the modern executive musician can approach no greater task than these gigantic scores, and when much else may have faded from the memory, the conductor's handling of his forces will surely remain.

There was much good critical writing in the papers during the week. The sum of potential energy in all great art-works is without limit: fresh and apprehensive minds approach them, and they strike a new flash of light; for example, 'In the call of the Valkyries the sense of rhythmic recklessness of motion has received its final and definitive musical expression; it is the horrid fascination of the aviator's *vol plané*.' Again, 'A subsidized theatre seems less than ever likely. Is it possible to cheapen the production of Wagner without ruining the quality of the performances? It seems doubtful, so long as we regard them as operas in the strict sense. If we were content to regard them as vocal and orchestral symphonies with pictorial accompaniment, the problem might be easier. In default of a regular opera-house and any normal solution of difficulties, we may some day be driven to a combination of cinematograph with singers and orchestra.'—[Both from the *Manchester Guardian*.]

The committee of the Manchester Musical Society wisely arranged a series of explanatory lectures in the closing days of March, delivered by Dr. Keighley, which were largely attended by subscribers to the 'Ring' performances.

#### GLASGOW.

The performance of 'The Ring of the Nibelung' on April 11, 12, 13, 15, will be regarded by many as the outstanding feature of the Glasgow musical season. Herr Denhof, to whose enterprise we here owe our first acquaintance with the great tetralogy as a complete work, is to be congratulated on the artistic success of his venture. Possibly the Glasgow performances benefited in some degree by coming last in the scheme: in any case nothing so fine or so complete in the presentation of opera has ever been given in Glasgow, and this applies not only to the all-round excellence of the solo vocalists and to the stage setting, but chiefly to the magnificent orchestra so ably directed by Herr Michael Balling. The audiences, comprising some who were familiar with the entire work, some whose knowledge of the music was limited to concert performances of excerpts, and many drawn merely out of curiosity aroused by the 'Ring' newspaper articles forecasting the performances and by the talk of their musical friends, were entirely enthusiastic, and the reception given to the performances indicates that should Herr Denhof give another series he may depend upon a much more generous measure of public support. The week fixed for the Glasgow performances was just a little unfortunate, falling as it did at a time when there is a very general exodus of holiday-makers from the city, but notwithstanding this the audiences were sufficiently large and representative to encourage Herr Denhof in his missionary efforts.

#### THE TOUR OF THE SHEFFIELD CHOIR.

Our information as to the doings of Dr. Charles Harriss, Dr. Coward, and the Sheffield Choir in Canada, is confined to Canadian Press notices, enthusiastic in tone, of concerts given at Ottawa on March 30, and a letter from a correspondent in the *Manchester Guardian*. Two Ottawa critics were struck with the resemblance of the choir's singing to music played upon an organ. One said: 'The choir was an organ and Dr. Coward was the organist. Flutes, strings, reeds, tubas seemed to be forthcoming with the wave of his wand. There was the power of the full organ and the wistful whisper of the æoline or the vox humana. The crescendo pedal lifted the volume of tone from the one to the other with a smoothness that set one's nerves tingling. A beautiful phrase for the tenors or the altos was brought out as distinctly as if the organist had a separate manual at his disposal. The attack was as precise as the electro-pneumatic device of a modern instrument.' The other writer unfortunately referred to the singing of Dudley Buck's 'O Gladsome Light' from 'The Golden Legend' (!). The feature of the choir's activities in Ottawa was a visit to the House of Commons, where they sang to a crowded gathering of members.

The *Manchester Guardian* correspondent considers the choir to be superior in point of vocal tone to the Sheffield Choir that visited Canada in 1908. He expresses some disappointment that the programmes are occasionally beneath the level of the choir and fail to reveal its true artistic capabilities, but draws great satisfaction from the performance of 'The Dream of Gerontius' and the opportunity afforded to Canadians of making the composer's acquaintance for the first time. Sir Edward conducted the work at Toronto, and secured a performance said to be remarkable for its devotional spirit and expressiveness. A 'Coronation Empire Concert' was also given at Toronto. The National Chorus of Toronto, whose conductor is Dr. Albert Ham, took part, and the programme included Dr. Harriss's cantata 'Pan.'

#### THE 'CHORAL SYMPHONY' AT CAMBRIDGE.

At the third of Dr. Mann's symphony concerts, which took place at the Guildhall, Cambridge, on March 16, the programme was Beethoven's Choral Symphony, and the exponents were the Queen's Hall Orchestra and a choir of 200 voices, under the direction of Sir Henry Wood. The merits of the performance roused the audience to the point of enthusiasm which is rarely felt, or rarely expressed, in Cambridge. The soloists in the Finale were Miss Esta d'Argo, Miss Alice Lakin, Mr. Joseph Cheetham and Mr. Thorpe Bates.

In view of the performance two (serial) lectures on the work were given a few days previously in the Archaeological Museum, by Dr. E. W. Naylor. His description, which was based throughout upon independent researches, was full of interest, and gave abundant proof of the lecturer's close attachment to the Symphony, and of his industry. His analysis of the first movement was closely worked out, and some attractive views were offered on the psychology, as well as the musical contents, of the Finale.

Dr. Naylor pointed out an error frequently appearing in pianoforte arrangements of the Symphony. In the tenth bar from the end of the first movement there is no E, and where E is printed it should be F. Dr. Naylor states that Reinecke, Ulrich, Pauer, Tours and Liszt have fallen into the error.

#### TRINITY COLLEGE OF MUSIC.

The wide scope and useful character of the work of this well-established institution were demonstrated at the excellent dinner given to examiners and local representatives at De Keyser's Hotel on April 18. The guests came from near and far, and the speeches told of the prospects of the College and the influence it exerted throughout the Empire. Sir Frederick Bridge presided, and in the course of his introductory speech dwelt upon the importance given to music at the coming Coronation, and he bespoke their sympathy with him in fulfilling his onerous and honourable task. Speeches were made by Mr. G. E. Bambridge, Director of Studies; Dr. C. W. Pearce, Director of Examinations; Mr. Ernest Banks, local secretary, Lowestoft; Dr. T. Lea Southgate, Sir John Runtz, Mr. Shelley Fisher, secretary, and Mr. W. W. Cobbett. The music performed was well-selected, and was not, as is too often the case, over-abundant. Miss Kathleen Lawler sang Max Bruch's 'Ave Maria,' Miss Alice M. Lees played violin solos, and Mr. Sidney H. Sheppard sang. But the most notable contribution to the programme was the remarkably good performance of the 'Molto Allegro, ed Agitato' from Mendelssohn's D minor Pianoforte trio by three young boys: Richard Ball Johnson (pianoforte), Samuel Kutcher (violin), and Giovanni Barbirolli (violoncello), all pupils of the London branch of the College.

Schumann's 'Paradise and the Peri' was given on March 28, under the direction of Dr. H. T. Pringuer, with accompaniment supplied by Mrs. J. R. Blazey at the pianoforte and Mr. Harry Gray at the organ. The orchestral class gave a concert at Queen's Hall on April 6, at which the most striking achievement was that of the violinist, Master Samuel Kutcher. Other soloists who appeared, showing a high standard of ability, were Miss Kathleen Lawler, Miss Lilian Goodson, Miss Agnes Browning, Mrs. Rodolphe Gaillard (vocalists), Miss Dorothy Meallin (violinist),

(Continued on page 321.)





First system of the musical score. It consists of five staves. The top two staves are vocal parts (Soprano and Alto) with lyrics 'lul' and 'sleep with lul'. The bottom three staves are piano accompaniment. Dynamics include *dim.* (diminuendo) and *mp* (mezzo-piano).

Second system of the musical score. It consists of five staves. The top two staves are vocal parts with lyrics 'la - bies; Pray be sil - ent, And not'. The bottom three staves are piano accompaniment. Dynamics include *pp* (pianissimo), *mp* (mezzo-piano), and *pp sotto voce.* (pianissimo sotto voce). The time signature is 2/4.

Third system of the musical score. It consists of five staves. The top two staves are vocal parts with lyrics 'stir The eas - y earth that cov - ers her. Pray be'. The bottom three staves are piano accompaniment. Dynamics include *Meno mosso.* (slower), *mp* (mezzo-piano), and *mp* (mezzo-piano). The time signature is 2/4.

*Tempo 1mo.*  
*p sempre.*

*pp* *smorz.*

si - lent, be si - - lent. Here a pret - ty ba - by

*pp* *smorz.*

si - lent, be si - - lent.

*dim.* *pp* *smorz.* *p sempre.*

si - - - - - lent. Here a pret - ty

*pp* *smorz.* *p sempre.*

si - lent, be si - - lent. Here a

*dim.* *pp* *smorz.* *p sempre.*

*Tempo 1mo.*

*p sempre.* *cres.*

lies, Sung a - sleep.. with lul - la - bies, sung a - sleep, . .

*p sempre.* *cres.*

Here a pret - ty ba - by lies, . . . Sung a - sleep,

*cres.*

ba - by lies, Sung a - sleep.. with lul - la - bies, sung a -

*cres.*

pret - ty ba - by lies, . . Sung a - sleep, sung a - sleep, . .

*cres.*



First system of the musical score. It consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano part is in bass clef. The lyrics are: sung a - sleep with lul - - - - - sleep, sung a - sleep with lul - - - - - sung a - sleep with lul - - - - - The dynamics *mf* and *f* are indicated above the vocal staves.

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: la - bies, . . . with lul - - la - - bies. la - bies, with lul - - la - bies. la - bies, . . . with lul - - la - - bies. la - bies, . . . with lul - - la - - bies. The dynamics *pp*, *dim. e rall.*, and *smorz. ppp* are indicated above the vocal staves.

## TRINITY COLLEGE OF MUSIC—(continued from page 316.)

Mr. Sidney Sheppard (organist), Miss Briana Prager and Miss Gladys Pearce (pianists). Mr. W. Sachse conducted.

The annual prize-giving took place at Bechstein Hall. The presentations were made by Sir Samuel Scott, M.P., and the Rev. Prebendary E. A. B. Saunders presided.

As a result of the recent examinations, the following scholarships have been granted (in each case for one year with possible renewal). Singing: Edith May Davies, Eva Scarrott Pocock, and Gladys Whitaker. Flute: Margaret Ellen Gibson. Organ: Sidney Herbert Sheppard. Violin: Dorothy Ida Meallin. Free tuition in the double-bass to John H. Silvester. Gladys E. Hewson and Ethel M. Adams highly commended.

The terminal 'demonstration of method' in connection with the training of teachers of music in the above institution, was held on Saturday, April 8, at Messrs. Chappell's rooms, New Bond Street. The illustrations by children included numerous tests in sight-singing, various forms of aural training, musical dictation (including the use of open score and proper clefs), extempore playing, and the actual performance of vocal and instrumental music. A high level of proficiency was shown, and a good audience followed the proceedings with interest. Dr. J. Warriner gave an address, explaining the method pursued. Musical competitions and high-class examinations, he said, were doing much to raise the standard of music in this country, but all this in the long run came back for its ultimate success to the efficiency of the teacher.

## ROYAL CHORAL SOCIETY.

At the concert given on March 30, a choral ballad 'The Song of the English,' by Sir Frederick Bridge, was introduced. The composer is one whose vigorous style fits the patriotic note. The striking words are from 'The Seven Seas,' by Rudyard Kipling. They invite grave and at times dramatic treatment, and in other ways give opportunities of which Sir Frederick has availed himself. 'The Song of the Dead' is an impressive section, and exhibits him at his best. The work was sung with fair animation under the baton of the composer. 'King Olaf' (Elgar) occupied the remainder of the programme. This cantata is one of the composer's most beautiful works. It thoroughly held the attention of the audience on this occasion. The choral sections would have been even more effective if the attack had been more alert and the dynamic contrasts more pronounced. The soloists were Miss Agnes Nicholls, Mr. Ben Davies, and Mr. Edmund Burke (who also sang the baritone solo in the choral ballad). Mr. H. L. Balfour was at the organ.

## DR. RICHTER'S RETIREMENT.

There cannot be too many leave-taking concerts conducted by Dr. Richter if they are of the quality of the British Musicians' Pension Fund Concert given at Queen's Hall on March 30, and the farewell concert given to the conductor on April 10, at the same hall. In both cases the instrumental body taking part was the London Symphony Orchestra, which has always preserved a close connection with Dr. Richter since its formation. The programme of the former concert consisted of the 'Flying Dutchman' Overture; Elgar's 'Enigma' Variations; Brahms's second Symphony; and with Miss Muriel Foster (Mrs. Goetz) as vocalist, Mozart's 'Non più di fiori' from 'La clemenza di Tito,' and the 'Angel's farewell' from 'The dream of Gerontius.' The programme of the second consisted of the 'Meistersinger' Overture, Bach's 'Brandenburg' Concerto in G, Brahms's Variations on a theme by Haydn, Elgar's 'Cockaigne' Overture, and Beethoven's seventh Symphony. It need hardly be said that the performances were magnificent. It remains to be regretfully added that the audiences were inadequate to do justice to the occasions.

On the morning of April 10, the rehearsal was enlivened with an interesting ceremony by which the London Symphony Orchestra paid their last tribute of regard for Dr. Richter. Mr. E. F. James, on behalf of the Orchestra, presented a massive silver loving-cup with the inscription: 'Presented to Dr. Hans Richter by the members of the London Symphony Orchestra, April 10, 1911, in remembrance of an artistic association.' An illuminated address was also presented.

Dr. Richter replied in a short speech in which he deprecated the idea that a conductor is heaven-born, and

gave acknowledgment of the enjoyment and instruction he had derived from his association with the orchestra. He reserved special praise for Mr. Arthur Payne, who for this occasion had given up the leader's chair to Mr. Ernest Schiever, a former principal under Dr. Richter.

## MISS ETHEL SMYTH'S CONCERT

In giving a concert of her own compositions at Queen's Hall on April 1, Dr. Ethel Smyth gave convincing proof—if any was needed—of the exceptional nature of her powers. There are few modern composers whose works could undergo such a test without monotonous effect. The end of the concert was in fact the liveliest part. The programme terminated with the only novelty, a set of three 'Songs of sunrise' for chorus and orchestra, namely, 'Laggard dawn,' written for female voices on a tune by the late Prince Edmond de Polignac; '1910,' a humorous setting of an imaginary conversation carried on between onlookers and participants at a suffrage demonstration; and 'The march of the women,' a broad, 'popular' tune for suffragette processions. The cleverness and originality of '1910' secured a ready encore, and the compelling melody of the 'March' provoked many earnest propagandists in the audience to stand up and join in. The more serious side of Miss Smyth's abilities was exemplified by such choruses as 'Sleepless dreams' and 'Hey nonny no,' by three songs from 'The Wreckers,' and by the two usual orchestral pieces from the same opera. The solo vocalist was Madame Blanche Marchesi, who was joined by a choir of her pupils in the performance of the Benedictus from the Solemn Mass in D. The instrumental body was the London Symphony Orchestra, and the choral body the Crystal Palace Choir, who sang with excellent spirit and precision. Miss Smyth conducted throughout with great ability.

## QUEEN'S HALL SYMPHONY CONCERTS.

The concert given on March 25 was notable chiefly for the critical *contretemps* which grew out of it. A daily contemporary came out with two conflicting reports, which may at least be said to have displayed the paper's breadth of view. The only unusual feature of the concert was the performance of Tchaikovsky's suite 'Le lac des cygnes.' The remainder of the programme was familiar, and included Tchaikovsky's B flat minor Piano-forte concerto, played with great dash and romantic feeling by Mr. Percy Grainger, and some Wagner excerpts.

On April 1, Miss Beatrice Harrison, the violoncellist who has won conspicuous honour abroad, made her first appearance, as a mature artist, in London. She played Lalo's A minor Concerto with an eloquence, warmth of tone and gracefulness of phrasing that compensated for the unattractiveness of the work. In conjunction with her sister, Miss May Harrison, she was also heard in Brahms's Concerto for violin, violoncello and orchestra.

Sir Henry Wood, as usual, conducted both concerts.

## GOOD FRIDAY CONCERTS.

The usual features were presented by the popular sacred concerts given in and about London in celebration of Good Friday. Sir Charles Santley and Madame Clara Butt provided the attraction that brought a large audience to the Crystal Palace in the afternoon, and in the evening the Crystal Palace Band, under Mr. Walter W. Hedgcock, and the Band of the Coldstream Guards, under Lieut. Dr. Mackenzie Rogan, took part in a miscellaneous programme. At the Alexandra Palace a double bill was also provided. The Royal Regiment of Artillery, under the direction of Mr. E. C. Stretton, helped to give a miscellaneous concert in the afternoon, and in the evening the Choral and Orchestral Society under the direction of Mr. Allen Gill, gave a performance of 'The Messiah.' The same oratorio was also performed at the Albert Hall by the Royal Choral Society, under Sir Frederick Bridge. The 'Good Friday' music from 'Parsifal' and Tchaikovsky's 'Pathetic' Symphony, were as usual played in the afternoon by the Queen's Hall Orchestra, under Sir Henry Wood. Madame Clara Butt and other well-known artists provided a programme at the same hall in the evening.

## London Concerts.

### LONDON CHORAL SOCIETY.

Bach's 'St. Matthew' Passion is often adopted as a concert-work in the provinces, but London has yet to become as familiar with performances of the work under these conditions as with performances in the form of a church service. There is every good reason, therefore, why Mr. Fagge should give the work a permanent place in the repertory of the London Choral Society. This organization gave its second performance of the Passion at Queen's Hall on April 5, and sang the choruses and chorales with considerable insight into their requirements. The interpretation was an advance on that of last year, both in reverential treatment and in choral technique. The all-important tenor music had an ideal exponent in Mr. Gervase Elwes, the other soloists being Miss Esta d'Argo, Miss Effie Martyn and Mr. Plunket Greene. A spinet was used for the accompaniments to the recitatives.

Last year we put on record that the highest achievement of the Alexandra Palace Choral and Orchestral Society was obtained in the performance of Bach's B minor Mass, and on March 25 it was our privilege to confirm the impression. The performance given on this occasion had again all the splendid sonority that the choir can produce, and all the expressiveness, precision and vitality they have learned to command at the will of their conductor, Mr. Allen Gill. The organist was as usual Mr. G. D. Cunningham, and the soloists were Miss Gladys Honey, Miss Alice Lakin, Mr. Alfred Heather and Mr. Robert Radford.

A Bach concert was given at Westminster Cathedral Hall on April 3, by the Cathedral choir, which, under the careful training of Mr. R. R. Terry, has earned a reputation for its artistic singing. Its rich tone and excellent choral discipline were shown in the cantatas 'Weinen, Klagen,' 'Uns ist ein Kind geboren,' and the eight-part motet 'The Spirit also helpeth us.' The programme included a motet 'From Harmony,' by Mr. Filson Young. The Concerto in C minor, for two pianofortes, with string accompaniment, was played by Miss Irene Scharrer and Mr. W. Sewell. Mr. Terry conducted, and made some preliminary remarks upon the music in the programme.

The Oriana Madrigal Society continued their praiseworthy efforts with a concert at Bechstein Hall on April 6. Their programme of madrigals included Weelkes's 'Cease, sorrow, now,' Thomas Vantor's 'Sweet Suffolk owl,' Cavendish's 'Come, gentle swains,' and Campion's 'Out of my soul's depths.' They also sang Purcell's 'Ode on St. Cecilia's Day.' Solo music was provided by Miss Grainger Kerr and Miss Marie Houghton, and the conductors were Mr. Charles Kennedy Scott and Mr. Jackson Byles.

The annual West-end concert of the Oxford House Musical and Dramatic Association took place at Queen's Hall on April 4, in the presence of H.R.H. Princess Christian and H.H. Princess Marie Louise of Schleswig Holstein. The choir sang with enthusiasm and bright tone Schubert's 'Song of Miriam' and Stanford's 'Phauidrig Crohoore' under the direction of Mr. Cuthbert Kelly, the orchestra played Humperdinck's 'Hänsel und Gretel' overture and other pieces, the Excelsior Boys' Club sang unison songs, and Miss Edith Evans contributed solos.

### NEW SYMPHONY ORCHESTRA.

Mr. Landon Ronald is a conductor who stamps his own personality upon all that he undertakes. His interpretations of the works of Beethoven included in the programme of the New Symphony Orchestra's concert at Queen's Hall on March 29 were no exception. His readings did not perhaps tally with preconceived ideas, but they always made a strong claim to admiration. The works chosen were the 'Egmont' and 'Leonore' No. 3 overtures, and the seventh Symphony, which was performed with much nervous energy and spirit, and always with precision and rhythmic life. The Misses Satz played a Bach Concerto for two pianofortes and orchestra.

The orchestral class at the Guildhall School of Music gave their first concert under the direction of Mr. Landon Ronald on March 31, and soon showed the benefit of his teaching. Beethoven's eighth Symphony and Weber's 'Oberon' Overture were played with admirable precision, unity and spirit. The soloists were Miss Audrey Richardson (violinist) and Mr. William Cooper (vocalist).

Miss Gwynne Kimpton's well-devised series of 'Concerts for young people' came to an end on March 31. Miss Gifford spoke on Form, and the programme included the first movement from Beethoven's first Symphony, Beethoven's C minor Pianoforte concerto, with Mr. Herbert Fryer as soloist, and Wagner's 'Siegfried Idyll.' Our report of the previous concert was wrongly placed under the heading 'Amateur orchestras.'

### AMATEUR ORCHESTRAS.

The first movement from a 'Symphonie Spirituelle' for strings, by Ager Hamerik, was played by the North London Orchestral Society at their concert given on March 28 at Queen's Hall. The playing throughout the programme, which included Brahms's D minor Concerto, with Mr. R. H. Walthew as soloist, was characterized by expressiveness. Mr. Lennox Clayton conducted.

The Strolling Players, under Mr. Joseph Ivey, introduced a new overture, 'Mr. Midshipman Easy,' by Mr. Hubert Bath, at their concert given at Queen's Hall on March 30; it proved an excellently written work, characteristic of the composer's lighter style. Miss Marjorie Haywood played Bruch's D minor Violin concerto.

To increase their funds, with a view to further concert-giving in poorer neighbourhoods, the Audrey Chapman Orchestra gave a concert under the direction of Mr. René Ortmans at Queen's Hall on April 3. Dvorák's D minor Symphony, Op. 70, was revived for the occasion, and well played. The Misses Harrison provided solo music.

An exceptionally interesting programme was chosen by the Stock Exchange Orchestral and Choral Society for their concert at Queen's Hall on April 6, and it was carried out to excellent effect under the direction of Mr. Allen Gill (orchestral) and Mr. Munro Davison (choral). It included Dr. Walford Davies's 'Solemn melody,' Haydn's Symphony in G, Wormser's 'L'enfant prodigue' suite, the overture to Stanford's 'Shamus O'Brien,' Elgar's 'Feasting I watch,' Cornelius's 'The old soldier's dream,' and Hegar's 'The phantom host.' Miss Carmen Hill gave solos.

### VOCAL RECITALS.

Mr. Hugo Heinz secured the assistance of the New Symphony Orchestra, under Mr. Landon Ronald, for his concert at Queen's Hall on March 27, in which Miss Mary Grey, Miss Bessie Tyas, Miss Ada Boskowitz, Mr. Herbert Burnage and Mr. Morgan Kingston also took part. On the same evening, Mr. Albert Maiden, tenor soloist at St. Paul's Cathedral, gave a pleasant recital at Steinway Hall; violin solos were played by Master Willie Davies.

Mr. Theodore Byard chose a comprehensive programme for his recital at Bechstein Hall on March 29, and sang with unfailing versatility. Fraülein Lulu Mysz-Gmeiner gave a recital at the same hall on March 30, and displayed unusual temperamental qualities. A mezzo-soprano voice of attractive quality was revealed by Miss Eunice Grounds at Æolian Hall on April 3, and considerable expressive power was shown by Miss Edith Lowe at Bechstein Hall on April 5.

M. Leon Rains, Court singer to the King of Saxony, gave a recital at Bechstein Hall on April 4, and showed himself an artist of exceptional powers; his voice is a bass.

Miss Alice Mandeville carried out a varied programme at Bechstein Hall on April 10.

### PIANOFORTE RECITALS.

These have again abounded, and as a rule have helped to justify the criticism of the typical pianoforte recital made in another column. There have, however, been exceptions.

Mr. Howard-Jones again called attention to his pre-eminence as a Brahms player at Bechstein Hall on March 27. Mr. Frank Hutchens, a young player from New Zealand,



interpreted Beethoven's Sonata, Op. 111, and César Franck's 'Prelude, Chorale et Fugue,' at the same hall on March 31, and showed high promise. Mr. Thomas Fielden, a young pianist of much promise and attainment, gave his first recital at Bechstein Hall on April 5, and introduced, at the beginning of his programme, four Rhapsodies by Dohnányi, Op. 11. He also played Debussy, Chopin, and Mozart, and finished with Beethoven's 'Appassionata Sonata.' His readings were always spirited, expressive and interesting. Madame Rose Koenig gave one of the Wagner transcription recitals that she has made her own speciality, at Leighton House on April 6.

Recitals were given at Bechstein Hall by Mr. Frederic Lamond (March 25), Madame Frickenhaus (March 29), Miss Ella Spravka (March 30), M. Moiseiwitsch (April 8); at Æolian Hall by Miss Ellinor Lloyd (March 27), M. Marcian Thalberg (March 28 and April 4), Mr. Leonard Borwick, perhaps pre-eminent amongst English pianists (March 29 and April 5), Miss Kathleen Chabot (March 30), Mr. Wesley Weyran (March 31), and M. Alfred Cortot (March 31); at Queen's Hall, by M. Pachmann (April 8).

#### OTHER CONCERTS AND RECITALS.

Mr. Herbert Withers (violinist) and his wife, Miss Marguerite Elzy (pianist) were heard, after a long absence, on March 23, at a Broadwood Concert, given in Æolian Hall. Both strengthened their claims to high esteem.

M. Zacharewitsch gave the first of a series of 'concerts intimes' at his studio, 46, Berners Street, on March 25. His programme included Bach's 'Chaconne,' which he played superbly, and a Violin and pianoforte sonata by Mrs. M. E. Marshall, which the composer accompanied.

Bach's 'Chaconne' was also played with a more feminine expression but no less precision and mastery, by Herr Bronislaw Hubermann at Queen's Hall, on March 28.

Beethoven's Sextet in E flat for strings and two horns, Op. 81b, was revived by Miss Helen Sealy at Bechstein Hall on March 28. The horn players were Mr. A. Borsdorf and Mr. T. R. Busby.

Mr. Fritz Hirt, a Swiss violinist, gave his first recital at Bechstein Hall on April 3. His performance of Bach's A minor Sonata was alone sufficient to stamp him as an artist of high rank.

M. Francesco Chiaffitelli, a Brazilian violinist, made his first appearance in this country at Steinway Hall, on April 4, and showed considerable gifts. Songs were sung by Miss Annie Grew.

Mrs. Douglas Scott gave a pleasant violin recital at Æolian Hall on April 4, with Mozart's Concerto in D and Bach's unaccompanied Suite in E, as the chief numbers in the programme.

The Alfred Roth Trio gave the first English performance of a well-written if not highly inspired Trio by Mr. Gustav Hägg at Steinway Hall on April 5.

Miss Teresa del Riego gave a concert of her own compositions at Bechstein Hall on April 6.

Miss Beatrice Overton (vocalist) and Mr. Adolf Waterman (pianist), the latter new to London, gave a joint recital at Bechstein Hall on April 19, and both showed ability.

Brahms's Sonata in E flat, Op. 120, for clarinet and pianoforte, and other works for the same combination, were played by Mr. Charles Draper at Steinway Hall on April 8.

The Walenn Quartet gave a concert at Æolian Hall on April 10, playing Mr. Frank Bridge's Phantasy and Quartets by Dvořák (Op. 106) and Dittersdorf (in E flat).

A 'Concerto' for pianoforte, violin and string quartet was played at Æolian Hall on March 28, with M. Alfred Cortot and M. Jacques Thibaud as the soloists. The work was one of great interest, apart from the unusual combination, and would repay frequent performance. The artists mentioned were also heard together in Violin and pianoforte sonatas by Fauré and Franck. They gave a second concert on April 8, with Schubert's Duo, Op. 162, Schumann's Sonata, Op. 105, and Beethoven's Sonata, Op. 30, No. 2, as their programme, which they carried out admirably.

A symphonic tone-picture by Mr. Morton Stephenson based upon the Creation, and an overture, 'Over the hills,' by Mr. Percy Bowie, were produced at an orchestral concert given by the Royal Academy of Music, at Queen's Hall, on April 7.

Six of Stainer's songs, with Miss Carrie Lanceley as vocalist, and quartets by Debussy, Alick Maclean and H. Waldo Warner, with the New Quartet as exponents, were included in the programme of the concert given at the Palladium on Sunday, April 16.

## Suburban Concerts.

The Edmonton (All Saints') Choral Society terminated their ninth season with a successful performance of 'The Messiah,' with a fairly full orchestra, at the Town Hall, on March 23. The solo portions were sung by Miss Louie Brooks, Miss Irene Whitmore, Mr. George Foxon and Mr. Arthur Earle. Mr. B. J. Hales conducted.

At their concert on March 25, at the Crystal Palace, the Dulwich Philharmonic Society performed Miss Frances Allitsen's dramatic cantata 'For the Queen,' Mascagni's 'Cavalleria Rusticana' and a scene (with Mr. Frank Mullings as vocalist) from 'Carriethura,' by the conductor, Mr. Julius Harrison, whose abilities in the double capacity were shown in a highly favourable light by the occasion.

The Streatham and South London String Orchestra, conducted by Mr. Sydney Robjohns, gave their first concert in the Streatham Hall on March 31. The programme included works by Grieg, Tchaikovsky, Ole Olsen, and others, and a new work by Melvin Nightingale—a setting of Walt Whitman's 'Sea-drift' for recitation, baritone solo and string orchestra—the recitation and baritone solo being sung by the composer. Miss Dorothy Cook-Smith (vocalist) and Mr. Claude Gascoigne (pianist) took part.

A concert was given in the Theatre at Claybury by the Loughton Choral Society and orchestra, on April 1, under the direction of Mr. Henry Riding. Clay's 'Lalla Rookh' (selection) and a miscellaneous second part made up the programme. Mr. E. Cuthbert Nunn accompanied.

The programme of the Chiswick and Gunnersbury Philharmonic Society's second concert (fourth season), at Chiswick Town Hall, on April 4, included 'The Ancient Mariner,' by John Francis Barnett, and a Coronation anthem, 'The King shall rejoice,' for solo, full choir, orchestra, and organ, by Mr. David M. Davis, who is the able conductor of the Society. The vocalists were Miss Florence Holderness, Miss Winifred Collins, Mr. Herbert Groves, and Mr. Jackson Potter.

The Streatham Hill Choral Society gave a performance of 'The Golden Legend' (Sullivan) and 'The Revenge' (Stanford) on April 4, under the direction of Mr. Edwin J. Quance. The choir showed evidence of thorough rehearsal, and sustained a high level of excellence. The soloists were Miss Laura Evans-Williams, Miss Effie Martyn, Mr. Cynlais Gibbs, and Mr. Thorpe Bates—and a full professional orchestra was led by Mr. R. Gray. The Rt. Hon. The Earl of Lonsborough has consented to become President of the Orchestra for this year.

The Ealing Choral and Orchestral Society gave their second concert of the season on April 5, with an admirable performance of 'Elijah' by the choir and orchestra of 160. The soloists were Miss Dora Barrington, Miss Jessie Goldsack, Mr. J. Reed and Mr. Herbert Hegner. Mr. Albert Thompson conducted.

The forty-third concert of the Borough of Woolwich Orchestral Society was held at the Town Hall on Good Friday. The orchestra, numbering over seventy performers, under the conductorship of Mr. Sidney Horton, gave an excellent performance of Schubert's 'Unfinished' Symphony and the overture to 'Tannhäuser.' The vocalists were Miss Winifred Crocker and Mr. Fred Shaw.

## CHORAL UNIONS.

Three of the L.C.C. Evening Continuation Schools' Choral Unions have given concerts. On April 5 the Battersea, Clapham, and Wandsworth Choral Union (Mr. George Lane) sang 'Hiawatha's departure' (Coleridge-Taylor) and 'The Pied Piper of Hamelin' (Perry), and part-songs. On April 8 'The May Queen' (Sterndale Bennett) and miscellaneous works were given by the East London Choral Union (Mr. G. Day Winter), and on the same evening 'Judas Macabaeus' and MacCunn's 'The Wreck of the Hesperus' were the chief works in the programme given by the Hackney and Finsbury Choral Union (Mr. Allen Gill). Reports of these concerts are given in the *School Music Review* for this month.

## Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

## BATH.

On March 28, the Bath Choral and Orchestral Society gave an excellent performance of 'The Dream of Gerontius,' at the Assembly Rooms. The performance was regarded with special gratification by the choir, who have rehearsed the work carefully; and seventy-six of their number, with Mr. H. T. Sims (conductor), went to Bristol in the preceding week to hear the Bristol Choral Society's interpretation. The soloists were Miss Palgrave-Turner, Mr. Alfred Heather, and Mr. David Hughes, who were equal to the demands made upon the principal vocalists by the composer.

## BELFAST.

A detachment of the Hallé Orchestra, with Dr. Richter as conductor, visited Belfast on March 17 (under the auspices of Mr. H. B. Phillips) and, as might be expected, attracted a large audience. The programme was admirable, with Beethoven's Symphony No. 7 as its kernel. A very clever young violinist, Anton Maskoff, who should go far, played Saint-Saëns's Concerto No. 3 in a manner that disarmed criticism.

The last concert of the Philharmonic season, on March 24, was occupied entirely with Berlioz's 'Faust,' the soloists being Miss Mabel Manson and Messrs. James Hay and Robert Burnett. The performance was a very creditable one, considering the difficulties of the work, both for choir and orchestra.

Dr. Lawrence Walker's fourth chamber concert, on April 3, was not ambitious in its pretensions. The programme included Dvorák's Sonata for violin (Miss Winifred Burnett) and pianoforte (Mr. F. H. Sawyer), both of Belfast, Violoncello sonata by Marcello, played by Miss Mary McCulloch (Manchester), and Trio, Op. 15, Smetana. Miss Jessie Sherrard was the vocalist.

## BIRMINGHAM.

The local musical season is drawing to a close, and the various series of concerts organized by our different musical bodies have come to an end, but there are to be recorded several important events of more than ordinary interest which helped to make the season one of remarkable activity and which have not been touched upon previously.

The Birmingham Symphony Orchestra gave a popular Orchestral Concert in the Town Hall on March 18, under a new conductor, Mr. Julian Clifford, of the Harrogate Symphony Orchestra, who is evidently a master of his art, judging by the way he interpreted Weber's Overture to 'Oberon,' Tchaikovsky's 'Caprice Italien' Berlioz's 'Hungarian March,' from 'Faust,' the Overture to 'Tannhäuser,' and Liszt's second 'Hungarian Rhapsody.' In addition to these he conducted an excellent performance of Mendelssohn's Violin concerto, the solo part being played by a remarkably gifted violinist, Miss Edith Smeraldina, a pupil of the late Dr. Joachim, and a native of Hungary. The vocal interludes included 'Elizabeth's greeting,' and two melodious songs, 'The rose will blow,' by Wilton King, and the conductor's own 'A song of Spring,' sung by the Hon. Mrs. Julian Clifford with perfect art and in a pleasing voice.

The same Orchestra arranged a concert in aid of their Benevolent Fund, given in the Town Hall on March 28, which was to have been conducted by Mr. Thomas Beecham, but owing to illness he was compelled to cancel the engagement. The management, however, were fortunately able again to secure the services of Mr. Julian Clifford to conduct this special concert, which was of more than ordinary interest inasmuch as the programme included Sir Edward Elgar's Violin concerto, heard here for the first time. Mr. Zacharewitsch was the soloist, who had already at Liverpool played the Concerto with enormous success. His performance was ideal in expression and phrasing, and his tone was responsive and pure. The Concerto created a deep impression, and the performer was five times recalled. The orchestral accompaniment, a symphonic poem in itself, was well given for a first attempt. Songs were contributed by Miss Dorothy Silk.

On March 20, a new amateur musical organization, the Birmingham Orchestral Society, gave its first concert in the Temperance Hall, under its trainer and conductor, Mr. Arthur Cooke, a local pianist and teacher. The hall does not lend itself acoustically to an orchestral concert, but one was nevertheless able to judge of the orchestra's capabilities, which promise greater things in the future. One of the best things given was Coleridge-Taylor's picturesque 'Petite suite de Concert,' not heard in public previously. Of the four movements, the first received the best exposition. At this concert the Birmingham Ladies' Glee Party, conducted by Mr. Hall Rose, contributed several concerted vocal pieces, including Anderton's 'Ode to Autumn,' with fair success. Mr. Samuel Masters sang the 'Preislied,' and Schubert's 'Die Allmacht,' displaying a voice of great power and resonance.

Lectures on Plainchant were given under the auspices of the University, on March 21, 28, and April 4, by Mr. S. Royle Shore, whose remarks treated the subject in a practical aspect and were addressed 'to the clergy, organists, choir-singers, and others interested in the subject.'

Madame Minadiou's concert, given at the Temperance Hall on March 22, was of more than ordinary interest, as it introduced Debussy's 'The Blessed Damsel,' originally written for soli, female chorus and orchestra, but on this occasion performed to a pianoforte accompaniment. It was interpreted by a choir of thirty-five ladies' voices, and the soli were sung by Miss Dorothy Silk and Miss Amy Bosworth, the whole performance being quite admirable and effective. Mr. Clarence Raybould was the accompanist, and Mr. Rutland Boughton conducted.

Bach's 'St. Matthew' Passion was performed in its complete form at the Birmingham Cathedral, the first part being given on March 24 and the second on the following evening. The performance was deeply impressive, and full of devotional spirit. Mr. Edwin Stephenson conducted, and was also responsible for its admirable preparation, Mr. T. Appleby Matthews gave the organ part, and Dr. Reynolds accompanied the 'recitativo continuo' on an old instrument of the nature of a clavichord. The choral portions were sung with an augmented double choir supported by an efficient orchestra according to requirements. The Cathedral was crowded at each function to its utmost holding capacity.

The Birmingham Choral and Orchestral Association's last concert of the current series took place at the Town Hall on April 1, and at short notice was conducted by Mr. A. J. Cotton, owing to the serious illness of Mr. Joseph Adams, the conductor of the Society. The principal feature of the concert was the first performance in Birmingham of Coleridge-Taylor's sparkling and melodious 'Bon-bon choral suite,' written for baritone solo, chorus, and orchestra, words by Thomas Moore. One was glad to make its acquaintance, for the composer has always something interesting in his compositions that appeals to all classes of music-lovers. His part-writing is always full of life and verve, and his instrumentation full of colour and attractiveness. The performance, however, lacked temperament, and much of its exhilarating spirit was therefore lost. Mr. Sidney Stoddard gave the baritone solos with good effect. The programme also comprised a number of orchestral items, the best rendered being Sibelius's 'Finlandia.'



In connection with the Midland Institute School of Music, the Stourbridge Institute Male-voice Choir, winners of the challenge shield at the Blackpool competition festival, 1910, gave a concert in the large Lecture Theatre of the Midland Institute on April 1. This excellent body of singers, one of the finest male-voice choirs yet heard in Birmingham, was conducted by Mr. G. H. Woodhall. The selections given comprised Elgar's 'Feasting, I watch,' Schumann's 'The night march,' Beethoven's 'Creation's hymn,' Elgar's 'It's oh! to be a wild wind' and the 'Reveille,' Bantock's 'The lost leader,' Coleridge-Taylor's, 'O mariners, out of the sunlight,' and Grieg's 'Landerkenning.' Violin solos were given by Mr. Arthur Hytch, and the accompanist was Mr. Clarence Raybould.

Gounod's sacred trilogy 'The Redemption' was once more chosen by the Midland Musical Society for the annual Good Friday evening concert given at the Town Hall under Mr. A. J. Cotton's conductorship. Since its production at the Birmingham Triennial Festival of 1882, this favourite oratorio has with a few exceptions figured as the principal attraction here on Good Friday. The work is now so familiar with the choir and orchestra that there is no need to offer any fresh comment. The solos were assigned to Madame Laura Taylor, Miss Olive Pank, Miss Elsie Palmer, Mr. Ernest Ludlow, Mr. Ernest Quinton, and Mr. Henry Bannister. Mr. C. W. Perkins was the organist. Messrs. Dale & Forty, who have now entered the arena of local impresari, secured the services of M. Vladimir de Pachmann for a pianoforte recital at the Town Hall on March 27, prior to his extended tour through the United States.

The Birmingham Festival Choral Society chose for their closing concert of the present series Bach's B minor Mass, given in the Town Hall, April 6, under the conductorship of Dr. Sinclair, who is to be complimented upon the magnificent performance he gave. Certainly within the history of our local premier choral Society, nothing greater has been accomplished, although one recalls with delight the magnificent rendering of Beethoven's Mass in D. This choir completely carried off the honours of the evening, and if for nothing else the touching exposition of the 'Crucifixus' and the spirited and animated performance of the 'Sanctus,' will always stand out as a marvellous achievement on the part of these singers. The soli were entrusted to Madame Emily Squire, Miss Phyllis Lett, Mr. Alfred Heather and Mr. Robert Radford, but it cannot be said that their singing made a marked impression. Mr. C. W. Perkins gave valuable help at the organ.

#### BOURNEMOUTH.

First performances of new compositions have been somewhat prevalent of late at the Winter Gardens concerts. The programme of the twenty-sixth Classical Concert of the current series, on April 3, was headed by a Coronation March by Mr. Mauritz Speelman; the music is tuneful and direct, but it has no great originality. Mr. Dan Godfrey's energies were also employed in such authoritative works as Beethoven's C minor Symphony, Stanford's 'Irish Rhapsody' No. 1, and Sinigaglia's Overture 'Le Baruffe Chiozzotte.' The concert concluded with an effective performance by Messrs. King-Hall, Robinson, Alberts, and Zeelander of a portion of a Mozart String quartet.

Sir Alexander Mackenzie's annual visit took place on April 6, when the larger share of Symphony Concert No. 27 was given into his keeping. Interest chiefly centred in the distinguished composer's *Air de Ballet*, entitled 'La Savannah,' which was then heard for the first time; the composition is admittedly of an extremely light nature. Sir Alexander also brought forward his melodious 'La belle dame sans merci' Ballad, and the hilarious 'Hamstead Heath' excerpt from his 'London day by day,' all being well played under the composer's careful direction. Mr. Dan Godfrey took charge of the remainder of the programme, which included Saint-Saëns's Violin concerto in B minor, played by Miss Dorothy Bridson.

On April 10, a tone-poem on the subject of Othello, by Mr. Keyser, was presented; the strenuousness of the work was perhaps over-persistent, but on the other hand a keen sense of dramatic effect was apparent, and the orchestration was effective.

On April 7, a large number of local performers generously tendered their services at a concert given in aid of the late Madame Newling, who was then lying very seriously ill. The hall was very well filled, and the sum raised was a substantial one. Madame Newling's choir joined forces with the Municipal Orchestra, Mr. Dan Godfrey conducting, in a bright rendering of the chorus 'Hail! Bright abode' from Wagner's 'Tannhäuser.' A composer-conductor was to hand in the person of Mr. Hadley Watkins, who led the choir through his expressive composition 'How sweet the moonlight sleeps.' The Orpheus Glee Society, under the direction of Mr. Herbert J. Nash, took part.

#### BRISTOL.

On March 25, the Bristol Choral Society held an Elgar Night, at Colston Hall, and there was a large attendance. The choir and orchestra, numbering 500, under the able direction of Mr. George Riseley, gave satisfactory interpretations of the works selected. In the first part of the concert 'The Dream of Gerontius' was given, and deeply impressed the hearers. Mr. G. Herbert Riseley was at the organ, and the soloists were Miss Phyllis Lett, Mr. Lloyd Chandos, and Mr. Samuel Bishop (Exeter Cathedral). The second part of the concert comprised the overture 'Froissart,' and the choral songs 'From the Bavarian Highlands.' Miss Phyllis Lett also sang two songs from 'Sea-Pictures' acceptably.

Bristol Symphony Orchestra gave the concluding concert for the season on March 21, at the Victoria Rooms. Mr. F. S. Gardner was the leader, and Mr. Herbert Parsons directed the performance. The chief work presented was Tchaikovsky's 'Pathetic' Symphony. This was admirably executed and won hearty applause from a large audience. Mr. H. Lane Wilson was the vocalist.

The Bristol Royal Orpheus Glee Society, on March 30, by invitation gave a concert in the Bingham Hall, Cirencester, in aid of the Cottage Hospital. The choir, who numbered seventy performers, were assisted by Miss Gertrude Winchester, and under the direction of Mr. George Riseley delighted by the admirable manner in which they interpreted a well-selected programme.

There was a crowded audience at the Victoria Rooms on April 1, when the Bristol Musical Society performed Gounod's 'Redemption.' The choir and band numbered 300, augmented by fifty boys specially trained by Mr. C. W. Stear, who conducted the concert. The principal soloists were Miss Norah Newport, Miss Gertrude Winchester, Mr. J. S. Perry (Exeter Cathedral), Mr. J. Coleman (Lichfield Cathedral), and Mr. Alfred Parkman. Mr. F. S. Gardner was leader, and Mr. Hubert Hunt (Bristol Cathedral) was at the electric organ.

#### DEVON AND CORNWALL.

##### THE THREE TOWNS.

On March 22, at the last but one of Mr. R. G. Evans's present series of Symphony Concerts in Plymouth Guildhall, the chief works were Dvorák's 'From the New World' Symphony, of which a very good performance was given, and Grieg's A minor Pianoforte concerto, in which Miss Florence Smith gave a beautiful interpretation of the solo part. A novelty was a suite for orchestra, 'Callirhoe,' by Chaminade. Mr. David Parkes was the vocalist. In the evening of the same day, 'Judas Maccabæus' was sung by the Ebenezer Wesleyan Choir, augmented for the occasion, and supported by a band, with Mr. C. S. Parsonson at the organ. Mr. David Parkes conducted, and obtained excellent results from the well-balanced choir. On March 23 the Orpheus Quartet, and an orchestra conducted by Mr. H. E. Dyer-Smith, joined the Devonport Y.M.C.A. Choral Society in a miscellaneous programme. Mention must be made of the two organ recitals given on the fine instrument in Plymouth Guildhall, on April 4, by Mr. David Clegg. Sacred cantatas have been given during Lent in several churches; this development of church music being deserving of encouragement. 'The way of the Cross' (Ferris Tozer) was sung in St. Simon's Church on April 5, with Mr. W. G. Nelder at the organ; and on the following date, Maunders's 'From Olivet to Calvary' was given in St. Thomas's Mission Chapel by



members of the choir of the Parish (St. Andrew's) Church, conducted by Mr. B. Crocker and assisted by a small band. 'The Saviour of men' was given in Embankment Road United Methodist Free Church on April 9, with Mr. W. H. Martin conducting and Mr. C. Jane leading a small band. Simultaneously, an impressive rendering was given in Mutley Wesleyan Church of 'The Crucifixion,' with Mr. J. W. Wibberley as conductor, Mr. David Parkes as organist, and Messrs. Will Foster and Sydney Smith as soloists.

#### TORQUAY.

The fifteenth concert of the Haydn String Quartet on March 23 was the occasion of highly enjoyable interpretations of Mozart's work in D minor, and Grieg's in G minor (Op. 27). Mr. J. P. Curran was the vocalist. The Musical Association gave their thirty-seventh concert on April 6, Mr. J. H. Webb conducting. The choir gave an excellent account of themselves in Mendelssohn's 'First Walpurgis Night,' and with much refinement of tone and phrasing sang madrigals. The orchestra played the overtures 'Leonora,' No. 3 (Beethoven) and 'Jubel' (Weber). The combined forces, choral and orchestral, numbered 130.

#### CORNWALL.

At the annual meeting of Camborne Choral Society, on March 27, a regrettable deficit was reported, but it was decided to continue work under the conductorship of Mr. H. V. Pearce. The St. Austell Prize Quartet (Messrs. A. Blight, E. C. George, T. Philipps, and G. Varcoe) sang unaccompanied pieces on April 3, to an appreciative audience. The united parish choirs of Calstock combined to sing 'The Crucifixion,' at Harrowbarrow, on April 7.

#### DUBLIN.

On April 3, Miss Nora Thomson's String Quartet (including Miss Madeleine Moore, Mons. Grisard, and Mr. Clive Twelvemiss) gave a recital in the Aberdeen Hall. The programme consisted of Tchaikovsky's Op. 11 and (with Herr A. Geblert) Mozart's Clarinet quintet. Miss Madeleine Macken sang Brahms's two songs with viola obbligato (Mons. Grisard).

On April 5, the Dublin Orchestral Society gave a Shakespeare concert in the Gaieity Theatre. The programme consisted of Schumann's 'Julius Cæsar' Overture; Liszt's symphonic-poem 'Hamlet'; Beethoven's 'Coriolanus' Overture; Berlioz's 'Love scene' from 'Romeo and Juliet'; Dr. Esposito's 'Othello' Overture; and Mendelssohn's 'Midsummer night's Dream' incidental music. The Liszt, Berlioz, and Schumann pieces were done for the first time here, and not the least interesting item was the 'Othello' Overture by the conductor of the Society. It is a powerful and dramatic musical impression of the play, and is beautifully scored for the orchestra.

On April 6, the Philharmonic Society gave a performance of the 'Messiah.' A small but efficient band played the accompaniments, but the lack of an organ or other instrument to fill in the figured-bass part was much felt. The soloists were Madame Borel, Miss Eileen Stephens, Mr. Albert Maltby (Chester), and Mr. Percy Whitehead. The first and last named especially acquitted themselves with distinction. Mr. Charles Marchant conducted, except during 'God save the King,' which the band and choir sang without a conductor during the entry of His Excellency the Lord Lieutenant of Ireland, before the conductor appeared!

On April 10, in the Theatre Royal, Mr. Vincent O'Brien and the Dublin Oratorio Society produced for the first time in Dublin Elgar's 'Dream of Gerontius.' Miss Phyllis Lett, Mr. Gervase Elwes, and Mr. Wilfrid Douthitt were the soloists. The oratorio was preceded by Liddle's 'Abide with me,' sung by Miss Phyllis Lett, and Gounod's 'There is a green hill,' sung by Mr. Wilfrid Douthitt. The band was led by Mr. Arthur Darley, and there was a large attendance. Bach's 'Passion' music was sung in St. Patrick's Cathedral during the earlier nights of Holy Week, Mr. Walter Bapty and Mr. Charles Kelly being the soloists, as for many years past.

Madame Melba has just completed a tour of twenty-five concerts throughout the British Isles, at ten of which she had the assistance of Mr. Landon Ronald and the New Symphony Orchestra.

#### EDINBURGH.

The date (March 21) on which Mr. John Kirkhope's choir concert was given made it impossible to do more than mention it in last month's issue. The concert was devoted to the unaccompanied performance of madrigals and part-songs. The composers drawn upon included Benet, Festa, Gibbons, Morley, Walmisley, Wilbye, Cummings, Elgar, Stanford, and others. The singing of the choir displayed careful training, and the dainty charm which characterizes many of the pieces chosen was brought out in a way which at times quite captivated the audience. Accompanied by Mr. R. W. Pentland, Mr. Watkin Mills sang a number of songs, and Mr. Jean Gerardy contributed violoncello solos which gave additional attraction to the concert.

The Northern Choral Society (conductor, Mr. James A. Crichton) gave meritorious performances of Mendelssohn's 'Hymn of Praise' and Sir F. Bridge's 'The Flag of England' at their annual concert in the Music Hall on March 27. Mr. Nicol Pentland's preliminary recitation of 'The Flag of England' was much enjoyed. The soloists were Miss Clara Dow, Miss Alison Sharp, and Mr. Sam Hemsall.

Stanford's 'The Revenge' and Elgar's 'The Banner of St. George' were the chief items in the programme at the concert given by the Western Choral Society (conductor, Mr. David Blair) in the Music Hall on March 29. The choir did their work in capital style, and a quintet of strings led by Mr. Dambmann provided the accompaniments.

An excellent concert was given in the Livingstone Hall, on April 1, by the Y.M.C.A. Musical Association. Conducted by Mr. C. A. Grant Dow, the choir gave a satisfactory performance of 'Hiawatha's Wedding-feast,' and were also successful in their singing of a number of part-songs and choruses. Songs were sung effectively by Miss Nina Horsburgh, Mr. W. H. Oldham, and Mr. Philip Malcolm. The accompanists were Miss Mary A. Cameron and Mr. W. Anderson.

On April 3 a concert was given by the Amateur Orchestral Society, conducted by Mr. T. H. Collinson. The programme included Mozart's 'Hafner' Symphony and Saint-Saëns's G minor Piano-forte concerto (soloist, Miss Alice Howard).

Among concerts given during the month by church musical associations have been: Barclay Church (Stainer's 'Crucifixion' and Saint-Saëns's 'The heavens declare'), conductor, Mr. M. Shirlaw; St. Oswald's Parish Church (Gounod's 'Redemption'), conductor, Mr. Nalborough; Broughton Place Church (Mendelssohn's 'Elijah'), conductor, Dr. W. B. Ross; Roseburn United Free Church (Stainer's 'Daughter of Jairus'), conductor, Mr. John Wishart; St. Paul's United Free Church (Bennett's 'The woman of Samaria'), conductor, Mr. Arthur Snell; Christ Church, Morningside (Weber's 'Messe Solennelle'), conductor, Mr. James A. Caruthers; St. Matthew's Parish Church (Gaul's 'Passion music'), conductor, Mr. F. Huxtable; South Morningside United Free Church (Spohr's 'God, Thou art great, anthems, &c.'), conductor, Mr. J. T. Miller. Orchestral concerts have been given by the Morningside Orchestral Society, conductor, Mr. E. W. Wakelen; the St. George Orchestra, conductor, Mr. W. B. Moonie; the Edinburgh Amateur Orchestral Society, conductor, Mr. T. H. Collinson; and by Mr. James Winram's orchestra.

#### GLASGOW.

The Glasgow Bach Choir, under the able direction of Mr. J. M. Diack, gave a most meritorious performance of the 'St. Matthew' Passion in the Cathedral on April 4. The choruses were all sung with a high degree of intelligence, but the Choir's best work was done in the great double-chorus, 'Here yet awhile,' which was sung with impressive effect. The chorales were sung by a choir placed at the west door of the Cathedral, and the *ripieno* chorale in the opening number was given by the boys from St. Mary's Cathedral. The solo vocalists were Miss Marion Richardson, Messrs. Frank J. Webster and Francis Harford, and members of the Choir. Mr. Herbert Walton's masterly work in the organ accompaniments contributed in no small degree to the success of the performance.

The concert by Hamilton Choral Society (conductor, Mr. T. S. Drummond), on April 12, was notable by reason of the

first public performance of the conductor's ballad for chorus and orchestra, 'Young Lochinvar,' a work which gained the prize offered by the Glasgow Society of Musicians for the best setting of Scott's stirring verses. The poem lends itself well to musical treatment, and Mr. Drummond has been very happy in his setting. The choral music is eminently singable and effective, and the orchestral part reveals some highly skilful instrumentation. The clever use of the Dorian mode at places gives the composition the true national flavour. The performance received the compliment of an encore. The first part of the programme consisted of a selection from 'Israel in Egypt,' in which the choir was heard to considerable advantage. Mr. Richard Daebnitz led the orchestra, and Mr. J. K. Findlay was organist.

#### LIVERPOOL AND DISTRICT.

The Lenten season was observed by the Philharmonic Society in the performance of Brahms's German 'Requiem' given at their twelfth and closing concert of the season on March 21. It is worthy of note that Brahms's great work had not been previously heard here with orchestral accompaniment. In Dr. Cowen's regretted absence through illness, the committee invited Dr. George Henschel to conduct the concert, and this accomplished musician's appreciation of the music was evident. The vocal soloists were Miss Esta D'Arco and Mr. Ivor Foster. The 'Requiem' made a deep impression. The second half of the programme provided a contrast to its sombre tone with the 'Hebrides' Overture, Wagner's 'Rienzi' Overture, and songs.

The Catholic Philharmonic Society gave further evidence of vitality and usefulness by their performance in the Philharmonic Hall, on April 4, of Haydn's 'Passion Music' and Astorga's 'Stabat Mater,' under the careful and competent direction of Mr. H. P. Allen. The well-trained choir of 220 voices, and orchestra of fifty, led by Mr. Akeroyd, with Mr. C. H. Fogg at the organ, found no difficulty with the music, and, as on previous occasions, the singing was marked by intelligence and artistic restraint. The latter quality was generally sought in preference to dramatic effect. The dominating personality of Father Bernard Vaughan gave a fascinating interest to the eloquent and vivid short addresses, with which he relieved any sense of monotony or conventionality in the musical text. The vocal principals were Miss Beatrice Spencer, who distinguished herself in the soprano solos, Miss Florence Christie, Mr. Louis Godfrey, and Mr. A. Foxton Ferguson. Astorga's 'Stabat Mater' was also excellently sung. It is worth reviving if only for the contrapuntal interest of the choral music, especially the unaccompanied 'Eia Mater.'

For the closing concert of their twelfth season, which took place on March 28, the Liverpool and district Methodist Choral Union, conducted by Mr. P. H. Ingram, made an appropriate choice in Gounod's 'Redemption,' of which they gave a highly satisfactory performance. The vocal principals were Miss Olive Clare, Miss Florence Prince, Miss Hilda Cragg-James, Mr. Harold Wilde, and Mr. Hamilton Earle. Gounod's 'Redemption' (Parts 1 and 2) was impressively sung by the Walton Philharmonic Society in Walton Parish Church on March 30, conducted by Mr. Albert Orton; the soloists included Miss Edina Thraves, Miss Annie Beattie, Mr. J. C. Greenlees, and Mr. S. Mann. Mr. Branscombe supplied accompaniments at the organ.

At the concert of the Oxtown and Claughton Orchestral Society in the Birkenhead Town Hall on April 1, a clever performance of the solo part in Tchaikovsky's Violin concerto, Op. 35, was given by Mr. J. E. Matthews, conductor of the Society, and the programme also included two movements from Schubert's Symphony No. 9, in C, and 'Rosamunde' Overture. The vocalist was Mr. Roland Jackson. Mr. Vasco Akeroyd conducted the concerto. On the same evening the Liscard Orchestral Society, conducted by Mr. P. R. Smart, gave an excellent performance of Mendelssohn's 'Hebrides' Overture, Weber's Concertante for clarinet and orchestra (Op. 26), played by Mr. E. Mills, Walford Davies's 'Solemn melody' (with Mr. Gordon E. Stuteley as organist), and Dr. Cowen's Suite of English dances. The vocalist was Miss Lilian Dillingham. It is satisfactory to find that growing public appreciation attends the policy and conduct of these representative Societies.

The programme of the Societa Armonica's closing concert on April 8, included Brahms's Symphony No. 1, in C minor, Wagner's 'Faust' Overture, and Sinigaglia's lively little overture 'Le Baruffe Chiozzotte.' A fine performance of Xaver Scharwenka's Pianoforte concerto in B flat minor was given by Mr. Hague Kinsey, an accomplished local pianist, and the orchestra, which Mr. Akeroyd ably conducts. The vocalist was Mr. Harry Alexander. It is satisfactory to note that the concerts are to be resumed next season in the Philharmonic Hall.

Under the auspices of the Art Studies Association, a delightful entertainment was given in the theatre of the David Lewis Hostel on April 7, by the accomplished troupe of players, singers, and dancers, directed by Miss Nellie Chaplin. Their programme of 'Ancient dances and music' gave keen pleasure to an interested audience. The examples of old-world dances given with infinite grace included the Pavane, Galliard, Sarabande, Courante (music by Hooper, 1553-1621), arranged by Dr. T. Lea Southgate; Minuet (Dr. Philip Hayes), scored by F. Cunningham Woods; and Gavotte (Dr. Arne). National dances were grouped in the Tambourin (Rameau), Bourrée (Mouret), Tarantelle (Rossini), Scotch Lilt and Irish Reel. Old English dances were illustrated in 'The glory of the West,' 'Chelsey Reach,' and 'Kettledrum.' String accompaniments were provided by the four ladies of the Quartet led by Miss Kate Chaplin, reinforced by an oboe, excellently played by Miss Leila Bull, whose performance of a Handel Oboe concerto gave distinction to the instrumental selections. The songs by Miss Flora Mann were in keeping with the art and finish of the entire performance.

The principles and working of the Fletcher Music Method were explained by Mrs. Fletcher Cobb to a large audience, including many teachers, in the Rushworth Hall, on April 7. The method by which drudgery is avoided in the early stages of tuition is applied by various sets of apparatus, including blocks which stand as symbols and signs for the notes, lines, and spaces in ordinary music notation. Mrs. Fletcher Cobb, by means of the apparatus and with the help of a number of Liverpool children, gave demonstrations which illustrated and commended the method.

Two pianoforte recitals which attracted considerable attention and appreciation were given by Mr. Frederic Brandon in the Rushworth Hall on April 8 and 22. At one time organist and musical director at Port Sunlight, Mr. Brandon has achieved a recognised place in the ranks of native pianists.

Other recent musical events worthy of record include the vocal recital by Madame Henriette Engelhard, an accomplished local amateur, who was assisted by Miss Helen Mott (violinello).

The usual Good Friday free performance of the 'Messiah,' with organ accompaniment, was given in St. George's Hall to the poor of the city, to whom tickets are distributed by the various ministers of religion. The choir of 230 was recruited from the Philharmonic and other Choral Societies, and the vocal principals were Miss Gertrude Sichel, Miss Sara Silvers, Mr. George Barnett and Mr. Hamilton Earle. Mr. Branscombe conducted, and Dr. A. L. Peace presided at the organ.

The first performance of Berlioz's 'Faust' in Warrington, was given on March 29, by the Warrington Musical Society, who were assisted by the Warrington Male-voice Choir. Including an orchestra of fifty-five, the forces, numbering 300, were ably directed by Mr. F. H. Crossley, and the vocal principals had been well chosen in Miss Emily Breare, Mr. Lloyd Chandos, Mr. J. B. Poole, and Mr. Charles Tree.

#### MANCHESTER AND DISTRICT.

On April 3, under the aegis of our musical Lord Mayor, the subscribers of the Hallé Concerts and other friends presented to Dr. Richter a travelling suit-case, seven silver candlesticks, two silver entrée dishes, and to Mrs. Richter a pair of diamond ear-rings, and to the two Misses Richter gold-watch bracelets. Dr. Richter said: 'It was a hard struggle before I could make up my mind to retire, to give up a work which I have loved, which was my happiness, but as a true servant of my Art I was compelled to do so, having discovered that my services in consequence of the weakness



of my health could not be any more useful to my Art as I intended, and as they could be in times of good health. The years I lived here were really years of happiness, and I must thank you for the undisturbed sympathy I have enjoyed here. May I make two requests? Please support my successor with the same sympathy I undisturbedly enjoyed during twelve years, and please continue to patronise the excellent Hallé Orchestra. With these happy remembrances I part from you—I hope not entirely. My intention is at least to come, as long as I can do it, every year to conduct the Pension Fund Concert, and so I say "Auf wiedersehen."

The season just ended has witnessed not only Dr. Richter's retirement, but also that of Mr. Egon Petri, who leaves us for Berlin. At the Hallé Pension Fund concert he played, under Dr. Richter, the César Franck Symphonic Variations, and Liszt's grisly 'Totentanz.' No more ethereally *pianissimo* tone has been heard in the Free Trade Hall than Petri secured in the Variations, played with such consummate mastery and insight as to reveal the work in quite a fresh light. At the concluding Brodsky Quartet concert, Mr. Petri joined Dr. Brodsky in the Bach F minor Sonata. Both players are unusually fine interpreters of Bach, but approach him from quite opposite points of view, Petri—like his revered exemplar, Busoni—fixing the design of the work in lines of perfect beauty and detail, whilst Brodsky colours it with his greater emotional intensity and warmth. Probably the recital which will stand out in future years as the most illuminative one of the past season will be that at Ancoats, where Petri set before us Busoni as a composer, as one using, to a considerable extent, other men's work, viz., Bach, Beethoven, Brahms, Liszt, Meyerbeer, and others. At these Ancoats recitals you get folk who are keen, for the hall is rather inconveniently situated. Player and audience alike dispense with 'evening dress' formalities, and there is the same sort of atmosphere of the big competitive musical festivals, where democracy is getting at close grips with the highest and best in music. Mr. Petri may playfully allude to himself as a 'slum-pianist,' but in years to come his memory will probably dwell upon this aspect of his work here with greatest pride.

One of the most interesting of recent chamber concerts was that of the Musical Society, when Mr. Julius Harrison came, and with help from the College of Music gave us opportunity of gauging his abilities in the D minor Quartet (still in MS.), and the product of the last two years), a prelude and double fugue for two pianofortes, a sonnet for violoncello, and various songs and choral works for female voices. His string writing is uncommonly well laid out for the instruments, and the Violoncello sonnet is of rare intimate beauty.

On April 5, an excellent performance of Berlioz's 'Faust' was given at Warrington, under the direction of Mr. F. H. Crossley.

At the last concert of the Speelman Promenades, Miss Phyllis Lett displayed still another side of her art in the three new songs of Elgar (introduced here a year back by Mrs. Ludovic Goetz), and it would need nice judgment to say in which she excels most—Bach, 'Omar,' or the latest Elgar, all of which she has done here in the past season. Choral concerts have not been numerous; possibly the newly-formed male-voice choir at Salford, conducted by Mr. David Grundy, may in time achieve good results.

At the final concert of Mr. Brand Lane's series, the Philharmonic Choir sang Bach's motet 'Praise Jehovah,' and numerous part-songs. Mr. H. P. Allen's Catholic Philharmonic Society, which operates in both Manchester and Liverpool, sang appropriate Lenten music at their second concert, their conductor having disinterestedly Astorga's setting of the 'Stabat Mater,' and linked with this was Haydn's 'Passion Music'—an interesting study in contrasts—Father Bernard Vaughan bringing exceptional gifts as orator in the latter work. The Cathedral authorities repeated much of the Bach 'St. Matthew' Passion music, some of the Hallé Choir, sitting in the congregation, singing the chorales. The Manchester Vocal Society's members have had a strenuous season necessitated by the transition from the older style as practised under the late Dr. Watson to the modern methods of Mr. H. Whittaker. If the attendance of the public is any criterion at all, the new wine is preferred to the old. Miss Alice Dill, a student of the Royal College here, has composed some part-songs of distinct merit and

individuality, and one (to Fiona Macleod's 'O would I were the cool wind') was given with great success by this choir. Brahms's 'Zigeunerlieder' quartets were also sung by solo voices, a marked advance on any solo concerted music before given.

At Preston and Blackburn, Dr. Bairstow's societies gave respectively 'The Golden Legend' and 'The dream of Gerontius,' but the Blackburn Exchange Hall is a serious handicap to the production of works on the scale of 'Gerontius,' the fullest resources being impossible of employment. Here and in the neighbouring manufacturing centres of Accrington, Bolton, and Burnley, chamber music societies flourish exceedingly. At Morecambe and Lancaster preparations are in progress for choral performances under Mr. J. W. Aldous and Mr. Harry Evans at the forthcoming festival, among the works to be heard being Haydn's 'Creation' and Walford Davies's 'Hervé Riel.' At Warrington there was a happy union of the forces of the town Choral Society and of the male-voice choir conducted by Mr. Nesbitt (of Manchester) for the performance of Berlioz's 'Faust,' under the direction of the Choral Society's conductor, Mr. F. H. Crossley.

The amateur orchestral societies in Bolton, Blackburn, Oldham, Rochdale, and Withington (Manchester), have concluded a strenuous year's work, and in all cases useful and encouraging results have been attained. For the annual operatic production by the students of Mr. Albert Cross's Manchester School of Music, 'Esmeralda' was chosen, but the performers scarcely found as much to interest them as in 'La Bohème' twelve months ago; in any case 'Esmeralda' can make little appeal to present-day music-lovers, either performers or audience.

With Lady Hallé's death another link with Manchester's musical past is gone. Dr. Richter always led her on to the platform whenever she played here, and the orchestra rose to its feet quite spontaneously. Her last appearance here was on December 9, 1909, and she played the Mendelssohn Concerto (which, in Manchester minds, was associated with her name and Sarasate, much as the Beethoven with Joachim, and Tchaikovsky and Bach with Brodsky) with such vitality of style, rhythymical grace, and a certain classic purity of conception that even now memory calls up the performance quite sharply.

#### NEWCASTLE-ON-TYNE AND DISTRICT.

It cannot be claimed that Bach's choral music has had adequate attention in this district. Only four choral societies have drunk at this never-failing stream of life, and only one or two church choirs have sipped thereat, but the majority of vocal organizations have timidly held aloof. Three Bach performances in one week, therefore, form an event worthy to be chronicled. The Choral Union reached one of its high-water marks three years ago with its first performance of the Mass in B minor, and repeated the work on March 22. Dr. Coward having then departed on his world-tour, another conductor was necessary, and Sir Hubert Parry was invited. The result of the preparatory work of the master of choral effect and brilliancy, and of the final control of such an eminent and profound Bach scholar, was an interpretation which, if not characterized by subtlety and highly-polished finish, was dignified, impressive and reverent. That veritable song of angels about the Throne, the Sanctus, was sung with great majesty, and the Crucifixus, while subdued and restrained, was eloquently beautiful. Madame Dewhurst sang with true artistic feeling and beauty of voice the 'Qui sedes' and the 'Agnus Dei,' and the other soloists were Miss Gladys Honey, Mr. H. Brearley, and Mr. M. Borwell. On the Sunday night following, the choir of the Elswick Road Wesleyan Church sang with care and evident appreciation, 'God's time is the best,' only the second instance that the writer can remember of a cantata being given in a Newcastle church. Mr. G. Dodds conducted his excellent choir, and his brother, Mr. H. Y. Dodds, played the organ part with skill and taste. On Wednesday, March 29, the Postal Choral Society, fast becoming noted for work out of ordinary channels, gave a fine performance of the church-cantata, 'My spirit was in heaviness,' with strings and organ. The programme also included Reger's 'Palm Sunday morning' and Anderton's 'Flower-de-luce,' two works sufficient to tax the energy and skill of any ambitious choir. Mr. E. L. Bainton conducted.



The following night, Elgar's 'Caractacus' received an excellent performance by the Jarrow Philharmonic Society, under the baton of Mr. G. Dodds. The same evening, a new society at Blyth gave 'The death of Minnehaha' at their first concert.

Mr. M. Fairs produced Sullivan's 'Golden Legend' with the South Shields Choral Society, and on April 5 conducted Brahms's German 'Requiem' at Tynemouth. The following night, a neighbouring society at Whitley Bay gave Handel's 'Israel in Egypt.' All these choral performances had orchestras more or less complete.

The Northumberland Orchestral Society (Mr. C. Horsley) gave Dvorák's first Symphony on Tuesday, April 4.

#### NOTTINGHAM AND DISTRICT.

The Nottingham Sacred Harmonic Society concluded their season with a performance of Bach's B minor Mass on March 23. The colossal difficulties of the work were bravely faced by the choir, who, despite occasional defects, gave a noteworthy interpretation of the music. The 'Resurrexit,' 'Crucifixus,' and 'Et incarnatus' were magnificently performed. The solos were ably and feelingly sung by Madame Gleeson-White, Miss Edith Clegg, Mr. Alfred Headey, and Mr. Frederic Austin. Praise must also be given to the playing of the horn soloist in the accompaniment to Mr. Austin's singing of the 'Quoniam tu.' This was the first performance of the work in Nottingham, and Mr. Allen Gill is to be congratulated on his achievement.

The students of the Nottingham University College gave their annual concert on March 30, when the chief items were Mendelssohn's 'Hear my prayer' and Bendall's 'Lady of Shalott,' which were performed with the usual freshness of tone-quality, and precision and neatness of execution. Professor Henderson conducted, and the soloists were Miss Florence Mellors, Mr. A. Finch, and Mr. G. F. Squires.

A pianoforte recital given on March 31 by Mr. Edward Gill proved of great interest.

A performance on March 28 of Handel's 'Acis' and Haydn's 'Seasons,' by the High Pavement (Nottingham) Choral Society, is worthy of notice.

On April 6, Mr. William Woolley's Choral Society continued their excellent work with a performance of unaccompanied part-songs and madrigals, including Morley's 'Arise, awake,' Wilbye's 'Sweet honey-sucking bees,' Mendelssohn's motet 'Judge me, O God,' Coleridge-Taylor's eight-part choral rhapsody 'Sea-drift,' Elgar's 'Weary wind of the West,' Brahms's 'O lovely May,' Stanford's 'The fairies,' and Mr. Woolley's 'When lengthening shades.'

It is worthy of note that Stainer's 'Crucifixion' will be given at not less than six places of worship in this city, and reports of six other performances come to hand from the district.

#### SHEFFIELD AND DISTRICT.

The choral societies of Doncaster and Rotherham, being neighbours and each having for its conductor Mr. Thomas Brameld, they find it expedient and profitable to join forces once a year in the performance of some work which is available only under such conditions. The plan works very well, yielding material financial advantages and some excellent artistic results. Two performances of 'The Dream of Gerontius,' one in each town, have just been given under this arrangement. The joint choral singing was notable for its directness and accuracy rather than for any high degree of finish. There was throughout a vivifying atmosphere of enthusiasm; the work of rehearsal had evidently been painstaking. There was at each performance a competent orchestra. The soloists were Madame Amy Dewhurst, Mr. Henry Brearley, and Mr. Francis Harford.

For the Spring Concert of the Sheffield Amateur Musical Society, given on the last day of March, Sullivan's 'Golden Legend' was chosen as the principal choral work. Strange to say, the popular cantata had never previously been performed by a Society now nearing its hundredth concert. The performance was clean and expressive, culminating imposingly in the popular Epilogue. Stanford's effective 'Last Post' showed the choir to exceptional advantage. A number of orchestral pieces, including Grieg's 'Lyrische Suite,' were evidently greatly enjoyed. Mr. J. A. Rodgers conducted, Mr. J. W. Phillips was organist, and the soloists

were Miss Maude Phillips, Miss Agnes Griffith, Mr. John Booth, and Mr. Wilfrid Douthitt.

Some interesting orchestral concerts have been given during April. Mr. Frederick Dawson, the well-known pianist, directed the Amateur Instrumental Society in Beethoven's Symphony No. 2, Liszt's 'Les préludes,' Wagner's 'Huldigungsmarsch,' and other works. Under his tuition the Society has advanced in technique and ensemble. Bach's 'Brandenburg' concerto No. 5 was also admirably played. The soloists were Miss Alice Walker (pianoforte), Mr. A. B. Cawood (violin), and Mr. G. A. Brooke (flute).

The Sheffield Philharmonic Orchestra is a body of amateurs having two sections. The senior branch gave a concert in the Albert Hall on April 7, and introduced to Sheffield Godard's 'Gothique' symphony. The work, though well played, was uninteresting, and hardly worthy of revival. The members also played the prelude to 'Tristan,' Elgar's 'In the South' overture, and other works. On the following evening the junior section gave a well-prepared concert. The keen young musicians played brightly in Haydn's 'Farewell' Symphony and German's 'Welsh' Rhapsody, though the latter work was somewhat beyond their powers. Mr. J. H. Parkes directed both concerts.

The Heeley Wesley Choral Society gave evidence of a revival of enthusiasm and merit in a performance of Bridge's 'Flag of England,' under Mr. M. J. Shipman; and another district body, the Norton Lees Choral Society, sang intelligently in Gade's 'The Crusaders,' under the conducting of Mr. A. Bagshaw. Successful concerts, giving evidence of zeal and progress, have also been given by the Clarion Vocal Union (conductor Mr. G. Norman), and the Male Glee and Madrigal Society (Mr. W. H. Robinson). At the last Chamber Concert, the Brodsky Quartet played very beautifully.

#### YORKSHIRE.

##### LEEDS.

'Music in Yorkshire' has during the past month concentrated itself in the production of Wagner's 'Ring of the Nibelung,' at Leeds, which is dealt with in another column.

On March 23, the Leeds Trio ended their season with a programme including Borodin's String quartet in D and a manuscript Quartet by Samazeuilh, which was heard for the first time in this country, and proved to be a highly picturesque composition. The concluding concert of the Rasch Quartet, on April 4, included a repetition of Sinding's very brilliant Pianoforte quintet, with Mr. Noel Bell as pianist, and Schumann's String quartet in A; and on the following evening the last of the Leeds Bohemian Concerts introduced Hugo Wolf's 'Italienische Serenade,' together with quartets by Mozart and Dvorák. At the Leeds Municipal Concert, on March 25, Mr. Julian Clifford played in brilliant style Saint-Saëns's G minor Pianoforte concerto, and Mr. J. W. Nicholl conducted his pleasing 'Bavarian Eclogue,' which has already been heard at these concerts. The programme was to have included Goldmark's 'Rustic Wedding' symphony, but it was found necessary to make the concert more generally attractive, and to this end some Wagner pieces were substituted. In spite of the artistic zeal and well-directed efforts of Mr. Fricker and his capable orchestra, the season has, at the low prices demanded, resulted in a small loss, which threatens to be a serious one if the Corporation persist in the charge of £100 they propose to levy for the use of the Town Hall at the ten concerts.

On April 4, the Leeds Symphony Society, under Mr. A. E. Grimshaw, played a 'Meistersinger' selection and some of German's 'Romeo and Juliet' music, and Miss D. Broughton was the soloist in a creditable performance of Wieniawski's D minor Violin concerto. On April 6, a new organ, by Messrs. Harrison, of Durham, was opened in St. Chad's Church, recitals being given by the organist, Mr. Percy Richardson, and Mr. T. Tertius Noble, of York Minster. It is an instrument of good quality, and has been given in memory of the late vicar, Mr. W. H. Stables, a musician of considerable ability, by his widow and children: a munificent and most appropriate gift. The annual performance of the 'St. Matthew' Passion at the Parish Church took place on the Monday in Holy Week (April 10), when, under Dr. Bairstow's direction, a finished and reverent interpretation was given.

## OTHER TOWNS.

At Middlesbrough, on April 5, a most interesting revival took place of Bach's 'St. John' Passion, which has not been heard in Yorkshire—save for a necessarily incomplete church performance or two—for many years. The Middlesbrough Musical Union, a Society which, under Mr. Kilburn's direction, has always been distinguished by its artistic enterprise, was responsible for the production, which was worthy of the work. Mr. Frank Mullings declaimed the Narrator's recitative with unflinching taste, and Mr. Herbert Parker sang with reverent expression the Saviour's words, while Miss Gladys Honey, Miss Edith Clegg, and Mr. Herbert Brown sang the rest of the difficult and often ungrateful solo music most artistically. On March 28, Dr. Richter made his last appearance in Yorkshire at the Huddersfield Subscription Concert, when he conducted the Hallé Orchestra in Tchaikovsky's 'Pathetic Symphony' and three familiar overtures, while Mr. Johan Rasch was the soloist in Max Bruch's G minor Violin concerto. The York Symphony Orchestra, on March 20, gave a concert which was distinguished by the appearance of Miss Fanny Davies, who played Mendelssohn's G minor Concerto with charming sympathy and breadth of style. Mr. T. Tertius Noble conducted. On April 4, the York Musical Society, also under Mr. Noble, gave Dvorák's 'Stabat Mater,' the most noteworthy feature of a generally adequate performance being the fact that it was sung in the English version, Mr. Crowe's adaptation of the text being employed. The principals were Miss Bywater, Miss Coppin, Mr. Heather, and Mr. Campbell McInnes. Mr. Noble's 'Solemn Prelude' and the 'Unfinished' Symphony were included in the programme. The same work was given on the same day, together with Sterndale Bennett's 'The woman of Samaria,' by the Hull Vocal Society, under Dr. G. H. Smith, and with Miss Gladys Honey, Miss Mandeville, and Messrs. Brearley and Herbert Brown as soloists. It was also chosen for a special service in Ripon Cathedral on April 12, when, under Mr. Moody's direction, it received a sympathetic interpretation. The Keighley Musical Union, under Mr. R. Moore, gave, on March 21, Beethoven's 'Mount of Olives' and Mendelssohn's 'Hymn of Praise,' with Miss Newport, Miss Day, Mr. Brearley, and Mr. W. Moore as principals. On March 24, the Harrogate Choral Society, under Mr. C. L. Naylor, gave Mr. Hubert Bath's 'Wedding of Shon Maclean,' and on the same evening this popular cantata was chosen for performance by the Ilkley Vocal Society, together with Elgar's 'King Olaf,' under Mr. Akeroyd's conductorship. On the former occasion Madame Poole, Mr. Thorogood, and Mr. O'Connor were the principals: at Ilkley, the solos were taken by Miss Rich, Mr. Mullings, and Mr. Hoyle.

## Country and Colonial News.

### BRIEFLY SUMMARIZED.

*We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.*

*Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.*

**ABERDEEN.**—At a concert given by the Aberdeen Male-voice Choir on March 25, the programme included unaccompanied part-songs by Brahms, Mendelssohn, Granville Bantock, MacDowell, Weingartner, and others, Grieg's 'Landerkenning,' and Stanford's 'Songs of the Fleet.' The solos in the last-named were sung by Mr. John Cooper, a member of the choir. Miss Helen Jenkins also contributed vocal solos, and Mr. A. Collingwood conducted. There was a crowded and enthusiastic audience.

**BISHOP AUCKLAND.**—The enterprise of the Musical Society conducted by Mr. N. Kilburn secured a remarkable programme for their concert on March 21. The central feature was the performance, with M. Louis Pesckai as soloist, of Elgar's Violin concerto. The violinist encountered the technical difficulties of the work with precision, and showed complete understanding of the subtly expressive music. The Leeds Symphony Orchestra played admirably in spite of the impossibility of full rehearsal, and contributed Tchaikovsky's 'Symphonie Pathétique' to the programme. The choir of the Society also took part.

**BLACKBURN.**—A deeply expressive and technically excellent performance of Elgar's 'The Dream of Gerontius' was given by the St. Cecilia and Vocal Union on March 31. Under the direction of Dr. Bairstow the choir gave an interpretation that was one of their best achievements. The solo parts were taken by Miss Dilys Jones, Mr. Gervase Elwes and Mr. W. Hayle.

**BRIGHTON.**—Dr. W. H. Speer's 'The lay of St. Cuthbert' and Verdi's 'Requiem' formed a vividly contrasted programme for the concert given by the Festival Chorus and Municipal Orchestra, under Mr. Joseph Sainton's direction, on April 5. The humorous work was sung with all possible point, and the performance of the 'Requiem' equalled that given by the same choir in London on January 24. The soloists were Miss Edith Kirkwood, Miss Ethel Harman, Mr. Roland Jackson and Mr. George Baker.

**CARDIFF.**—Bach's 'St. Matthew' Passion was performed, for the first time in Wales, by the Harmonic Society, at the Park Hall, on March 29. The choir of 260 and orchestra of 75 (led by Mr. Arthur Angle) gave an admirable interpretation of the work, under the direction of Mr. Roderick Williams, and certain authorities pronounced the occasion to be the best choral achievement heard in the Principality. The principal soloists were Madame Laura Evans-Williams, Miss Winifred Lewis, Mr. Alfred Heather, and Mr. Ivor Foster. Mr. Harry Evans assisted at the organ.

**COWES.**—The Northwood Choral Society, with the assistance of Mr. Frederick Rutland's Amateur Orchestra, and under the conductorship of Mr. Rutland, gave a performance of Gounod's 'Redemption' at Cowes, on Wednesday, April 5. The soloists were Mrs. G. W. Fellows, Miss Hilda Matthews, Miss Eveline Phillips, Mr. Hubert Eisdell, and Mr. H. T. Kemp.

**DUNFERMLINE.**—'A Midsummer night's Dream' with Mendelssohn's music was performed by the Carnegie Dunfermline Trust Dramatic Class on March 30, March 31, and April 1. The orchestra of the School of Music, under the direction of Mr. David Stephen, supplied accompaniments, and a choir of school children trained by Mr. John Kerr took part.

**DURBAN (NATAL).**—A concert was given on March 2, by pupils of the Academy of Music, Cuthbert's Buildings, and others, under the management of Mr. W. Phillips Lowry. A number of vocal and instrumental solos were given, and a choir and orchestra also took part under Mr. Lowry's direction.

**FERNDALE.**—The Salem Newydd Choral Society gave a creditable performance of Dvorák's 'Stabat Mater' before a large audience at the Workmen's Hall on March 25. Mr. Tim Davies (postmaster) conducted, and the solo parts were sung by Miss Blodwen Hopkins, Miss Clandia Hopkins, Mr. Cynlais Gibbs and Mr. Norman Allin.

**GRIMSBY.**—An interesting and ambitious programme, consisting of Brahms's 'Song of Destiny' and Coleridge-Taylor's 'Endymion's dream' was chosen by the Philharmonic Society for their concert on March 28. Highly expressive and efficient performances as usual were given under the direction of Mr. Walter Porter. The assistance of a large orchestra added to the artistic completeness of the occasion. The solo parts were taken by Miss Eva Rich and Mr. Alexander Webster.

**GUILDFORD.**—Mr. Archibald Hollier is to be congratulated on an excellent performance of 'Elijah,' given on April 6. The singing of the choir was remarkably good. The soloists were Miss Elaine Birch, Miss E. Comerford-Finch, Mr. Noel C. Swindell, and Mr. George Baker.

**HANLEY.**—A return visit was recently paid by the London Symphony Orchestra to the Hanley Glee and Madrigal Society, and the two organizations joined forces to give, under the direction of Mr. John James, a repetition of the performance of Berlioz's 'Faust' with which they had earned profuse admiration a short time previously in London under Dr. Richter. The interpretation of the work was again admirable in every respect. The soloists were Miss Emily Breare, Miss M. Latham, Mr. Henry Brearley, Mr. Robert Burnett, and Mr. John Bradbury.



**HUNTINGDON.**—An excellent performance of Elgar's 'Caractacus' was given on March 22 by the Huntingdon and Godmanchester Choral Society, under the direction of Mr. Frank Clark. The choir and orchestra of 130 members joined with the soloists, Miss Anna Shergold, Mr. Jackson Potter, Mr. W. H. Bullock, and Mr. Hubert Eisdell, giving a highly expressive and dramatic interpretation.

**HYTHE.**—The twenty-second concert of the Hythe Choral Society, bringing the eighth season to a conclusion, took place on March 30, when 'The Messiah' was performed. The orchestra was chiefly derived from the band of the 2nd Battalion Oxfordshire Light Infantry. The principals were Miss Betty Hyde, Miss Marion Battisill, Mr. E. C. Turner, and Mr. Albert Brown. Dr. A. T. Froggatt conducted.

**JOHANNESBURG.**—Weber's 'Preciosa' Overture, Rubinstein's 'Trot de Cavalerie' march, and Ambroise Thomas's 'Le Caid' Overture were played by the Amateur Orchestral Society at the concert of the Musical Society on March 8. The fifty instrumentalists responded well to the direction of Mr. F. W. Peters. Songs were given by Madame Maly von Trutzschler and Mr. Alfred Bertwhistle.

**LINCOLN.**—An admirable performance of 'Elijah' was given on March 29 by the Lincoln Musical Society, under the skilful direction of Dr. G. J. Bennett. Band and choir numbered 250 performers. The chief soloists were Miss Esta d'Arco, Miss Mildred Jones, Mr. J. B. Render, and Mr. Herbert Brown. Mr. E. O'Brien was leader of an efficient orchestra.

**LLWYNHENDY.**—Dvorák's 'Stabat Mater' and Mendelssohn's 'Hymn of Praise' were performed by the Soar Choral Society at their sixth annual oratorio concert. The solo parts were taken by Miss Marie Houghton, Mr. James Hay, and other artists. Mr. Whitaker's orchestra, Swansea, and Mr. Luther Owen at the organ supplied accompaniments. Mr. D. Vernon Davies made his first appearance as conductor of the Society.

**MADELEY (SHROPSHIRE).**—A highly creditable performance of 'The Messiah' was given by the Choral Society in the Market Hall, on April 4. Her Grace The Duchess of Sutherland honoured the Society with her presence. The principals were Madame Aston, Miss Olive Pank, Mr. J. Hackett, and Mr. J. Coleman. A small band, comprising leading instrumentalists of the Birmingham orchestras, supplied the accompaniments. The concert was as usual, conducted by Mr. Smart, to whom an ivory and silver-mounted baton was presented.

**NEWPORT (ISLE OF WIGHT).**—An excellent performance of Dr. Walford Davies's 'Everyman' was given by the Philharmonic Society on April 6, under the direction of the talented conductor, Mr. Harry Cushing. The accompaniments were ably played by the Newport Amateur Orchestral Society. The soloists were Madame Anna Shergold, Miss Lydia John, Mr. James Horncastle (of Dr. Davies's Temple Church Choir), and Mr. Joseph Farrington.

**NEWPORT (MON).**—For their concert on March 30 the Choral Society chose Gounod's 'Gallia' and Leonli's 'The Gate of Life,' and in performing these works did justice to their varied requirements. The tone was excellent and the singing expressive. Mr. Arthur E. Sims conducted, and the solo parts were taken by Miss Edith Evans, Mr. Alfred Heather, and Mr. Ivor Foster.

**NORWICH.**—A performance of Mendelssohn's 'Elijah' was given in the Cathedral by the combined forces of the Norwich Choral Society and the Norwich Philharmonic Society, under the conductorship of Dr. Bates, on Thursday, April 6. The chief soloists were Miss Edith Evans, Mrs. George Swinton, Mr. A. E. Benson and Mr. Vincent Jones. The engagement of the Norwich Festival Chorus to take part in the opening performances of the London Musical Festival on May 22, under the direction of Sir Henry Wood, has given great satisfaction locally.

**PEEBLES.**—Stanford's 'Songs of the Fleet,' with Mr. R. Black as soloist, were the chief feature in the programme of the concert given by the Peebles Gleemen on March 22. Mr. H. Whalley conducted, and secured highly creditable results.

**PETERBOROUGH.**—The Choral Union surpassed all their previous achievements on April 4 with a performance of Elgar's 'The Dream of Gerontius,' which had not previously been heard in the district. The choral difficulties were successfully overcome, and adequate expressive feeling was infused into the interpretation. The conductor was Mr. A. E. Armstrong, and the soloists were Miss Carmen Hill, Mr. Gervase Elwes and Mr. Frederick Ranalow.

**PORTSMOUTH.**—A Brahms concert was given by the Philharmonic Society in the Town Hall on March 30, under the direction of Mr. H. A. Barry. The chief feature, a performance of the 'Requiem,' was one of great excellence, to which all sections of the performing body contributed. The soloists were Miss Doris Simpson and Mr. William Higley. The choir also sang the 'Song of Destiny,' and the orchestra was heard independently in the 'Tragic' Overture.—Bach's 'St. Matthew' Passion was sung at the Parish Church on April 2, guided by Mr. R. H. Turner at the organ. The chief tenor soloist was Mr. W. Guard, and the part of the Saviour was sung by Mr. C. Wassell.

**READING.**—The Free Church Choral Society gave the concluding concert of their ninth season on March 22, in the Town Hall, when Brahms's 'Requiem,' Rheinberger's Organ concerto in G minor, and Bach's 'Sleepers, wake!' were presented. The chorus-singing was noticeable for the blending and perfect intonation of the voices; and the many excellent points made in the Requiem showed that the choir was in close sympathy with the work. The soloists were Miss Alice Hare and Mr. Francis Harford. In the Bach cantata, Mr. Alfred Glead sang the small part allotted to the tenor effectively. Mr. F. G. Goodenough was the organist, and Mr. A. W. Moss the conductor.

**REIGATE.**—The revised version of Mackenzie's picturesque dramatic cantata 'The Rose of Sharon' was performed to excellent effect by the Choral Society on March 30, under the direction of Mr. Harold Macpherson. The soloists, Miss Gertrude Inglis, Miss Grace Hayward, Mr. Hubert Eisdell and Mr. Dan Richards, joined with the choir and orchestra to give a highly expressive interpretation of the work, which was well received.

**RYDE.**—The concluding popular concert of the season was given on Monday, April 3, by the Royal Marine Artillery Band, under Mr. B. S. Green, the soloist being Miss Mabel Coran.—On April 6, the Philharmonic Society gave an admirable performance of 'Elijah,' under Mr. C. B. Hair, the soloists being Miss Dorothy Cook-Smith, Miss Maud Wright, Mr. Herbert Eisdell, and Mr. James Coleman.

**SOUTHPORT.**—Dr. Brewer's interesting cantata 'Summer sports' occupied the chief attention of Mr. J. C. Clarke's efficient Choral Society at their concert on March 28. The programme, which was excellently carried out, also included part-songs. Mr. Arthur Pugh and Miss Amalfi were the solo vocalists of the occasion.

**SUNDERLAND.**—Elgar's Violin concerto was played by M. Louis Peckski at a concert of the Sunderland Philharmonic Society on March 23, with accompaniment supplied by the Leeds Symphony Orchestra, under the direction of Mr. N. Kilburn. The same soloist, conductor, and orchestra had given a performance of the Concerto at Bishop Auckland two days previously, and the second occasion reproduced the artistic triumphs of the first. Haydn's 'The Seasons,' Part I., and Goetz's 'Nenia' were excellently sung by the choir.

**WIGAN.**—A good performance of Elgar's 'Dream of Gerontius' was given by the Wigan and District Philharmonic Society in the Pavilion on April 5. The choir, numbering over 200, had the assistance of the Wigan Harmonic Male-voice Choir, and the feeling generally expressed was that this body of singers had never before sung with such artistic insight, and with so much expression and efficiency. The principals were Miss Jean Fyans, Mr. Alfred Heather, and Mr. Joseph Lycett. The semi-chorus consisted of members of the Warrington Musical Society. The Manchester Orchestra assisted. Mr. Edgar C. Robinson, the conductor of both choirs, is to be congratulated upon the success of the concert.



**WINDSOR.**—The Windsor and Eton Choral Society, which is flourishing after an existence of seventy years, performed Mendelssohn's 'St. Paul' in the Memorial Hall, Eton College, on March 20, under the direction of the Rev. Bernard Everett, and gave an admirable interpretation in which choir and orchestra shared the credit with the chief soloists, Madame Agnes Nicholls, Miss Florence Taylor, Mr. Wilfred Kearton, and Mr. George Parker.

**WORTHING.**—The annual concert of the Choral Society took place on Wednesday, March 22, when Mendelssohn's 'Athalie' and Stanford's 'The Revenge' were performed. The choir and orchestra, under the conductorship of Mr. F. D. Carnell, gave dramatic interpretations of both works.

## Foreign Notes.

### BERLIN.

Dvorák's beautiful but rarely-heard fourth Symphony in G major, Op. 88, was heard at the seventh concert of the Gesellschaft der Musikfreunde. On the same occasion Max von Oberleithner's second Symphony in E flat major was played for the first time.—The young composer Erich Wolfgang Korngold made his first appearance in Berlin at the third concert of the Rosé Quartet, when he played the pianoforte part of his Trio, Op. 1.—Three new works, namely, Ewald Strässer's Symphony in G major, a Symphony in B minor by Julius Weisman, and Henryk Melcer's Pianoforte concerto, were introduced at an orchestral concert given by the conductor, Dr. Karl Mennicke.—On March 18, Leoncavallo's opera 'Maia' was given at the Royal Opera House for the first time in Germany. The composer, who was present, was accorded a flattering ovation, but the general opinion about the work itself is anything but favourable.—Georg Schumann's new overture, 'Lebensfreude,' Op. 54, was successfully produced at the tenth Philharmonic Concert (conductor, Professor Arthur Nikisch).—The programme of the second concert of the Schwedische Musikgesellschaft (a Society formed for the performance of Swedish music in Berlin) contained Svante Sjöberg's 'Gustav Wasa' overture, Op. 5, a Pianoforte concerto by Adolf Wiklund, a tone-poem, 'Eine Sage aus den Schären,' and the second Symphony in D major, Op. 11, by Hugo Alfvén.—Paul Juon's new 'Kammersymphony' (for string orchestra, oboe, clarinet, horn, bassoon and pianoforte) was given with great success at one of the concerts of the Blüthner Orchestra.—At the eighth concert of the Königliche Kapelle (conductor, Dr. Richard Strauss), Ernst Boehe's tone-poem 'Die Klage der Nausikaa' was played for the first time, arousing considerable interest.—Under the conductorship of Herr Ignaz Waghalter, Paderewski's Symphony was also given for the first time in Berlin.—At the tenth Symphonischer Musikabend of the Berliner Konzertverein, Herr Josef Stransky introduced Herr Richard Mandl's 'Griseldis' Symphony.

### BERNE.

Some interesting choral compositions, including Arnold Mendelssohn's 'Pandora,' Othmar Schoeck's 'Postillon,' and Max Reger's eight-part male chorus, 'An das Meer,' have been performed recently with great success.

### BORDEAUX.

Reynaldo Hahn's 'Carmélite' (to the text of Catulle Méndès) and Gabriel Dupont's opera 'La Glu,' have both lately been performed for the first time at the Grand Théâtre.

### BREMEN.

Richard Strauss's 'Der Rosenkavalier' has been given at the Municipal Theatre with great success.—A concert devoted to pianoforte compositions by Madame Pauline Erdmannsdörfer-Fichtner aroused considerable interest.—Two fine choruses by Siegmund von Hausegger, viz., 'Schmied Schmerz' and 'Neuwein lied' were sung for the first time at the third concert of the Lehrergesangverein (conductor, Herr Ernst Wendel).

### BUDA-PEST.

A new opera, 'A bolond' (The jester), composed by Bela Szabados to the libretto of Eugen Rakosi, has been produced with success at the Royal Opera.

### CASSEL.

On March 15, Reinhold Hermann's three-act opera 'Sundari' was produced at the Court Theatre.

### DORTMUND.

Felix Woysch's opera, 'Der Weiberkrieg,' has been given for the first time at the Municipal Theatre. The same composer's 'Passionsoratorium' formed the programme of the third Musikvereinsconcert (conductor, Professor Janssen).—At the nineteenth Symphony concert of the Philharmonic Orchestra, Professor Fr. Gernsheim conducted his Overture 'Zu einem Drama' and his Violin concerto (soloist M. Henri Marteau). Another interesting number was Vivaldi's Concerto for three violins and string orchestra.

### DRESDEN.

On April 1, the operetta 'Meine Tante, deine Tante,' by Madame Amelie Nikisch, was produced at the Residenztheater with great success for the composer and librettist.

### DÜSSELDORF.

Under the conductorship of Professor Karl Panzner, Glazounoff's sixth Symphony, Liszt's 'Dante' Symphony, and several works by Sibelius, including the Romance for string orchestra, Op. 42, have been played for the first time.

### ESSEN.

Under the direction of Herr Obsner, Pergolesi's opera, 'La serva padrona,' has been revived at the Stadttheater with considerable success.

### HAMBURG.

At the Opera, 'Rahab,' a one-act opera, by Clemens von Frankenstein, has been produced under the direction of Herr Gustav Brecher. The title-part was created by Miss Edyth Walker.—At an orchestral concert conducted by Herr Felix Mottl, the three Böcklin-Phantasien 'Im Spiele der Wellen,' 'Die Toteninsel,' and 'Der Eremit,' by Felix Woysch, were heard for the first time with much interest.—At the eighth Philharmonic concert, Herr Siegmund von Hausegger introduced Bruneau's prelude to 'Messidor,' and at the tenth concert Ernst Boehe's 'Tragic Overture' was given for the first time.

### KARLSRUHE.

Under the baton of Herr Leopold Reichwein, Mahler's fifth Symphony was recently performed for the first time.—At the Opera, Richard Strauss's 'Der Rosenkavalier' was performed with great success.

### LEIPZIG.

In the absence of Professor Arthur Nikisch, the twentieth Gewandhausconcert was conducted by Herr Weingartner, who introduced his latest Symphony (No. 3, in E major).—The sixth and last Chamber Music concert at the small hall of the Gewandhaus proved of great interest. Hugo Wolf's String quartet in D minor, and Hans Fitzen's Pianoforte trio in F major (with Herr Reger at the pianoforte) were both played for the first time in Leipzig, and Reger's new Sextet for strings, Op. 118, was produced, evoking great enthusiasm.—Haydn's 'Harmoniemesse' was given at the second Riedelvereinsconcert (conductor, Dr. Georg Göhler).—At the eleventh Philharmonic concert, Mr. Arthur Shattuck played Rachmaninoff's Pianoforte concerto in F sharp minor for the first time.—The violinist Herr Gustav Havemann (who has been appointed professor of the Conservatoire in succession to the late Arno Hilff), gave an orchestral concert and played Felix Woysch's 'Skaldische Rhapsodie' and Max Reger's 'Chaconne' for violin solo, Op. 117.—Rousseau's 'Le devin du village' was given for the first time at the Neues Theater, preceding the first performance in Leipzig of Korngold's 'Pantomime ballet' 'Der Schneemann.'

## MAGDEBURG.

Friedrich Kiel's beautiful and rarely-heard second 'Requiem' was recently revived at a concert of the Reblingsche Kirchengesangverein (conductor, Professor Kauffmann).

## MEININGEN.

Dr. Max Reger has been appointed 'Generalmusik-director' of the Meiningen Hofkapelle. He will take up his new duties on December 1.

## MILAN.

The first performances in Italy of Bach's 'St. Matthew' Passion were given here on April 22 and 23.

## MONTE CARLO.

Saint-Saëns's new opera 'Dejanire' (libretto by Louis Gallet) has been produced at the Opera House with great success. The composer was present. The work is said to rank with 'Samson and Delilah.'

## MOSCOW.

At the last Kussewitzky concert of the season, March 15, Alexandre Scriabine's newest work, the tone-poem 'Prometheus,' was produced with great success.

## NEW YORK.

On March 29, Paul Dukas's 'Ariane et Barbe bleu' was given for the first time at the Metropolitan Opera House. Miss Geraldine Farrar sang the part of Ariane, and Signor Toscanini conducted.

## NICE.

On March 21, the first performance in France (and in French) of Eugen d'Albert's opera 'Tiefeland' took place, with great success, at the Opéra. A few days later, Chabrier's 'Gwendoline' was also given for the first time.

## PARIS.

On March 29, a four-act opera, 'Elsen,' composed by Adalbert Mercier to the libretto of Jean Ferval, was produced at the Théâtre-Lyrique de la Gaité.—At the fifth concert of French Chamber music organized by M. Jaques Durand, M. Claude Debussy played a number of his new Pianoforte preludes, arousing great enthusiasm. Félicien David's 'Lalla Rookh' has lately been revived at the Trianon-Lyrique. At the Colonne concert on April 2, some interesting fragments of a ballet, 'Daphnis et Chloe,' composed by M. Maurice Ravel for the famous Russian dancers, and to be produced by them in the Spring, were played for the first time.

## SONDERSHAUSEN.

A four-act comic opera, 'Frauenlied,' by the Danish composer Emil Robert Hansen, solo-violoncellist at the Leipsic Gewandhaus Orchestra, has been successfully produced at the Court Theatre.

## STUTTGART.

Under the baton of Professor Ernst H. Seyffardt, Sgambati's 'Messa da Requiem' was given for the first time at the second subscription concert of the Singverein.—At the Royal Opera, the first performance of Humperdinck's newest opera, 'Die Königskinder,' proved a great success.

## VIENNA.

The Männerchorgesangverein recently produced Anton Bruckner's 'Abendzauber' written for male (humming) chorus, three (jödelling) female solo voices, baritone solo and four horns.—At the Volksoper, Vittorio Gnecci's opera 'Cassandra' proved very interesting when recently given for the first time. Though composed before Strauss's 'Elektra' appeared, it shows at times an extraordinary likeness to many themes of that work.

A concert-version of Mr. Raymond Roze's opera 'Joan of Arc' will be performed at Queen's Hall on May 24 in the afternoon. The Edward Mason and Westminster Cathedral Choirs will take part.

## Miscellaneous.

The following awards have been made by the Director and Board of Professors of the Royal College of Music. Council exhibitions: Gladys Blume, Waldemar E. Pauer, Gwendolen Nunn, Florence Hanson, Katherine Vincent and Aubrey Cocks-Thonger. Charlotte Holmes exhibition: Evelyn M. Pickup. Clementi exhibition, for pianoforte playing: Jennie Wilson. John Hopkinson gold and silver medals for pianoforte playing: respectively to Mary B. Graham and Joseph A. Taffs. Challen gold medal for pianoforte playing: Emmie Gregory. Henry Leslie (Herefordshire Philharmonic) prize for singers: Lillie D. Chipp. Council prize for organ extemporising: Albert Midgley. Arthur Sullivan prize for composition: Edward Taylor. Scholefield prize for string players: Juliet Motto. Dannreuther prize for pianoforte playing with orchestra: Joseph A. Taffs. Operatic class prizes: Bessie Jones, Margaret Champneys, Clytie Hine, Ethel Lebish. Elocution prizes: Eric Roper, Coralie Stoddart, Moya Finucane. Muriel Foster (Mrs. Goetz) prize for singing: Clytie Hine. The gold medal presented by Rajah Sir S. M. Tagore, of Calcutta, to Cedric Sharpe.

The second festival service of the London College for Chorists will be held at Holy Trinity Church, Marylebone on Tuesday, May 23, at 8 o'clock. The music will include Preces and Responses (Dr. Brewer), Magnificat and Nunc dimittis (Dr. Hugh Blair), 'O praise the Lord' (Mendelssohn), 'Praise to the Holiest' ('Gerontius') (Elgar), and 'Let the bright Seraphim' (Handel). Dr. Hugh Blair will preside at the organ, and Mr. James Bates will conduct.

A Welsh Coronation hymn and anthem have been issued by Messrs. Novello & Co. The words of the hymn are by the Rev. W. Morgan, Rural Dean of Montgomeryshire, and the music by Mr. Thomas Edwards, of Chester. The anthem, 'The King shall rejoice,' by Sir John Goss, suitably wedded to the Welsh words, contains a solo for treble or tenor, and a chorus, 'Be Thou exalted, Lord, in Thine own strength,' followed by the National Anthem.

The promised performance on May 4, under the direction of Dr. Borland, of Elgar's 'The Apostles,' by the combined forces of the Bermondsey Settlement Choral and Orchestral Union (conducted by Dr. Borland) and the Hither Green Choral and Orchestral Society (conducted by Mr. E. Stanley Roper and not, as stated in our last issue, by Dr. Borland) has been abandoned for the present, and Coleridge-Taylor's 'Hiawatha' will be performed instead.

The United Choir Festival of the London Wesleyan Methodist Choir Union took place at Wesley's Chapel, City Road, on March 27. A service of music chosen from Wesley's works, and including the anthems 'The Lord hath been mindful' and 'To my request and earnest cry,' was sung under the direction of Mr. Alfred Furse, with the assistance of Mr. C. F. Warner at the organ.

The programme of the British Music Trades' Convention, to be held under the auspices of the Pianoforte Manufacturers' Association and Music Trades' Association, at Harrogate, on May 11, 12 and 13, has been issued. The numerous functions arranged include receptions, meetings for technical discussion, and a concert at the Kursaal under Mr. Julian Clifford's direction.

Mr. Thomas Quinlan has arranged an Autumn provincial season of opera in English, to be given at Liverpool, Newcastle, Manchester, Birmingham, Leeds, Glasgow and Edinburgh. The repertory will include Puccini's 'The girl of the golden West.' Mr. Cuthbert Hawley and Signor Voghera will be the conductors.

On March 25, Mr. Walter Porter, who for twenty-five years has conducted the Hull Harmonic Society, was presented with a gold watch and chain by the Mayor on behalf of the Society. Speeches were made by Mr. Camp (secretary), Mr. Nichol (organist), and by Mr. Porter in reply.

The Tonic Sol-fa College will hold its annual meeting at the Guildhall, on May 20, under the presidency of the Lord Mayor. The speakers will be Sir Samuel Evans and Mr. Landon Ronald.



## Answers to Correspondents.

**ANXIOUS.**—Your experience as a student of voice-production and singing is that of a large number of aspirants. Obviously it is impossible to say off-hand whether your teachers are at fault or whether you are limited in your power of absorption. It is one of the veriest commonplaces of the day to remark that voice producers always declare that the previous method used was on the wrong tack. But it does not appear to be so well known that pupils of singing sometimes reach their saturation point very quickly. Teaching cannot squeeze more than a pint into a pint pot.

**STRAD VIOLINS.**—We are constantly receiving letters asking our opinion of violins labelled with the name of some celebrated old Italian maker. We have repeatedly said that a label supplies absolutely no evidence that an instrument is a genuine 'old master.' It merely means that a certain model shape has been followed. One might as well suppose that a cheap chromo reproduction of a Turner picture is the picture simply because the name of the painter is on it. That these questions continue to arrive induces the melancholy reflection that our correspondents do not read the *Musical Times*.

**ENQUIRER.**—We cannot here recommend any particular teacher of singing. Your best plan will be to seek advice at one of the principal teaching institutions. The Royal Academy and the Royal College may not care to undertake a short course, but there are many excellent professors at the Guildhall, Trinity College and the London Academy of Music who would serve your purpose.

**E. D. WOOD, HORWICH.**—Works for pianoforte, two violins, violoncello, double-bass, oboe and clarinet must be few and far between. If your clarinettist would consent to play a viola part so far as it can be performed on his instrument, no doubt your repertory would be enlarged. Why not get a clever musician to reduce the score of a Mozart orchestral work to the scope of your resources?

**K. Y., GREAT YARMOUTH.**—The half-bars in Moscheles's piece are both of the nature of prolongations of the preceding bars. They do not produce rhythmic ineffectiveness, as they lead into the announcement of a new section, and therefore are in the position often occupied by cadenzas, in which rhythmic continuity may be entirely ignored.

**J. C. BURGEON.**—The effect of the B natural in the seventh bar of the F sharp section of Schumann's Romance, Op. 28, No. 1, which we take to be correct, is that a return is made from C to F a little sooner than the ear leads one to expect it. The unblushing, but not unacceptable, consecutive fifths between treble and bass are a much more remarkable feature.

**LYDIA PRIOR.**—Prout's recommendation is not a rule. In your example, soprano and alto have no difficulty at all, as they echo the tenor and bass note for note. After all, it is only a question of the first reading-over of the piece. The change is easily memorised.

**P. J. WILSON, NEW YORK.**—We know of no performance of Ed. Grell's 'Missa Solemnis' given in England, but it does not follow that none has taken place.

**JESSIE WHELLAMS, BRITISH COLUMBIA.**—The melody you quote is that of the middle section of Chopin's 'Fantaisie-Improvisation' in C sharp minor (Op. 66), for pianoforte.

**J. M. RHODES, TORONTO.**—Haydn's 'Toy Symphony' is published by André, of Offenbach-am-Main. It can be obtained from Messrs. Novello.

**G. F. FOWLER.**—Miss C. Stainer's Dictionary of violin-makers (Novello's Primer series) gives some interesting particulars regarding Nicola Amati, brother of Andrea, and of Nicola Amati, son of Girolamo.

**LYNETTE MACNISH, BRISBANE.**—We see no objection to the timing 104 = 

## DURING THE LAST MONTH.

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GERMAN, E.—Coronation March .. .. .	1 6	RINK, C.—"God save the King (with Variations and Finale) .. .. .	1 6
— "Thanksgiving Hymn .. .. .	1 0	ROBERTS, J. VABLEY.—Postlude in F .. .. .	1 0
GOUNOD, C.—Wedding March, No. 1 The Duke of Albany .. .. .	2 0	SELEY, E. LUDARD.—Orchestral March .. .. .	1 0
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HANDL.—Occasional Overture (played at the Coronation of Queen Victoria, 1838) (arranged by W. T. Best) .. .. .	2 0	STAINER, J.—A Jubilant March .. .. .	1 6
— "March ("Scipio") do. do. .. .. .	2 0	STONE, J. T.—Marche Triomphale .. .. .	1 6
— "Zadok the Priest .. .. .	1 3	TSCHAIKOWSKY.—Coronation March .. .. .	2 0
— "And all the people rejoiced .. .. .	1 3	WAREING, H. W.—Festiva March .. .. .	1 6
— "Let Thy hand be strengthened .. .. .	1 3	— "Coronation March .. .. .	1 6
— "Alleluia (1st Coronation Anthem) .. .. .	1 3	WAGNER, R.—Grand March (Introduction Act III. "Lohengrin") (arranged by W. Creser) .. .. .	1 0
— "The King shall rejoice .. .. .	1 3	— "Bridal Chorus ("Lohengrin") (arranged by W. Creser) .. .. .	1 0
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BOYCE, W.—Give the king Thy judgements .. .. .	1	9	*—Thine, O Lord, is the greatness .. .. .	0	1½
†BRIDGE, J. F.—Blessed be the Lord thy God .. .. .	0	6	*MACKENZIE, A. C.—Lord of Life .. .. .	0	1
†—The Homage Anthem ("Kings shall see and arise") ..	0	6	*MACHERSON, C.—Behold, O God, our Defender ..	0	1
— (Sung at the Coronation, 1902.) .. .. .	0	1½	— Let my prayer be set forth .. .. .	0	1½
CHILD, W.—O Lord, grant the king a long life .. .. .	0	3	†MARTIN, G. C.—Kings shall be thy nursing fathers ..	0	2
CLARKE, JEREMIAH—Praise the Lord, O Jerusalem ..	0	3	— Let my prayer .. .. .	0	1½
CORFEE, JOSEPH—The king shall rejoice .. .. .	1	0	— Let Thy hand be strengthened } .. .. .	0	2
CROFT, WILLIAM—O Lord, grant the king a long life ..	1	6	— Behold, O God, our Defender } .. .. .	0	4
*ELVEY, GEORGE—I was glad when they said .. .. .	0	3	— Magnify His Name .. .. .	0	4
†FOSTER, MYLES H.—Now know I that the Lord .. .. .	0	4	NARRIS, DR.—O Lord, grant the king a long life ..	0	9
— My heart is inditing .. .. .	0	6	†PARRY, C. H. H.—I was glad when they said unto me ..	0	4
*FRIEDLANDER, A. W.—Hear, O God, hear my cry .. ..	0	6	— (Sung at the Coronation, 1902.) .. .. .	0	1½
*GOSS, J.—The king shall rejoice .. .. .	0	3	†PURCELL, H.—Let my prayer come up .. .. .	0	1½
GREENE, DR.—The king shall rejoice .. .. .	1	9	— (Sung at the Coronation, 1902.) .. .. .	0	1½
— O God, grant the king a long life .. .. .	2	0	— O Lord, grant the king a long life .. .. .	2	0
†HANDEL, G. F.—My heart is inditing .. .. .	0	8	— Praise the Lord, O Jerusalem .. .. .	0	4
— Let Thy hand be strengthened .. .. .	0	6	*STAINER, J.—Lord, Thou art God .. .. .	0	3
†— The king shall rejoice. (Sung at the Coronation, 1838) ..	0	6	— Let every soul be subject unto the higher powers. ..	0	1½
— Ditto (arranged for S.A.T.B.) .. .. .	0	6	*STRANE, BRUCE—This is the day .. .. .	0	4
†— Hallelujah Chorus (Messiah) .. .. .	0	2	STEWART, R.—The king shall rejoice .. .. .	0	6
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†— Zadok the Priest (Sung at the Coronation, 1838 and 1902) ..	0	3	— (Sung at the Coronation, 1902.) .. .. .	0	1½
— Ditto (arranged for S.A.T.B.) .. .. .	0	3	— O Lord, save Thy people } .. .. .	0	6
*HALL, G. VINR.—The king shall rejoice .. .. .	0	4	— Vouchsafe, O Lord .. .. .	0	6
*HARRIS, CUTHBERT—The king shall rejoice .. .. .	0	4	WALMSLEY, T. F.—Behold, O God, our Defender ..	1	6
HIRD, F. W.—Behold, O God, our Defender .. .. .	0	2	WILLIAMS, C. LEE—The king shall rejoice .. .. .	0	2

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DOWLAND, J. .. .. .	0	1½	TALLIS .. .. .	0	1½
HATTON, J. L. .. .. .	0	4	WILLIAMS, C. LEE .. .. .	0	2
MONK, E. G. .. .. .	0	2			

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†NOVELLO, V.—(First Mass in C) .. .. .	1	0	WEBBE (T.T.B.) (arranged by V. Novello) ..		0	6

## SERVICES—TE DEUM LAUDAMUS.

ALCOCK, W. G., in B flat .. .. .	0	4	HOPKINS, E. J., in A .. .. .	0	6
BARNBY, J., in E .. .. .	0	4	— in F .. .. .	0	6
†BLAIR, H., in D .. .. .	0	6	LEMAIRE, E. H., in E flat .. .. .	0	6
BOYCE, in A. (Sung at the Coronation in 1838) .. .. .	0	3	†MARTIN, G. C., in A (also for Military Band, in A flat) ..	0	6
†BREWSTER, A. H., in E flat (2 Cornets, 2 Trombones, and Timpani) ..	0	4	— in C (with Benediculus) .. .. .	0	8
— in B flat .. .. .	0	4	*MENDELSSOHN, in A .. .. .	0	6
†BULLIVANT, G., in E flat .. .. .	0	4	†PURCELL, in D .. .. .	1	0
COLERIDGE-TAYLOR, S., in F .. .. .	0	4	†SMART, H., in F .. .. .	0	3
†CUSINS, W. G., in B flat .. .. .	1	0	*STAINER, J., in A .. .. .	0	4
†ELGAR, E., in F (with the Benedictus) .. .. .	1	6	*— in B flat .. .. .	0	4
GARRETT, G. M., in D .. .. .	0	3	*— in E flat .. .. .	0	6
— in E .. .. .	0	3	STAINER, G. V., in A .. .. .	0	4
*— in F .. .. .	1	0	†— in B flat (Sung at the Coronation, 1902) .. .. .	0	6
GERMAN, EDWARD, in F .. .. .	1	0	†SULLIVAN (with the Domine, Salvum Fac), Festival Te Deum ..	1	0
†GOSS, J. (Thanksgiving Te Deum) .. .. .	0	6	†— (Thanksgiving Te Deum) .. .. .	1	0
†HANDEL (Chandos Te Deum) .. .. .	1	0	WESLEY, S. S., in E .. .. .	0	6
†— (Dettingen Te Deum) .. .. .	1	0	†WEST, JOHN E., in G .. .. .	0	3
†HAYDN, in C .. .. .	1	0	— in A .. .. .	0	4

## JUBILATE DEO.

HOPKINS, E. J., in A .. .. .	0	3	†STANFORD, C. V., in B flat .. .. .	0	3
†MARTIN, G. C., in A (Cornets, Trombones, and Drums) ..	0	9	WEST, JOHN E., in A .. .. .	0	3
†PURCELL, in D .. .. .	1	0			

## MAGNIFICAT AND NUNC DIMITTIS.

†ALSOPI, J. R., in E .. .. .	0	4	MENDELSSOHN, in A .. .. .	0	6
ARNOLD, in A .. .. .	0	3	*PHILLIPS, M. F., in B flat .. .. .	0	4
†ATKINS, in A and D .. .. .	0	4	PROUT, E., in F .. .. .	0	6
†BARNBY, J., in E flat .. .. .	0	8	†ROBERTS, J. V., in C (for 2 Cornets and 2 Trombones) ..	0	4
†BENNETT, G. J., in A .. .. .	0	4	†SELBY, B. LUARD.—No. 1, in A .. .. .	0	6
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†BLAIR, H., in B flat .. .. .	0	6	†SMART, H., in B flat .. .. .	0	6
†CALKIN, J. B., in G .. .. .	0	6	*— in F .. .. .	0	6
COBB, G. F., in G .. .. .	1	4	*STAINER, J., in E .. .. .	0	4
COLERIDGE-TAYLOR, S., in F .. .. .	0	6	*— in E flat .. .. .	0	6
†FANNING, EATON, in C .. .. .	0	6	*— in A .. .. .	0	6
†FOSTER, M. B., in A .. .. .	0	6	†— in B flat .. .. .	0	6
†GADSBY, HENRY, in C .. .. .	0	6	†STANFORD, C. V., in A .. .. .	0	6
†GARRETT, G. M., in F .. .. .	0	6	†— in B flat .. .. .	0	4
*— in D .. .. .	0	4	†STEGGALL, C., in C .. .. .	0	6
— in E flat .. .. .	0	6	†STEGGALL, R., in G .. .. .	0	6
†HAYNES, BATTISON, in G .. .. .	0	4	†TOURS, B., in F (String Parts, 2s.; Wind Parts, 4s. 6d.) ..	0	4
†HUNTLEY, G. F., in E flat .. .. .	0	4	†— in D (for Strings and Organ) .. .. .	0	6
— in G .. .. .	0	4	WALMSLEY, T. F., in D minor .. .. .	0	4
LEMAIRE, E. H., in A .. .. .	0	6	WESLEY, S. S., in E .. .. .	0	3
LLOYD, C. H., in E flat .. .. .	0	6	WEST, JOHN E., in E flat (Cornets and Trombones) ..	0	6
— in F .. .. .	0	6	— in A .. .. .	0	4
†— in A (also for 2 Cornets, 2 Trombones, and Timpani) ..	0	4	†WILLIAMS, C. L., No. 1, in C .. .. .	0	6
†MARTIN, G. C., in A .. .. .	0	6	†— No. 2, in C .. .. .	0	6
— in B flat (Military Band) .. .. .	0	6	†— in F .. .. .	0	4
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" 5	Lord of Life eternal ...	A. C. Benson ...	C. H. Lloyd
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" 3	I now blest the land ...	Rev. W. H. Draper ...	Alfred Hollins
" 4	Lord of lords, and King of kings ...	Rev. W. St. Hill Bourne ...	John E. West
" 5	Mighty Lord God, Great Ruler over all ...	Rev. H. C. Douglass ...	A. H. Brewer
" 6	*O Mightiest of the Mighty ...	Rev. S. Childs-Clarke ...	Sir Edward Elgar
" 7	Raise the song, ye loyal voices ...	The Right Rev. The Bishop of Durham ...	J. H. Maunders
" 8	Where saintly Edward built his shrine ...	The Rev. Canon Rawnsley ...	Myles B. Foster
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" 5	Hark, boys! the hymn is rising... ..	F. C. Carey Longmore ...	Frederic Clay
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" 8	God of our Fatherland ...	Bishop E. H. Bickersteth ...	H. Davan Wetton
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9.	MENDELSSOHN—Wedding March ... .. Extra String Parts, 6d. each.	2	6	25.	MACFARREN, W.—Bourrée in C ... .. Extra String Parts, 6d. each.	2	0
10.	MENDELSSOHN — War March ("Athalie") ... .. Extra String Parts, 6d. each.	2	6	26.	COWEN, FREDERIC H. — Minuet d'Amour, from A Suite of Old English Dances (Second Set) ... .. Extra String Parts, 6d. each.	2	6
11.	MENDELSSOHN—Cornelius March ... .. Extra String Parts, 6d. each.	2	6	27.	WEST, JOHN E.—Intermezzo (from "Seedtime and Harvest") ... .. Extra String Parts, 3d. each.	2	6
12.	MENDELSSOHN—Funeral March ... .. Extra String Parts, 6d. each.	2	6	28.	HOLST, GUSTAV VON — Seven Scottish Airs ... .. Extra String Parts, 6d. each.	3	0
13.	ELVEY, GEORGE—Gavotte (à la mode ancienne) ... .. Extra String Parts, 6d. each.	2	0	29.	LEMARE, E. H.—Andantino in D flat ... .. Extra String Parts, 3d. each.	2	6
14.	COWEN, FREDERIC H. — Four English Dances. No. 1. Stately Dance ... Extra String Parts, 6d. each.	2	6	30.	BREWER, A. H.—Auf Wiedersehen ... .. Extra String Parts, 6d. each.	2	6
15.	COWEN, FREDERIC H. — Four English Dances. No. 2. Rustic Dance ... Extra String Parts, 6d. each.	2	6	31.	ELGAR, EDWARD—Wand of Youth, The, Serenade from (First Suite, Op. 1a) ... Extra String Parts, 3d. each.	2	6
16.	COWEN, FREDERIC H. — Four English Dances. No. 3. Graceful Dance ... Extra String Parts, 6d. each.	2	6				

*To be continued.*

LONDON: NOVELLO AND COMPANY, LIMITED.



# A Modern School for the Violin

BY

AUGUST WILHELMJ AND JAMES BROWN.

THE purpose of this Work is to provide, in one systematic and comprehensive scheme, all that is necessary for the acquirement of the Art of Modern Violin Playing.

"A Modern School for the Violin" consists of Six Books devoted to Daily *Technical Practice*, Six Books of *Studies* for Violin alone, and a large number of *Pieces* with Pianoforte Accompaniment, the Violin parts being specially edited for the purposes of teaching.

## SECTION A.—TECHNICAL PRACTICE. IN SIX BOOKS.

The foundation of "A Modern School for the Violin" is laid by means of a series of Six Books dealing exclusively with the important subject of DAILY TECHNICAL PRACTICE. The First Book of *Technical Practice* (Book 1A) is limited to the 1st Position; the Second Book (2A) to the 1st, 2nd, and 3rd Positions; the Third Book (3A) to the first five Positions; and so on. Bowings and other technical devices are introduced in a similarly progressive manner throughout. Each Book of *Technical Practice* is divided into "Lessons" (or Chapters), and each Lesson contains a number of *short repeating Exercises* on some definite point of Violin Technique—as Fingering, Bowing, &c., with the needful explanations. Included in each Book will be found a complete set of Scales and Arpeggi, arranged according to the particular stage of advancement reached.

Taken as a whole, this section is intended to facilitate, and to insist on, a *thorough, steady, and continuous* progress in the *mastery of the Instrument*, this being the only possible means of preparing the groundwork for artistic achievement with all its lasting delights.

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Section B is formed of a series of original and selected *Studies*, in Six Books. Each Book of *Studies* (Section B) is carefully co-ordinated, in respect of difficulty and range of subject, with the correspondingly numbered Book of *Technical Practice* (Section A). Thus the First Book of *Studies* (1B) is written in the 1st Position; the Second Book (2B) in the 1st, 2nd, and 3rd Positions; the 3rd Book (3B) in all Positions up to and including the 5th; and so on. It should further be explained that the two Sections are designed to complement one another, and that the "School" must be practised, not in single Books of *Technical Practice* and *Studies* alternately, but in pairs. Thus, Books 1A and 1B are to be taken concurrently, then Books 2A and 2B, 3A and 3B, and so on, and the appropriate pairs are now issued bound together in cloth (see Cloth Bindings below).

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In completion of the scheme of "A Modern School" a number of *Pieces* are published, in a form designed to fulfil the requirements of Violin Teachers and Students. In each number the Violin part is furnished with complete Fingerings and Bowings, besides remarks as to the methods of rendering, &c.

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LONDON: NOVELLO AND COMPANY, LIMITED.

*This Supplement is part also of the May issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 1½d.*

The

# Competition Festival Record

No. 34.

## THE MARY WAKEFIELD MEMORIAL.

The committee has met several times to examine designs for a proposed medallion which is to be offered to festivals as a prize. They have not yet decided upon which design to adopt, and therefore it will not be possible to offer medallions for this season's competitions. The designs submitted will be on view at the Association of Competitive Festivals' Conference, to be held on Wednesday, May 31, as announced in our last issue.

## MORECAMBE FESTIVAL.

May 16 to 20.

We are informed that the number of competitors entered for the five days is over 5,000. We gave the chief details of the programme in our last issue.

For the challenge shield class nine choirs have entered—Barrow Madrigal, Haverigg, Tynedale, Mr. Aldous' Choir (Lancaster), Carlisle Madrigal, Sale, Nottingham, Morecambe, and Blackpool. For the male-voice choir competition (tenor lead), Manchester Orpheus, Ulster, Whitehaven, Habergham, Kendal, Millom, Todmorden, and Colne U.M.C. will compete, and in the same competition (alto lead), Morley, Boots Choral, Heaton Parish, Barnoldswick, Vickerstown, Alfreton, Holme, Mexborough, Carlisle, Flimby, and Belfast have entered. For the orchestra competition (string), Nelson Congregational and Brackenburgh, Penrith, have entered.

The principal adjudicators will be Sir Edward Elgar, Dr. McNaught, Dr. Hathaway, Mr. Harry Evans, and Mr. S. H. Nicholson.

## LEAMINGTON AND COUNTY MUSICAL FESTIVAL.—

Entries for the open competitive musical festival to be held in June next, at Leamington Town Hall, close on April 20, or with late fee, May 1. Handsome trophies are being given for competition, and there is an attractive prize fund. Details are advertised.

THE entries for the Hastings Festival (May 22 to 24) show an advance on those of previous years. Visitors who seek to combine interesting musical experience with fresh air and pleasant surroundings should support this undertaking. The competitions will be held in the Public Hall.

THE People's Palace Festival (London, E.), the proceedings of which commence on May 10, and are continued on May 12, 13, and all through the following week, May 15 to 20, promises to be an unprecedented success. There are over 170 entries. Full programmes (6d.) can be obtained from Miss Edith Barran, hon. sec., 46, St. George's Court, Gloucester Road, S.W.

## CARLISLE.

February 23, 24, 25.

The chief results at this festival, which we were unable to report in our last issue, were as follows:

### FEMALE-VOICE CHOIRS.

- Tests: 'Coronach' (Schubert).  
'Andalusian Bolero' (Dessauer).  
Scotby Choral Society (Mr. W. H. Reid).  
Carlisle Madrigal Society (Mr. J. R. Cockbain).  
2nd. Recreation Trio Class (Miss Irving).  
Burlington Choir (Mr. A. Giddins).  
Triphena Choir (Miss M. E. Thomson).  
Carlisle Singing Class (Mr. W. H. Reid).  
1st. Lower Choir, Carlisle (Mr. W. D. Carley).  
Greta Ladies' Choir (Miss Helen Marshall).

### MALE-VOICE CHOIRS.

- Tests: 'The lotos flower' (Schumann).  
'Her eyes the glow-worm lend thee' (Bairdston).  
1st. Goodwin (Mr. W. H. Reid).  
2nd. Aspatria (Mr. C. Cameron).

### CHORAL SOCIETIES (Local Class).

- Test: 'The Fisherman's good-night' (Bishop).  
Penrith Wesleyan Chapel (Mr. G. R. Gibbs).  
1st. Orpheus Choral Society (Mr. I. Byers).  
St. James' Carlisle (Mr. J. Kellet).  
Eden Vale Choral Society (Rev. T. W. Stephenson).  
2nd. Scotby Choral Society (Mr. W. H. Reid).

### CHORAL SOCIETIES (Challenge Shield Class).

- Tests: 'Phyllida, come tell to me' (Orazio Vecchi).  
'Bright is the ring of words' (Colin Taylor).  
'O love, they wrong thee much' (Parry).  
The Carlisle (Mr. W. H. Reid).  
1st. Carlisle Madrigal Society (Mr. J. R. Cockbain).

### CHORAL SIGHT-SINGING.

- 1st. Carlisle Madrigal Society.  
2nd. The Carlisle.  
St. John the Baptist, Upperyby.  
Mr. T. Tertius Noble adjudicated.

## LONDONDERRY FEIS.

March 7, 8, 9, 10.

This 'Feis' always has an admirably thought-out programme. The music selected is of the very best, and it speaks volumes for the musical capacity of the district that so many competitors are able to cope with its technical and interpretative difficulties. The programme book is an interesting little volume. Some of its interest is derived from the very apt poetical quotations placed at the head of the particulars of each class. Later we shall give a selection for the benefit of others who would like to follow the Londonderry example. The chief results of the junior choral competitions were as follows:

### LARGE SCHOOL CHOIRS.

- Tests: 'The old green lane' (Rathbone).  
'Elfintown' (Bantock).  
Cathedral Boys' School (Mr. Percival Coulter).  
1st. Sion Mills National School (Mr. J. Watson).  
Christian Brothers' School, Omagh (Mr. R. S. B. Smith).

### SMALL SCHOOL CHOIRS.

- Tests: 'The voice of Spring' (Labbett).  
'The flowerets are nodding' (Gartz).  
Groarty N. S., Derry (Mr. J. Ramsay).  
Bready N. S., Lisdivin (Mrs. T. Hunter).  
1st. Cloughcur N. S., Donomana (Mrs. J. W. Reid).

### OTHER CLASSES.

- First-prize winners:  
'Sunbeam' Choir, Londonderry (Miss Norman).  
Irish Society's Girls' School, Coleraine.  
Cathedral Girls' School, I. (Miss Monteith).

The following were the prize-winners in the chief solo competitions:

- Soprano—Mrs. Acheson.  
Mezzo-soprano—Miss Aileen Barry.  
Contralto—Miss Winnie Woods.  
Tenor—Mr. William J. Caskin.  
Baritone—Mr. F. C. Simms.  
Bass—Rev. T. W. Benson.  
Challenge Cup—Miss Gabrielle Doherty.  
Sight-singing—Miss Gabrielle Doherty.  
Pianoforte, senior—Mrs. R. Northridge.  
Violin, senior—Miss Leoni Kidd.

In the adult choral competitions the entries tests and results were as follows:

### LADIES' CHOIRS.

- Tests: 'Encinctured with a twine of leaves' (Coleridge-Taylor).  
'Eglantine' (Jensen).  
1st. Maiden City Ladies' Choir (Dr. D. C. Jones).  
Omagh Musical Society (Mr. S. P. B. Smith).

## MIXED-VOICE CHOIRS.

Tests: 'Who is Sylvia' (German).

'The Leprehaun' (Bantock).

- 1st. Maiden City Choir (Dr. D. C. Jones).  
Tyrone.

## CHURCH CHOIRS.

Tests: 'O Saviour of the World' (Goss).

Hymn, 'Fierce raged the tempest,'

Church of the Good Shepherd, Sion Mills (Miss G. Herdman).

- 1st. Killowen Church Choir, Coleraine (Mr. Freeman Crofts).  
St. Thomas' Choir, Belfast (Mr. A. H. Derrick Large).  
3rd. Drumragh Parish Church, Omagh (Miss V. M'Adams).  
2nd. All Saints', Crooney, Derry (Mr. S. P. E. Smith).  
M'Quiston Memorial Church Choir, Belfast (Mr. James Woods).  
Strand Presbyterian Church Choir, Derry (Mr. F. Duncan Young).

## TEMPERANCE CHOIRS.

Buncrana Combined Temperance Societies Choir (Rev. T. C. Knox).

- 2nd. First Derry Total Abstinence Union (Mr. C. B. Stinson).  
1st. Great James Street "Catch-my-Pal" Choir (Mr. Thos. A. Stewart).  
3rd. Christ Church Temperance Choir (Mr. W. J. M. Laughlin).  
Letterkenny Temperance Choir.

## OTHER CLASSES.

Prize Winners: M'Quiston Memorial Church Choir, Belfast (Mr. J. Woods).

Maiden City Male Choir (Dr. D. C. Jones).

The adjudicators were Dr. Sinclair, Dr. C. Charlton Palmer, Mr. Alfred Hobday and Mr. Turnbull. The hon. secretary of the Feis is Mr. Alex. Stewart.

## STRATFORD (ESSEX).

March 18, 20, 22, 23, 24, 25.

This festival continues to progress, notwithstanding the establishment of other metropolitan festivals. It is obvious that in the east of London the appetite grows with what it feeds upon. More than 5,000 competitors appeared on this occasion. It is gratifying to note that the schools splendidly support the undertaking. This proves that the teachers are alive to the advantages derived from a carefully planned educational scheme, and that they are not influenced by some querulous objections to school choir competitions that now and again appear.

We are inclined to demur to statements that have found their way to the Press to the effect that Stratford initiated musical competitions in England. This is not history, for an East-End choir that for many years did loyal service to the cause of music, namely, the Bow and Bromley Institute Choir, was established on the strength of its success in winning the first-prize of £100 at the national music meetings held at the Crystal Palace in 1873.

The glory of the Stratford Festival will not be tarnished if this success of an East-End choir is acknowledged.

We regret that we cannot do more than chronicle the chief results of this mammoth event.

In the solo classes these were as follows:

## PIANOFORTE.

- (Gold Medal)—Miss Beatrice Mutch.  
(Senior)—Miss Freda I. Taylor.  
(Age 17 and 18)—Miss Gladys Pettiford.  
(Sight-reading, age over 14)—Miss Cissie Kerr.  
(Sight-reading, Junior)—Miss Marjorie Truelove.

## SOLO SINGING.

- (Gold Medal for Soprano)—Miss Louie Brooks.  
(Gold Medal for Mezzo-soprano)—Miss Katherine M. Blake.  
(Soprano, two classes)—Miss Frances Jenkins and Miss Marion B. Winfield.  
(Mezzo-soprano)—Miss Marion Rowlands.  
(Contralto, two classes)—Miss Cecilia Weiss and Miss Lucie Dunmore.  
(Tenor)—Mr. Cecil Stephens.  
(Baritone, two classes)—Mr. D. McGregor and Mr. Harold M. Burns.  
(Bass)—Mr. William H. Fry.  
(Sight-singing)—Miss Alice Edwards.

In the following lists of entries and results in the choral classes, the test mentioned is that prescribed for all the choirs in each class. There were also 'own-choice' pieces.

## ELEMENTARY SCHOOLS.

(Challenge Class, Girls.)

Test: 'The enchanted spring' (Fletcher).

- Woodford Green C. S. (Miss Barnes).  
Carpenter's Road C. S., Stratford (Miss A. Orrin).  
Balaam Street C. S., Plaistow (Miss A. M. Bland).  
1st. Farmer Road C. S., Leyton (Miss M. Nicholls).  
Beckton Road C. S., Canning Town (Miss L. Saunders).  
Colegrave Road C. S., Stratford (Miss E. Nightingale).  
Sir John Cass Foundation School (Mixed) (Mr. Frank Poulton).

(Challenge Class, Boys.)

Test: 'Which is the properest day to sing?' (Arne).

- 1st. Farmer Road C. S., Leyton (Mr. W. A. Cooke).  
Vicarage Lane C. S., East Ham (Mr. Thomas Howard).  
Winn Avenue Boys' School, Walthamstow (Mr. E. J. McClaren).  
Loford C. S., Ilford (Mr. W. L. Norman).  
Kensington Avenue C. S., Manor Park (Mr. F. E. Wilson).  
St. John's School, Bethnal Green (Mr. R. C. Vine).  
Shaftesbury Road C. S., East Ham (Mr. J. H. Heywood).  
Central Park C. S., East Ham (Mr. A. B. Jennings).

## ACTION SONGS (Children under 12).

- 1st. Fawbert and Barnard's School, Harlow (Mrs. E. M. Lowe).

Other prizes were won by the following schools and choirs:

George Green Secondary School (Mr. R. B. Elliott); Stratford Co-operative Junior Choir (Mr. A. Sears); Redcoat School, Burdett Road (Mr. H. Heywood); Upton Cross School, Plaistow (Miss Howship); Beckton Road Girls' School, Canning Town; Water Lane Evening School (Miss E. Nightingale); Plashet Park Congregational Band of Hope Choir, East Ham (Miss H. M. Haslam).

## CHURCH CHOIRS.

(Men and boys) St. Michael and All Angels, Ilford (Mr. F. E. Wilson).

(Mixed voices) Woodford Congregational (Mr. H. Welton).

## LADIES' CHOIRS.

Test: 'Come, lasses and lads' (arr. by Percy Fletcher).

- The Wealdstone Junior Choir (Mr. Edwin Aldridge).  
Miss Macfarlane's Choir, New Barnet.  
1st. Miss Stanley Lucas's Choir, Hackney.  
Mr. G. Day Winter's Choir.  
Queen's Road Evening Commercial School, Dalston (Mr. Walter Penn).

## MALE-VOICE CHOIRS.

Test: 'O mariners, out of the sunlight' (Coleridge-Taylor).

- Mr. G. Day Winter's Choir.  
Peel Male-Voice Choir, Islington (Mr. T. C. Hammersley).  
1st. Wood Green Adult School (Mr. G. Williams).  
Excelsior Choir, Chelmsford (Mrs. T. H. Waller).  
The London Gleemen (Mr. W. Seemer Betts).

## CHORAL SOCIETIES (E. London and Essex).

Test: 'The dawn of song' (Baird).

- East Ham Teachers' Musical Society (Mr. F. E. Wilson).  
1st. Clarnico Choral Society.  
Queen's Road Evening Commercial School, Dalston (Mr. Walter Penn).  
Mr. G. Day Winter's Select Choir.  
Malmesbury Road Evening Commercial Centre (Mr. A. J. Foot).

## CHORAL SOCIETIES (Small).

Test: 'Hymn to the night' (H. Ernest Nichol).

- 1st. Miss Stanley Lucas's Choir, Hackney.  
Mr. G. Day Winter's Part-Song Choir, Bow.  
Mr. Hubert Welton's Choir, Woodford.  
Bushwood Adult School Choir, Leytonstone (Mr. John Murphy).

## CHORAL SOCIETIES (Open class).

Tests: 'Winter days' (Caldicott).

'Lady, see on every side' (Marenzio).

(No 'own-choice' piece.)

- Mr. G. Day Winter's Select Choir.  
1st. Woolwich Co-operative Choir (Mr. John Hines).  
Queen's Road Evening Commercial School Choir (Mr. Walter Penn).

In this open class we are glad to note that the allowance of an 'own-choice' piece was abandoned. A competition can not be classed as of the highest grade when miscellaneous tests are submitted for the embarrassment of the adjudicators.

The adjudicators were: Mr. Oscar Beringer, Dr. John E. Borland, Mr. Frederick Corder, Mr. Munro Davison, Mr. Ernest Fowles, Mr. Joseph Ivimey, Mrs. Tobias Matthay, Mr. George Oakey, Mr. Daniel Price, Mr. Richard R. Terry, and Mrs. Louisa Walker.



DOUGLAS (Manx Music Festival). March 28, 29, 30.

This festival proves that there is much musical ability on the island. Mr. Gill tells us that the singing in the open choral class was superb.

The following were the tests, entries and results in the the chief choral classes:

#### SUNDAY SCHOOLS, BANDS OF HOPE, ETC.

- Test: 'Twilight Song' (Noel Johnson).  
 2nd. All Saints' S. S. (Mrs. Rushworth).  
 Kirk Michael S. S. (Mrs. J. Mylchreest).  
 Finch Hill S. S. (Mr. Noah Moore).  
 Peel Church S. S. (Mr. P. C. Moore).  
 1st. Buck's Road S. S. 'A' (Mrs. Rushworth).  
 Buck's Road S. S. 'B' (Mrs. Rushworth).

#### CHILDREN'S CHOIRS.

- Test: 'There's a bower of roses' (Challinor).  
 Laxey Glen Board School (Mr. C. E. Bolland).  
 1st. Peel Mixed Choir (Mr. P. C. Moore).  
 Castletown Board School, 'Silverburn' Choir (Mr. J. C. Qualtrough).  
 2nd. Castletown Board School 'Alexandra' Choir (Mr. J. C. Qualtrough).

#### CHURCH AND CHAPEL CHOIRS (Open class).

- Test: 'It is a good thing to give thanks' (Bridge).  
 1st. Victoria Street Wesleyan (Mr. Gordon E. Stutely).  
 Finch Hill Congregational (Mr. Noah Moore).  
 Buck's Road P.M. (Mrs. Rushworth).  
 2nd. Castletown P.M. (Mr. Wm. H. Cubbon).  
 Loch Parade P.M. (Mr. J. E. Kelly).

#### FEMALE-VOICE CHOIRS.

- Tests: (a) 'An Indian lullaby' (A. S. Vogt).  
 (b) 'Love's influence' (Felix Woyskyh).  
 Laxey (Mr. Noah Moore).  
 2nd. Ramsey (Miss Beatrice Mills).  
 1st. Mrs. Rushworth's Ladies' Choir.  
 Peel (Mr. P. C. Moore).

#### CHORAL SOCIETIES.

- (Forty voices).  
 Tests: Glee: 'O! snatch me swift' (Dr. Callcott).  
 Madrigal: 'Woodmen, shepherds, come away' (John E. West).  
 1st. Douglas Choral Society (Mr. J. D. Looney).  
 Ramsey Madrigal Society (Mr. T. J. Mullineaux).  
 2nd. Peel Choral Society (Mr. P. C. Moore).

#### CHORAL SOCIETIES (Open).

- (Sixty voices).  
 Tests: Cantata: 'Blest Pair of Sirens' (C. H. H. Parry).  
 'Allen-a-Dale' (J. B. McEwen).  
 1st. Douglas Philharmonic Society (Mr. T. P. Fargher).  
 Orpheus Choral Society (Mr. J. E. Kelly).

The following were the first-prize winners in the chief solo classes:

- Soprano (two classes)—Miss M. Clague; Miss B. Craine.  
 Mezzo-soprano (two classes)—Miss D. M. Morton; Miss M. Stott.  
 Contralto—Miss G. Devereaux.  
 Tenor (two classes)—Mr. J. Christian; Mr. J. A. Cowin.  
 Baritone (two classes)—Mr. F. Minay; Mr. W. H. Cain.  
 Bass (two classes)—Mr. W. H. Quay; Mr. A. Quirk.  
 Violin solo (under 17)—Cecil Corlett.  
 Pianoforte solo (under 18)—Miss Lillian Coole.  
 " " (senior)—Miss Nora G. Ribchester.

The adjudicators were Mr. Allen Gill and Mr. J. W. Irviney.

MORPETH (WANSBECK). March 31 and April 1.

Mr. Harry Evans was again the adjudicator throughout these competitions, which maintained their standard both in popularity and in musical results.

The following choirs entered. In the case of first-prize winners, the classes in which they were successful, and the tests, are indicated after the names of the choirs.

#### SCHOOL CHOIRS.

- Ashington Presbyterian S. S. (Mr. W. Collins).  
 Barrington C. S. (Mr. T. Scott).  
 Belsay (Mrs. Hugh Middleton).  
 Cambo (Miss Morland).  
 Pegswood (Mr. J. Barrow).  
 Competitors under sixteen. Tests: 'Gentle swallow' (R. Rogers), and 'A song of fairies' (von Holst).  
 Mitford (Miss MacLeod).  
 Morpeth Corporation Girls' School (Miss Foster).  
 Choirs of 25 to 40 voices. Tests: 'Cherry Ripe' (Horn), and 'Sweet and Low' (Luard-Selby).  
 Netherwitton (Miss Temple).  
 Action-Songs and Sight-Singing (Sol-fa).  
 Rothbury Boys' School (Mr. Johnson).  
 Stanington (Mr. T. Dixon).  
 St. John's, Seaton Hirst (Mr. J. Vine).  
 Hartburn and Netherwitton Junior (Lt.-Col. Orde).  
 Hartburn (Mr. R. Dixon).  
 Choirs of under 25 voices. Tests: 'Love, fare thee well' (Brahms), and 'Fairy elves' (Cuthbert Harris).

#### SENIOR CHOIRS.

- Bedlington Station P. M. (Mr. J. Moralee).  
 Church and Chapel Choirs. Test: 'How lovely is Thy dwelling-place' (Brahms).  
 Belsay (Mrs. Hugh Middleton).  
 Cambo (Mrs. Charles Trevelyan).  
 Novice choral societies. Test: 'Since first I saw your face' (Ford).  
 Longframlington (Lt.-Col. Orde).  
 Morpeth Y.M.C.A. (Mr. Arthur Platts).  
 Male-voice choirs (one entry). Tests: 'Sorrow's tears' (Cornelius), and 'The roysters' (Luard-Selby).  
 Netherwitton (Lt.-Col. Orde).  
 Church and Chapel Choirs.  
 Sight-singing.  
 Choral Societies, small villages. Tests: 'Three fishers' (Macfarren), and 'The chase' (German).  
 Female-voice choirs. Test: 'Night sinks on the wave' (Smart).  
 Male-voice choirs. Test: 'The two roses' (Werner).  
 Wansbeck Gleemen.  
 Felton (Mr. Phillips).  
 Holders, retained Challenge Cup for choral societies. Tests: 'Corydon, arise' (Stanford), and 'Moonlight' (Fanning).

The entries in the senior classes were not encouraging. A class in which Weekes's madrigal, 'In pride of May,' and Dudley Buck's 'Hymn to music,' were the tests, drew no competitors. At the end the combined choirs sang Sullivan's 'O gladsome Light,' under Mr. Evans's direction.

#### YORK.

April 1.

Nine choirs entered for the annual choral competition of the North-Eastern Railway Employees' Choral Unions at York, on April 1. The test-piece was 'Moonlight' (Eaton Fanning). Mr. Newton Laycock (Sunderland) was the adjudicator. The Gateshead Railway Servants' Choir was successful in winning the 'Henry Tennant' shield. The York choir was placed second, and the Selby choir third. The other choirs which competed were Newcastle-on-Tyne, Hull, Hartlepool, Sunderland, Darlington, and Stockton. At the evening meeting the whole of the competing choirs, under the direction of Mr. Laycock, sang the test-piece, Buck's 'Hymn to Music,' Laurent de Rille's 'The Martyrs of the Arena,' and Pinsuti's 'In this hour of softened splendour.'

#### BRISTOL.

April 3, 4, 5, 6.

A substantial increase in the number of entries signalled in advance the success of this year's 'Eisteddfod.' It is gratifying to note the continued development of choral resources and activities.

The following were prize-winners in the solo classes:

- Soprano (two classes)—Miss Florence Smith; Miss Elsie Browning and Miss Florence Smith (bracketed).  
 Mezzo-Soprano—Miss Lily Cleatworthy.  
 Contralto (two classes)—Miss Florence Trimmell; Miss Gladys Lloyd.  
 Tenor—Mr. H. J. Travers.  
 Bass and Baritone—Mr. Harry Williams.  
 Sight-singing—Miss Winifred Dayey.  
 Pianoforte-playing (without age limit)—Miss Gladys Justice.  
 " " (gold medal)—Miss Winifred Dayey.  
 Novello-Davies' prize for ladies' singing—Miss Olwen Thomas (contralto).  
 Open competition for men's singing—Mr. Frank Harrington (bass).  
 Pianoforte-playing (£50 'Steck' piano contest)—Miss Winifred Dayey (Bristol).  
 'Berlitz' scholarships' for lady singers—Miss Mary Ruebeck.  
 Violin (£5 ss. bow contest)—Mr. H. G. Isaacs.  
 " (gold medal)—Mr. W. H. Collier.

We give below the tests, entries and chief results in the choral competitions:

#### COUNCIL OR VOLUNTARY SCHOOLS (Girls).

- Tests: 'Cherry ripe' (C. E. Horn).  
 Evening on the beach' (Pinsuti).  
 North Street Wesleyan (Miss E. Cooke).  
 2nd. Newquand Road Senior Girls' (Mr. E. J. Lunnion).  
 Whitehall (Miss A. R. Harvey).  
 1st. Windmill Hill Senior Girls' (Miss F. Bradford).

#### COUNCIL OR VOLUNTARY SCHOOLS (Boys).

- Tests: 'I am a ruler on the sea' (Sullivan).  
 'The Gay Gordons' (E. Markham Lee).  
 High Street C. S., Kingswood (Miss E. M. Panizza).  
 Greenbank C. S. (Mr. Fred S. Long).  
 1st. St. John's Voluntary School (Mr. L. Williams).  
 2nd. Whitehall C. S. (Mr. G. D. Harris).

## COLERAINE CHORAL SOCIETIES.

- 1883 Spanish 'Flower Dance' (Spanish A.).  
 'Rose song' (A. E. Horrocks).  
 St. Margaret's School, Monpelier (Mr. F. R. Rickman).  
 Fairbairne Girls' School, Portlough (Miss Marion E. Courtine).  
 Portlough Parish Church Choir Boys (Mr. T. Yeol).  
 251. A Children's Choir (Miss F. Bradfield).

## MALE-VOICE CHOIRS.

- 1884 'O mariners, out of the sunlight' (S. Coleridge-Taylor).  
 'Eroica' (Mr. Robert Simmons).  
 252. Radstock (Mr. C. Gregory).  
 Bristol Harmonic (Mr. J. Jenkins).

## CHORAL SOCIETIES.

- Tests: 'To music' (C. Lee Williams).  
 'The song of the sword' (E. Cuthbert Nunn).  
 253. Bristol Temperance Choral Society (Mr. F. Stone).  
 'Star Nannie' Choral Society (Mr. K. Simmonds).  
 254. Malsome Norton Choral Society (Mr. R. F. Bennett).  
 Fishponds United Methodist (Mr. C. F. Clarke).

The adjudicators were: Dr. Cyril Roatham, Mr. E. T. Davies, Mr. Lionel Tertis, Mr. Claude Pollard, and Miss Dora Matthay.

## COLERAINE (IRELAND).

April 6, 7.

This was the third annual festival held in this flourishing town, which is midway between Belfast and Londonderry. The festival was established by the zeal and energy of Mrs. Huston (hon. sec.) and Mr. Daniel MacLaughlin (chairman), and it has throughout been well supported by the local musical organizations and the gentry. The school and junior choral sections were much sub-divided in order that resources should be evenly pitted against one another. This led to a small number of entries in each class. In all there were twenty-one junior choir entries, besides five for sight-singing.

There were five entries in the chief choral class for adult choirs. The singing generally exhibited good capacity on the part of executants and trainers. Some of the school-singing was excellent. The chief results were as follows:

## JUNIOR GIRLS' CHOIRS.

- 1st. Hon. Irish Society's Girls (Miss Beaton).  
 2nd. Mark Street, Portrush (Miss Porter).

## FEMALE-VOICE CHOIRS.

- Tests: (a) 'Hark, the bells' (Smart).  
 (b) 'After the rain' (Pinsuti).  
 1st. High School, Coleraine (Miss Duly).  
 2nd. Portstewart (Mr. John Anderson).

## SENIOR BOYS' CHOIRS.

- 1st. Coleraine Model School (Mr. Robert Henry).  
 2nd. Killowen (Mr. Bryans).

## SENIOR GIRLS' CHOIRS.

The standard reached here was the highest in all the school classes.

- Tests: (a) 'The Children's Angels' (Gounod).  
 (b) 'Whispering wind' (E. J. Labbett).  
 Tied 1 Mark Street, Portrush (Miss Porter).  
 151. 'The Hon. Irish Society's Choir' (Mrs. McCulloch).

## ADULT CHOIRS.

- Tests: (a) 'When Allen-a-cule' (Pearshall).  
 (b) 'Lullaby of life' (Leslie).  
 1st. Mr. Croft's Killowen Choir, 134 marks.  
 2nd. Mr. Robert Martin's Coleraine Choir, 131 marks.

The junior choirs combined to sing in two sections, one singing 'Hark, hark, the lark' (Schubert) and the other 'Sweet and low' (B. Luard-Selby); and the adult choirs sang 'Forth to the meadows' (Schubert).

The proceedings of the two days were followed throughout by large audiences, and the interest was keen.

Dr. McNaught adjudicated.

## BELFAST. April 8, 9.

This Festival is making progress by convincing the wide and populous district to which it appeals that its purpose is educational. There were upwards of one hundred entries on this occasion, and they occupied Mr. R. H. Wilson, the adjudicator, for two whole days. The children's competitions were very popular. There were some excellent action-songs, in which the St. Paul's National School (Miss M. Ellis) excelled. Ormeau Road (Miss R. Diddle) was first in the boys' choir class, and Fountainville (Mr. Sheppard) was first in the girls' choir class, and in the mixed class Ormeau Road

was again successful. The High Street Presbyterian Society (Mr. K. N. Erskine) was first in the church or mission choir class. There were three separate classes for warehouse, shop, or factory choirs. The Tower Buildings (Choir, Lowry & Co.'s Choir and the Emer Club) were all first-prize winners. In an open female-voice choir class the Holywood Girls came first. The prize in the Band of Hope choir class was won by the Great Victoria Street Presbyterians. Besides the choral classes there were others for solo singing, junior and adult. The festival has yet to capture the ordinary choral societies, but nevertheless it is accomplishing its task in creating chorists who will ultimately feed these societies. The president of the festival is Professor W. B. Morton, of the University, and Mr. J. E. MacIlwaine is the secretary. Miss McKissock, Mr. F. H. Sawyer, and Mr. F. J. Moffett are among the well-known members of the profession who interest themselves in the scheme.

## ABERGAVERN. Easter Monday.

The Easter Bank-holiday Eisteddfod held in this beautiful district is always a popular one. On this occasion the attendance was excellent. The entries promised a fine choral exhibition, but as is only too usual at these gatherings, there were many disappointing withdrawals.

It is a pity that this casual treatment of the public cannot be visited by some penalty. In this case the Eisteddfod managers were not to blame, because they received the entries in the usual form, and were not told of withdrawals until after the programme had been circulated. But worse, some of the conductors did not take the trouble even to send a message.

There were classes for solo and quartet singing, pianoforte, violin, and choral classes for juveniles, female-voice choirs, male-voice choirs, and mixed-voice choirs.

Seven choirs out of ten that entered sang in the Congregational choir class. The test was Woodward's 'The radiant morn,' and the first place was won by Hartlebury (Mr. R. A. Taylor). There were two male-voice choir classes. In that for small choirs the test was 'The Northmen's song' (Kücken). Only three choirs sang, out of six that entered. The Orpheus Glee Party (Mr. J. D. Evans) came first. In the large choir section the test was 'Deep Jordan's banks' (D. Cyril Jenkins), and six of the eight entries appeared. There was some fine singing, and the first place was gained by Treharis (Mr. Fred Evans). In the 'second' choral mixed-voice class, the test was 'His yoke is easy' (Handel). Seven choirs had entered, and four sang. Brynmawr (Mr. W. T. Angell) was first. In the chief choral class for choirs of from 150 to 180 voices, the test was 'Great and wonderful' (Spohr). Five well-known choirs had entered, but only two appeared, viz., Newport and Cardiff. Both sang finely, Cardiff showing some slight advance and therefore gaining the first prize of £70. In the ladies' voice section, Troedyrhiw (Miss K. Jones) was the winner. There was delightful singing in the children's choir section, more especially in the matter of rhythm. Tonally there was a disposition to sharpen. But of the three choirs entered, that from Troedyrhiw—again conducted by Miss K. Jones—sang very charmingly, and was conspicuously first. Dr. McNaught, Mr. Walter Nesbitt, and Mr. Norman McLeod adjudicated.

## MOUNTAIN ASH. Easter Monday, April 17.

This Eisteddfod is always an important one. As was the case at Abergavenny on the same day, some of the choirs that had entered were conspicuous by their absence. Three fine choirs appeared in the chief choral section, and Dr. Walford Davies, the principal adjudicator, paid them high tribute. Rhymney was placed first with 75 marks out of 80, Newport second with 73, and Mountain Ash gained 70. The test was the chorus 'O Jerusalem' (Sir Hubert Parry). There were also three choirs in the second choral section. Trefores was first with 77 marks, and Treycynon second with 72. Nine choirs competed in the chief male-voice section, and the Maritime Choir was awarded the first place with 76 marks. Four juvenile choirs sang, and the Troedyrhiw party came first. Dr. A. T. Silver and Mr. Fred Jones were assistant adjudicators.

(Other competitions are reported in the School Music Review.)

# NOVELLO'S PART-SONG BOOK.

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PART-SONGS, GLEES, AND MADRIGALS.

IN VOLUMES, CLOTH, GILT, 5s. EACH; OR IN SEPARATE NUMBERS.

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No.					
17	All among the barley (Prize) ...	...	E. Stirling	2d.	
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23	Awake! the starry midnight hour (Serenade) Mendelssohn	2d.			
3	Boating song (The sun is high) ...	...	E. G. Monk	2d.	
36	Come away, death. S.A.T.T.B. ...	...	G. A. Macfarren	2d.	
14	Come, heavy sleep ...	...	Doulard	2d.	
8	Countrymen's song (Oh, the sweet contentment) Rimbauld	3d.			
2	Cricketers' song (Bestir ye). T.T.B. ...	...	G. A. Macfarren	2d.	
29	Dirge (The glories of our birth) ...	...	S. Wesley	2d.	
15	Fishermen's song. S.S.A.T.B. ...	...	E. F. Rimbauld	2d.	
34	Football song (Brawling Boreas blows) ...	...	E. G. Monk	3d.	
32	Good speed the plough. S.A.T.T. ...	...	E. Richter	2d.	
5	Good morrow, fair ladies. S.S.T. ...	...	T. Morley	2d.	
28	Green leaves (Prize). S.A.T.B. ...	...	Bianchi Taylor	2d.	
33	Harvest song (Prize). S.A.T.B. ...	...	W. Macfarren	2d.	
15	Haymakers' song (Prize) ...	...	R. P. Stewart	3d.	
16	In all thy need ...	...	Doulard	2d.	

No.					
11	Integer Vite. T.T.B.B. ...	...	...	Fleming	4d.
24	June (She is coming) (Prize). S.S.A. ...	...	...	Finlay Dun	2d.
10	Magdalen College song (Lily, sweet lily) S.S.A.B. ...	...	...	Monk	2d.
27	O happy he who liveth. S.S.A.T.B. ...	...	...	Gastoldi	2d.
12	Orpheus with his lute ...	...	...	G. A. Macfarren	2d.
1	Our native land ...	...	...	G. Reichardt	2d.
22	Pedlar's song ...	...	...	Doulard	2d.
21	Shepherds' song (Turn, Amarillis) ...	...	...	Brewer	3d.
4	Song of the railroads ...	...	...	G. A. Macfarren	3d.
30	The angler's trysting-tree ...	...	...	J. Corle	3d.
31	The dream (Prize) ...	...	...	R. P. Stewart	2d.
26	The fair flower of Northumberland ...	...	...	E. F. Rimbauld	2d.
36	The home fairy (Quartet). T.T.B.B. ...	...	...	Winter	2d.
19	The joy cricket-ball ...	...	...	E. G. Monk	2d.
9	The students' greeting. T.T.B.B. ...	...	...	Berner	2d.
33	There is a ladie sweete ...	...	...	Ford	2d.
7	The wreath ...	...	...	J. Benedict	2d.
18	When icicles hang by the wall ...	...	...	G. A. Macfarren	2d.

## SECOND SERIES.

### VOL. I.—SIR JULIUS BENEDICT.

No.			
37	Old May-day, in ...	...	14d.
38	Invocation to Sleep ...	...	3d.
39	A Night Song ...	...	3d.
40	Dirge for the faithful lover ...	...	14d.
41	A Drinking Song (T.T.B.B.) ...	...	3d.
42	Sylvan pleasures ...	...	4d.

### HENRY SMART.

43	Consolation ...	...	14d.
44	Good night, thou glorious Sun ...	...	14d.
45	Hunting Song ...	...	14d.
46	Lady, rise, sweet Morn's awaking ...	...	14d.
47	Summer Morning ...	...	14d.
48	The Sea King ...	...	14d.

### G. A. MACFARREN.

49	Orpheus with his lute ...	...	14d.
50	When icicles hang ...	...	14d.
51	Come away, Death (S.A.T.B.) ...	...	3d.
52	When Daises pied ...	...	3d.
53	Who is Sylvia ...	...	14d.
54	Fear no more the heat o' the Sun ...	...	3d.
55	Blow, blow, thou Winter Wind ...	...	14d.

### J. L. HATTON.

56	The Belfry Tower ...	...	14d.
57	England ...	...	14d.
58	Come, celebrate the May ...	...	14d.
59	Song to Pan ...	...	14d.
60	The Indian Maid ...	...	14d.
61	The Pearl Divers ...	...	4d.

### VOL. II.—G. A. MACFARREN.

62	Robin Goodfellow ...	...	3d.
63	Break, break on thy cold grey stones ...	...	14d.
64	Echoes (The Splendour falls) ...	...	14d.
65	Song of the Railroads ...	...	14d.
66	Christmas ...	...	3d.
67	Adieu, Love, Adieu ...	...	14d.

### C. A. MACIRONE.

68	Sir Knight, Sir Knight ...	...	14d.
69	The Wounded Cupid ...	...	14d.
70	Woman's smile ...	...	3d.
71	Autolycus' Song ...	...	14d.
72	Footsteps of Angels ...	...	3d.
73	The Sun shines fair on Carlisle wall ...	...	14d.

### HENRY LESLIE.

74	The Pilgrims ...	...	14d.
75	My soul to God, my heart to thee ...	...	3d.
76	Awake, awake, the flow'r's unfold ...	...	14d.
77	How sweet the moonlight sleeps ...	...	14d.
78	Land, Ho! ...	...	14d.
79	Up, up, ye Dames ...	...	14d.

### VOL. II. (continued).

80	Thine eyes so bright	H. Leslie	4d.
81	Is it not gold ...	Westbrook	3d.
82	Hark how the birds ...	H. Lahee	3d.
83	All ye woods (S.A.T.B.)	Do.	14d.
84	My love is fair (S.A.T.B.)	H. Leslie	14d.
85	Charm me asleep (S.S.A.T.B.)	Do.	3d.

### VOL. III.—HENRY HILES.

86	When twilight dew ...	...	14d.
87	A Finland love song ...	...	14d.
88	Evening ...	...	14d.
89	To the Morning Wind ...	...	3d.
90	To Daffodils ...	...	3d.
91	Summer longings ...	...	3d.

### FRANCESCO BERGER.

92	Night, lovely Night ...	...	14d.
93	Essay, my Heart ...	...	3d.
94	Childhood's melody ...	...	14d.
95	Now ...	...	5d.
96	Sunset ...	...	14d.
97	Arise, the sunbeams hail ...	...	3d.

### J. BAPTISTE CALKIN.

98	Night winds that so gently flow ...	...	14d.
99	Breathe soft, ye Winds ...	...	14d.
100	My lady is so wondrous fair ...	...	14d.
101	Chivalry of Labour (S.A.T.B.) ...	...	4d.
102	Come, fill, my boys (A.T.T.B.) ...	...	3d.
103	Echoes ...	...	14d.

### J. BARNBY.

104	Phœbus ...	...	14d.
105	Luna ...	...	14d.
106	A Wife's Song ...	...	14d.
107	How they brought ...	...	14d.
108	Annie Lee ...	...	14d.
109	Starry Crowns of Heaven ...	...	14d.
110	The Wind ...	...	3d.
111	The Skylark ...	...	14d.

### G. A. MACFARREN.

112	The Sands of Dee ...	...	14d.
113	Alton Locke's Song ...	...	14d.
114	The Starlings ...	...	14d.
115	The Three Fishers ...	...	14d.
116	The World's Age ...	...	14d.
117	Sing, heigh ho ...	...	14d.

### VOL. IV.—A. ZIMMERMANN.

118	Fairy Song ...	...	14d.
119	Good Night ...	...	14d.
120	Come ever ...	...	3d.
121	Flowers ...	...	14d.
122	To Daffodils ...	...	14d.
123	Good Morrow ...	...	3d.

### VOL. IV. (continued).

#### G. A. MACFARREN.

124	Sigh no more, ladies ...	...	3d.
125	You spotted snakes (S.S.A.A.) ...	...	3d.
126	Take, oh, take those lips away ...	...	14d.
127	It was a lover and his lass ...	...	4d.
128	O mistress mine ...	...	14d.
129	Under the greenwood tree ...	...	14d.
130	Hark, the lark ...	...	5d.
131	Tell me where is fancy bred ...	...	14d.

#### HENRY LESLIE.

132	The Violet ...	...	3d.
133	One morning sweet in May ...	...	3d.
134	Daylight is fading ...	...	14d.
135	Down in a pretty valley ...	...	14d.
136	The Primrose ...	...	14d.
137	Arise, sweet love ...	...	14d.

#### HENRY SMART.

138	'Tis break of day ...	...	2d.
139	My true love hath my heart ...	...	2d.
140	Doth not my lady come ...	...	14d.
141	Spring Song ...	...	14d.
142	The Curfew ...	...	14d.
143	Hear, sweet spirit ...	...	14d.

#### SAMUEL REAY.

144	Spring Voices ...	...	3d.
145	Waken, lords and ladies gay ...	...	3d.
146	As it fell upon a day ...	...	3d.
147	Huntsman, rest ...	...	3d.
148	'Tis May upon the mountain ...	...	3d.
149	Take, oh, take those lips away ...	...	14d.

### VOL. V.—ARTHUR SULLIVAN.

150	The Rainy Day ...	...	14d.
151	Oh, hush thee, my babe ...	...	3d.
152	Evening ...	...	14d.
153	Joy to the Victors ...	...	3d.
154	Parting gleams ...	...	14d.
155	Echoes ...	...	14d.

#### W. MACFARREN.

156	Spring ...	...	14d.
157	Summer ...	...	14d.
158	Autumn ...	...	3d.
159	Winter ...	...	14d.
160	You stole my love ...	...	14d.
161	Dainty love ...	...	14d.

#### J. LEMMENS.

162	Drops of Rain ...	...	14d.
163	The Fairy Ring ...	...	3d.
164	The Light of Life ...	...	d.
165	Oh, welcome him ...	...	d.
166	Sunshine through the clouds ...	...	d.
167	The Corn Field ...	...	2d.



## CORONATION DAY

PATRIOTIC SONG FOR S.A.T.B.

THE WORDS WRITTEN BY MARY BRADFORD WHITING

THE MUSIC COMPOSED BY

PERCY E. FLETCHER.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Vigorously.* *f* *>*

SOPRANO. Now the joy-ful hour is

ALTO. Now the joy-ful hour is

TENOR. Now the joy-ful hour is

BASS. Now the joy-ful hour is

*Vigorously.* *f* *>* *♩ = 120.*

*cres.*

com - ing! Hear the trum - pets peal - ing proud - ly, Hear the deep-mouth'd can - non

*cres.*

com - ing! Hear the trum - pets peal - ing proud - ly, Hear the deep-mouth'd can - non

*cres.*

com - ing! Hear the trum - pets peal - ing proud - ly, Hear the deep-mouth'd can - non

*cres.*

com - ing! Hear the trum - pets peal - ing proud - ly, Hear the deep-mouth'd can - non

*cres.*

## CORONATION DAY.

boom - ing, Hear the wel - come ring - ing loud - ly! See the glo - rious

boom - ing, Hear the wel - come ring - ing loud - ly! See the glo - rious

boom - ing, Hear the wel - come ring - ing loud - ly! See the glo - rious

boom - ing, Hear the wel - come ring - ing loud - ly! . . See the glo - rious

*mf semi staccato.*

sun - shine stream - ing, See the ban - ners wave on high, Sword and lance are

sun - shine stream - ing, See the ban - ners wave on high, Sword and lance are

sun - shine stream - ing, See the ban - ners wave on high, Sword and lance are

sun - shine stream - ing, See the ban - ners wave on high, Sword and lance are

*cres.*

bright - ly gleam - ing As the King and Queen draw nigh! Glad strains are flow - ing,

bright - ly gleam - ing As the King and Queen draw nigh! Glad strains are flow - ing,

bright - ly gleam - ing As the King and Queen draw nigh! Glad strains are flow - ing,

bright - ly gleam - ing As the King and Queen draw nigh! Glad strains are flow - ing,

*cres.* *mf*

*cres.* *mf*

*cres.* *mf*

*cres.* *mf*

*cres.* *mf*

*Ped.* \*

# CORONATION DAY.

*cres.* *f*

Hearts are glow - ing, Wel - come show - ing, Wel - come to our King!

*cres.* *f*

Hearts are glow - ing, Wel - come show - ing, Wel - come to our King!

*cres.* *f*

Hearts are glow - ing, Wel - come show - ing, Wel - come to our King!

*cres.* *f*

Hearts are glow - ing, Wel - come show - ing, Wel - come, wel - come to our

*well marked.*

Raise now your voice and let all re-joice,

Raise now your voice and let all re-joice,

Raise now your voice and let all re-joice,

Raise now your voice and let all re-joice,

King! . . .

Raise now your voice and let all re-joice, *well marked.*

Lift now a night - y cheer! . . . Wel - come our King with loy - al . . . pride,

Lift now a night - y cheer! . . . Wel - come our King with loy - al pride,

Lift now a night - y cheer! . . . Wel - come our King with loy - al pride,

Lift now a night - y cheer! . . . Wel - come our King with loy - al pride,



## CORONATION DAY.

Wel - come with love the Queen at his side, Shout now your best, — they're

Wel - come with love the Queen at his side, Shout now your best, — they're

Wel - come with love the Queen at his side, Shout now your best, — they're

Wel - come with love the Queen at his side, Shout now your best, — they're

here !

here !

here !

here !

Lands from far, the isles of o - cean, Join with ours your joy - ful voi - ces ; All their

Lands from far, the isles of o - cean, Join with ours your joy - ful voi - ces ; All their

Lands from far, the isles of o - cean, Join with ours your joy - ful voi - ces ; All their

Lands from far, the isles of o - cean, Join with ours your joy - ful voi - ces ; All their

# CORONATION DAY.

*cres.*

Realm in glad de - vo - tion With the King and Queen re - joi - - ces!

*cres.*

Realm in glad de - vo - tion With the King and Queen re - joi - - ces!

*cres.*

Realm in glad de - vo - tion With the King and Queen re - joi - - ces!

*cres.*

Realm in glad de - vo - tion With the King and Queen re - joi - - ces! . .

*cres.*

*mf*

Gems of gold gleam bright in splen-dour, But the source of joy to them Is the crown their

*mf*

Gems of gold gleam bright in splen-dour, But the source of joy to them Is the crown their

*mf*

Gems of gold gleam bright in splen-dour, But the source of joy to them Is the crown their

*mf*

Gems of gold gleam bright in splen-dour, But the source of joy to them Is the crown their

*mf semi staccato.*

*cres.*

peo - ple ren - der—Love's im - pe - rial di - a - dem! Glad strains are flow - ing,

*cres.*

peo - ple ren - der—Love's im - pe - rial di - a - dem! Glad strains are flow - ing,

*cres.*

peo - ple ren - der—Love's im - pe - rial di - a - dem! Glad strains are flow - ing,

*cres.*

peo - ple ren - der—Love's im - pe - rial di - a - dem! Glad strains are flow - ing,

*cres.*

peo - ple ren - der—Love's im - pe - rial di - a - dem! Glad strains are flow - ing,

*cres.*

*mf*

*Ped.*

\*

# CORONATION DAY.

*cres.*

Hearts are glow - ing, Wel - come show - ing, Wel - come to our King!

*cres.*

Hearts are glow - ing, Wel - come show - ing, Wel - come to our King!

*cres.*

Hearts are glow - ing, Wel - come show - ing, Wel - come to our King!

*cres.*

Hearts are glow - ing, Wel - come show - ing, Wel - come, wel - come to our

*well marked.*

Raise now your voice and let all re-joice,

Raise now your voice and let all re-joice,

Raise now your voice and let all re-joice,

Raise now your voice and let all re-joice,

*well marked.*

King! ..

Lift now a might - y cheer! .. Wel - come our King with loy - al .. pride,

Lift now a might - y cheer! .. Wel - come our King with loy - al pride,

Lift now a might - y cheer! .. Wel - come our King with loy - al pride,

Lift now a might - y cheer! .. Wel - come our King with loy - al pride,



## CORONATION DAY.

*cres.* Wel - come with love the Queen at his side, *ff* Shout now your best, — they're

*cres.* Wel - come with love the Queen at his side, Shout now your best, — they're

*cres.* Wel - come with love the Queen at his side, Shout now your best, — they're

*cres.* Wel - come with love the Queen at his side, Shout now your best, — they're

Wel - come with love the Queen at his side, Shout now your best, — they're

*cres.*

*ff*

here!

here!

here!

here!

*fff rit.*

*f a tempo.* Hark the sound of sol-enn peal - ing From the Ab - bey tow'r up - swell - ing, Thro' the

Hark the sound of sol-enn peal - ing From the Ab - bey tow'r up - swell - ing, Thro' the

Hark the sound of sol-enn peal - ing From the Ab - bey tow'r up - swell - ing, Thro' the

Hark the sound of sol-enn peal - ing From the Ab - bey tow'r up - swell - ing, Thro' the

*f a tempo.*

# CORONATION DAY.

*cres.*  
air the chime is steal - ing, Hope and Love its strains are tell - ing.  
*cres.*  
air the chime is steal - ing, Hope and Love its strains are tell - ing.  
*cres.*  
air the chime is steal - ing, Hope and Love its strains are tell - ing.  
*cres.*  
air the chime is steal - ing, Hope and Love its strains are tell - ing. . .

*mf*  
Hea - ven's blessing breathes a - round them As they to their throne as - cend, Prayers from ev - ry  
*mf*  
Hea - ven's blessing breathes a - round them As they to their throne as - cend, Prayers from ev - ry  
*mf*  
Hea - ven's blessing breathes a - round them As they to their throne as - cend, Prayers from ev - ry  
*mf*  
Hea - ven's blessing breathes a - round them As they to their throne as - cend, Prayers from ev - ry

*mf semi staccato.*

*cres.*  
heart sur - round them—May God keep them and de - fend! Raise now the cho - rus,  
*cres.*  
heart sur - round them—May God keep them and de - fend! Raise now the cho - rus,  
*cres.*  
heart sur - round them—May God keep them and de - fend! Raise now the cho - rus,  
*cres.*  
heart sur - round them—May God keep them and de - fend! Raise now the cho - rus,

*cres.* *mf* *Ped.*





# CORONATION DAY.

*cres.* Glad - ly we sing— Now long live the King, King by the grace of

*cres.* Glad - ly we sing— Now long live the King, King by the grace of

*cres.* Glad - ly we sing— Now long live the King, King by the grace of

*cres.* Glad - ly we sing— Now long live the King, King by the grace of

*rit.* God, King by the grace of God. . . .

*rit.* God, King by the grace of God. . . .

*rit.* God, King by the grace of God. . . .

*rit.* God, King by the grace of God. . . .

*Maestoso.*

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Alfred H. Alder





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# The Musical Times

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1911.

## THE NOVELLO CENTENARY.

1811-1911.

With this number of the *Musical Times* we present our readers with a supplement giving a history of the century-old firm of Novello and its connection with and influence upon the development of music in England. Centenaries, apart from their intrinsic interest, have the virtue of inducing us to take comprehensive bird's-eye views of things—of changed conditions and of roads traversed. It would be a poor business indeed if musical England could not congratulate itself on some progress during the past hundred years; but when we survey the whole record we have exceptional cause for satisfaction. In the first decade of the 19th century England hardly counted among the musical nations of Europe, certainly so far as composition was concerned. In the oratorio the Handelian influence was still too strong to permit original talent to assert itself. The more profitable kinds of public music, such as the opera, were mainly in the hands of the foreigner. Instrumental music was practically non-existent. The only departments in which we achieved any work of the least distinction were those of the glee and the anthem. Something still remains to us of Samuel Wesley, Webbe, Callcott, and Spofforth; next to nothing remains of Dibdin, Shield, and Storace, or even Bishop. Yet we were steadily working our way up to a place in the estimation of the musical world. Our best composers in each generation since 1850 have been getting nearer and nearer to the stature of their leading contemporaries in other countries. Our choral singing has become the envy of the world. In the general quality, if not the quantity, of our public music we need not be afraid of comparison with any of our foreign friends. The secret of it all, perhaps, is that the scope of the composer's and the concert-giver's appeal has been enormously widened, decade by decade, by ever-fresh masses of the people finding opportunities for the development of that love of music that is innate in every one of us. It is no paradox to say that in the final resort the quantity and quality of musical art in a country depend not upon the number of those who sing and play or compose, but upon the number of those who merely listen. To increase these is the first and last and constant requisite. The firm of Novello cherishes the belief that in this important sphere it has achieved much during its hundred years of life. The history of the House is the history of cheap music; and it is cheap music, more than anything else, that helps to make the art the universal thing it should be.

## ALFRED HENRY LITTLETON.

The Editor of the *Musical Times* has succeeded in inducing Mr. Alfred H. Littleton, the head of the firm of Novello & Co., to overcome his natural distaste for publicity and allow a short biography of himself to appear in the present issue of the journal. He has more than one claim on our attention at the present moment—his approaching completion of fifty years of active connection with the firm of Novello, his position as Master of the Musicians' Company for the current year, and the functions of the firm in general, and himself in particular, in contributing to the entertainment of the International Musical Congress. But apart from these public or semi-public activities, the record of his life is interesting enough for its own sake.

Mr. Alfred Henry Littleton is the eldest son of the late Mr. Henry Littleton, the partner and successor of Alfred Novello. Mr. Alfred Littleton first saw the light in London, on February 15, 1845. He received his general education at University College School in Gower Street. Afterwards he went to a German school at Heidelberg, where, among other things, he acquired a certain knowledge of languages which has often stood him in good stead. He remembers that during these days he and his young fellow-students used to go to the Mannheim opera, where he heard 'Tannhäuser' and 'Faust' long before those works came to England. The general verdict of the schoolboys was that 'Tannhäuser' was a greater work than 'Faust,'—a critical opinion of some interest, considering the date and the circumstances.

His first musical experience was as a very small choir boy in a small choir at Lambeth. Every Sunday he sang, as lustily as strength would permit, in that now faded masterpiece, Jackson's *Te Deum* in F. This was a standing dish, so to speak, at that and countless other churches. Music might come and music might go; but Jackson in F went on for ever. Not that there was anything slavish or timorous about the organist at Mr. Littleton's church. He was a man of towering ambition and almost reckless daring, as was shown by the fact that on one occasion he attempted Boyce in A. But there is a limit to what even the most unflinching courage can perform; so after this giddy flight the choir came back to Jackson in F, never to leave it again. The next musical experience to which Mr. Littleton can look back, was a solemn introduction to Alfred Novello, who gravely asked him whether he had a pocket. The small boy as gravely replied that he had, whereupon Alfred Novello dropped half-a-sovereign into it. It was only later that it dawned upon the innocent boy that if he had said he had half a dozen pockets the sun might have shone still more brightly that day. He has never ceased to regret this obvious mistake.

He himself is modest about his musical attainments, both then and now, maintaining that he 'found it impossible to become a musician.' He took lessons on the organ from George Cooper, the

sub-organist at St. Paul's under Goss, from Aylward on the violoncello, and from Joseph Barnby on the pianoforte and in harmony. The only way he can account for something very striking not coming of all this instruction is to suppose that his teachers were failures. In 1862, at the age of seventeen, he was taken into business by his father. In another year, therefore, he will have completed half a century of business life. His father never considered any serious undertaking without careful consultation with him, and placed the greatest possible confidence in his judgment. He entrusted him, among other things, with the arrangement and the finance—the latter a considerable item—of the oratorio concerts the firm of Novello gave under the conductorship of Barnby. In 1873 Mr. Alfred Littleton initiated a series of daily concerts in connection with the Exhibition at South Kensington. These took place at the Albert Hall under Barnby's direction, and lasted from April 14 until October 31. In 1874 he helped to promote an undertaking of even greater importance, consisting of a season of nightly concerts extending over seven weeks. Many of the present generation will open their eyes on learning that this half-forgotten or unheard-of series included a weekly Oratorio performance and a weekly Wagner night. It will be agreed that the organizer of this scheme was possessed of a daring and enterprising spirit in advance of his time. There is a tendency for each generation to take to itself the credit of the developments of its particular age, and to forget the pioneers who brought them about. May it not be justly said that this enterprise, although it occurred at a time when the public were unprepared for so startling a scheme, contained the seeds of the extraordinary progress of orchestral and choral music during recent years? The expense of these concerts was mostly borne by Mr. Henry Littleton, with a certain amount of support from the Albert Hall Corporation. Mr. Alfred Littleton's labours were lightened by the assistance of his old schoolfellow, Mr. Charles Fry, who recently retired after being connected with the House of Novello for practically fifty years.

Mr. Littleton was only twenty-six when his father sent him to New York to open and organize a branch of the firm in that city, which was carried on with more or less success for some time. He stayed there nine months. The musical conditions of New York in 1871 were, as may be imagined, very different from those of to-day. There was no Metropolitan Opera House then, but operatic performances were being given by Carl Rosa. Looking back at some of these early experiences, Mr. Littleton is often surprised at the audacity of youth,—the confidence it has in itself, the bigness of the schemes it undertakes. Alfred Novello, for example, began publishing at the age of nineteen; he was only twenty-six when he published Mendelssohn's 'St. Paul.' Mr. Henry Littleton seemed to have the same confidence in youth; for not only did he entrust so much that was of importance to his son Alfred, but in 1877 he handed over to the younger brother, Augustus, the sole charge of the printing and bookbinding works of the firm

in Southwark Street. (Later on, by the way, Mr. Henry Littleton himself paid a visit to New York, and the business of the branch was transferred to Messrs. Peters & Co.)

The next episode in his life that Mr. Alfred Littleton remembers clearly was the visit of Verdi to England in 1875. Messrs. Ricordi, of Milan, and Messrs. Escudier, of Paris, made arrangements with Novello's for four performances of the 'Requiem' in the Albert Hall, which it fell to Mr. Littleton's lot to organize. He provided the choir and the orchestra, and Verdi brought with him an eminent quartet of soloists—Madame Stolz, Madame Waldmann, Signor Masini, and Signor Medini. Verdi himself conducted. During the negotiations Mr. Littleton and Barnby had to visit Paris to discuss certain details with Verdi. They found him seated on a kind of big throne at his hotel, with a number of his admirers grouped around him. Victor Hugo, it will be remembered, used to accept similar acts of admiration, not without complacency. The Verdi incident gave Mr. Littleton an insight into one or two of the peculiarities of the Latin temperament—the deference it loves to show to great men, and the apparently theatrical way in which that deference is sometimes shown. These Albert Hall performances of the 'Requiem,' of course, laid the foundations of the popularity of the work in England.

In 1870 and 1871 Mr. Alfred Littleton saw a great deal of Gounod, who was then living in this country. The relations between the composer and the firm were somewhat strained at one stage, but friendliness was ultimately restored. It was Mr. Henry Littleton's knowledge that Gounod had been working at the 'Redemption' from about 1870, and himself thought it his masterpiece, that induced Novello's to pay the large sum of £4,000 for the copyright when the oratorio was produced at the Birmingham Festival of 1882. Gounod was very fond of quoting Rossini's *bons mots*, of which he remembered a large number. One which specially pleased him was the following: 'There is good music—there is bad music—there is Ambroise Thomas!'

The year 1876 was rich in experiences for the subject of our sketch. As all the world knows, the Bayreuth Theatre was opened in that summer. Mr. Littleton and his father, after a short stay at Cologne, where they visited Ferdinand Hiller, attended the second cycle of the 'Ring.' From Bayreuth they went to Leipzig, whence they brought over to England a staff of expert music engravers. They also called upon Brahms in Hamburg. Mr. Littleton remembers that the composer was clean-shaven, and looked very different from the bearded Brahms of the ordinary portraits. They tried, but in vain, to conclude some business arrangements with the great composer; his semi-humorous excuse was that he did not want to have to 'write two letters' every time he composed a work. The real reason, there was little difficulty in seeing, was his close association with another publisher. He was



exceedingly genial, however, and generously gave up time to showing them all the sights of Hamburg.

The next great landmark—indeed one of the greatest—in Mr. Littleton's life was the visit of Liszt to England in 1886. In 1885 an American Concert Society thought of performing Liszt's 'St. Elizabeth,' and asked the firm of Novello if they would issue an English edition of it. According to the law of copyright at the time it was open to the firm to publish the work without consulting or rewarding the composer. This, however, Mr. Henry Littleton could not bring himself to do. It was decided to ask Liszt to revise a final set of proofs, and to accept a substantial honorarium for doing so. The unexpected proposition greatly gratified the master; the proofs, it may be added, came back without a solitary mark upon them. In discussing the prospectus for the Oratorio Concerts (conducted by Sir Alexander Mackenzie) for the season of 1885-86, the question of giving 'St. Elizabeth' arose, and led to the suggestion that Liszt should be invited to come to England and be present at the performance. At first little hope was entertained of inducing him to do so. The attempt, however, was made. An invitation from Mr. Henry Littleton was sent to him; this was supported by the persuasions of Liszt's pupil, Walter Bache, Sir Alexander Mackenzie (who had seen a good deal of Liszt in Florence shortly before), and other influential friends.

Liszt finally promised to be in England on April 1, 1886, but he lingered on at the house of Munkacsy, in Paris, so long that in the end it had to be conveyed to him that a company of four hundred people had been invited to meet him at Mr. Littleton's house at Sydenham on Saturday, the 3rd of April. Then he managed to tear himself away from Paris. Mr. Alfred Littleton went to Calais to meet him, Walter Bache, who was a bad sailor, not daring to venture beyond Dover. They both brought the venerable old man in safety and comfort to Sydenham, the mail train having been specially stopped at Penzance for them. At the station some Hungarian residents in London presented Liszt with an address; and it was eight o'clock in the evening before he arrived at Westwood House, where the guests were already assembled to meet him. On Tuesday, the 6th, 'St. Elizabeth' was performed at St. James's Hall, Sir Alexander Mackenzie conducting. The Prince and Princess of Wales, Princess Louise, and the Duchess of Edinburgh honoured the composer with their presence. Mr. Littleton was almost constantly in the society of Liszt during the latter's two weeks' visit. He conceived the same enthusiastic admiration for Liszt's character that the great pianist and composer created everywhere; and he has many instances to narrate of Liszt's nobility of nature, delicacy of feeling, and exquisite consideration for others.

On January 1 of the following year (1887) Mr. Henry Littleton transferred the business of Novello & Co. to Mr. Alfred Littleton and Mr. Augustus Littleton and their brothers-in-law, Mr. George T. S. Gill and Mr. Henry W. Brooke.

In April of the following year Mr. Alfred Littleton strongly supported the efforts which resulted in the appointment of Sir Alexander Mackenzie (whose acquaintance he had made some years previously) as Principal of the Royal Academy of Music, an office in which the composer has been able to do so much for musical progress in this country. The other candidates for the office were Joseph Barnby and Walter Macfarren, the latter retiring in Sir Alexander Mackenzie's favour. Barnby soon after became Principal of the Guildhall School of Music, Mr. Littleton again having been able to give considerable aid in securing the appointment. In May, 1888, he had the misfortune to lose his father. For the last twenty-four years, therefore, he has been the oldest and the leading representative of the firm.

In 1889 he joined the Musicians' Company at the suggestion of Sir Frederick Bridge. Sixteen years later he became a member of the Court of the Company, and last year rose to the highest office in it, being elected Master for 1910-11. In addition he is a member of the Committee of the Royal Choral Society—which he was invited to join on the cessation (1889) of the concerts conducted by Sir Alexander Mackenzie,—and of the Council of the Royal College of Music, to which he was elected at the suggestion of the first Director, Sir George Grove.

The outward events of his life have continued to be comparatively uneventful. In 1896 the firm became a Limited Company, and in 1904 the migration was made from Berners Street to the present dignified home of the House, in Wardour Street. The celebrated Vauxhall statue of Handel, by Roubiliac, which adorns the entrance, was his gift to the Company; the statue was acquired by his father from the Sacred Harmonic Society at its dissolution. But if the outward existence of Mr. Littleton has been, as he is glad to reflect, on the whole lived out of the glare of publicity, it has been rich in inward experiences.

With all the leading English musicians of each generation, of course, his association has been particularly close—most intimate of all with Barnby, Sir John Stainer (who withstood many temptations to allow his works to be published by other houses), Sir George Martin, and Sir Alexander Mackenzie. He has seen, in his forty-nine years of business life, many noteworthy developments in musical England, and he counts it as one of his pieces of good fortune that during his period of headship of the largest firm of music publishers in England there has come the significant development of English music with which the firm of Novello is inseparably associated, and the welcome recognition of Elgar's genius in every part of the musical world. In his home at Lancaster Gate he has gathered round him a rich collection of books and art treasures, and certain portraits of especial interest,—that of Handel by Denner, that of Arne by Zoffany (these two having come to him from his father), and a fine one of Purcell that is attributed to Kneller. His books testify at once to that knowledge of music which he modestly



disclaims and his taste as a connoisseur of beautiful things that are worth loving for their own sakes. An idea of the range of his collection may be had from the fact that during the International Musical Congress there will be on view at Wardour Street a selection of one hundred rare volumes from his library, exhibiting the progress of the art of music printing from its beginning in the fifteenth to the end of the seventeenth century. He has not lived so much in the larger world of music, and brushed up against so many notable personalities, without acquiring a breadth and sanity and tolerance of outlook that are plainly evident in his conversation. He has seen many changes in public taste, but has always been able to sympathise with the best there was in each of them. He is naturally not in full accord with some of the more questionable experiments of the present day; and he quotes with approval a saying of Gounod's that 'the next great composer will be great in virtue of his simplicity,'—which seems more than likely. Both in private and in business life his tact, courtesy, and consideration for others, and his willingness to efface himself for the good of a cause, have won him general esteem and affection. Our readers will join with us in wishing Mr. Littleton many more years of life in a business which for so long has afforded opportunities for doing service to the cause of musical art and assisting its progress.

### WAGNER'S AUTOBIOGRAPHY.

BY HERBERT THOMPSON.

It has long been known that Wagner left behind him an autobiography, dictated by him to his wife in the years following his call to Munich. It is frequently referred to in his letters: in one to his sister Luise Brockhaus, written in January, 1866 ('Familienbriefe,' p. 259), he says: 'I have recently had a pleasant occasion for thinking of my family: amid all the distractions of my strange life in Munich I dictated in the evenings my biography, with which I have up to now arrived at my twenty-first year: naturally you all appear in it, and it has moved me greatly to think over my youth, which remained with perfect clearness in my recollection . . . Naturally this writing is not intended for publication: it is intended to serve, after my death, as an accurate guide for those who may be called upon to describe my life to the world.'

Now, at last, after more than forty years, it has been thought fit to make public this most interesting document, which has just been published by Bruckmann, of Munich, under the title, 'Mein Leben, von Richard Wagner.\*' A prefatory note by Wagner explains the circumstances under which the memoirs were related at the request of his wife, and were set down by her from his dictation; how a small number of copies were privately printed, and how it was necessary to postpone their publication till after his death, for the value of the book

depended upon its 'unadorned truth,' and its statements must be accompanied by names and other details, the premature publication of which might cause needless offence. In the book itself there is no indication whether it is a literal reproduction of the original, or to what, if any, extent, it has undergone revision, but from a preliminary publishers' announcement we are given to understand that 'with the omission of only a few passages' it is a true and unaltered copy. Fortunately there is ample intrinsic evidence in both contents and style of the genuineness of the memoirs. The multitude and exactness of the details, even of his earliest years, bear witness to the strength of his memory, but it appears that he did not have to rely entirely upon his recollection, for he tells us how, in 1835 (when he was twenty-two), he found himself at the 'Weidenbusch' Inn, in Frankfurt, with some time on his hands, which he occupied by setting down, with exact particulars of dates, materials for his biography—'the same,' he adds, 'which I have by me at the present moment, to refresh my memory, and which since that time I continued in an uninterrupted sequence during different periods of my life.'

But if one acquires, in reading this remarkable biography, confidence in the accuracy of its statements, one also realises that it is so strongly coloured by the writer's personality that it cannot be regarded as an impartial view of the circumstances of his career. It is exceedingly frank; he does not spare himself, especially in those early years which were, when he wrote, sufficiently remote to be regarded with a certain aloofness. But those who are foolish enough to expect a severely judicial attitude will naturally be disappointed. It was a part of the strength of Wagner's personality that he had a profound conviction of the absolute truth of his position in Art, a sublime confidence which led him to project schemes which seemed impossible, an egotism which made him regard his own view of Art as the only possible one. All this made him appear to his contemporaries a very conceited, arrogant personage, and no doubt he was, like many geniuses, self-centred, intolerant, and angular; but it is to be remembered in his favour that if he made himself anything but a *persona grata* to his acquaintances, he had always a following of devoted friends, whose sympathy made him reveal many traits of an unsuspected amiability. It is not surprising, then, that these memoirs are strongly coloured with their author's personal prejudices, and one feels that many episodes are susceptible of another interpretation than that which he gives them; but this very fact enhances the value of the book as a human document of intense interest, and one which, apart from the facts which it relates, throws a vivid light on Wagner's character and personality.

The fulness of the autobiography may be realised when it is mentioned that the narrative, which covers only about two-thirds of Wagner's life, finishing with his call to Munich by Ludwig II., in 1864, occupies no fewer than 870 quarto pages, and goes into minute and interesting details. In the

\* An English translation by Messrs. Constable was issued a few days ago.

very first page we find the contradiction of a rumour which has of late obtained some credence, to the effect that Wagner was not the son of his reputed father, but of his supposed step-father, Geyer. As this would make him of Jewish origin, it was seized hold of with avidity by the scandal-mongers, who found it rather piquant that the author of 'Das Judenthum in der Musik,' should himself be half a Jew. Mr. Huneke, in his book entitled 'Overtones,' declares that this was 'an open secret,' and that Wagner himself admitted it in his 'manuscript' biography. Now that it has appeared, we find he does nothing of the sort, but gives the accepted account of his birth, which we may continue to regard as correct until much stronger evidence than mere irresponsible gossip has been brought against it. Of his childhood a very clear and most interesting account is given. His earliest recollections were of the theatre—with which his step-father was connected—and he tells how, in about his sixth year, he appeared in a tableau at the performance of a *pièce de circonstance*, 'Der Weinberg an der Elbe,' with music by Weber, attired as an angel, sewn up in tights, and with wings on his shoulders, assuming with difficulty a 'graceful' attitude. Later he took even the small 'speaking part' of a child in Kotzebue's 'Menschenhass und Reue.' Of his life as a school-boy in the ancient little town of Eisleben, he gives some interesting details, and tells how his lasting love of acrobatic feats had its origin in the sight of a troupe of tight-rope dancers, who performed in the market-place, and how the performances by a military band of the Hunters' chorus from 'Freischütz,' then a novelty, quickened his love of music. What strikes one as the most characteristic feature of these childish recollections is the vivid imagination of the boy, who (when returned to Leipsic) slept in a room hung with old portraits, which seemed to him alive, and caused him many sleepless hours. Elsewhere he relates how, if he were left alone in a room for any length of time, the articles of furniture would seem as if alive, and it is not surprising if the 'properties' of the theatre assumed in his eyes a distinct yet mysterious personality. The mystical impression which the first hearing of an orchestra awakened in him is still more easily comprehended. 'The very tuning of the instruments put me into a state of mysterious excitement: I recollect in particular how the sound of the fifths on the violins appeared to me like a greeting from the spirit-world.' The opening of the 'Freischütz' overture took the imaginative lad straight into the land of magic, and another piece which made a strong impression on him was the 'Fidelio' overture (in E). The whole story of his musical and dramatic development is most interesting, but too long to be reproduced here: his introduction to Beethoven's Symphonies through hearing the Seventh, and to his physiognomy by means of the lithographed portraits, and the sympathy kindled by learning about his deafness and his retired life; his admiration for Mozart, beginning with his acquaintance with the 'Requiem,' and

raised to enthusiasm by the second finale in 'Don Giovanni'—these are among the many circumstances which helped to influence him. Of his tragedy, 'Leubald und Adelaide,' written when he was fifteen, we have minute particulars. Shakespeare's 'Hamlet,' 'Macbeth,' and 'Lear,' and Goethe's 'Goetz von Berlichingen,' contributed to it, and the title indicated his enthusiasm for the composer of 'Adelaide,' as did his desire to provide music for it after the fashion of Beethoven's 'Egmont' music. All his knowledge he seems to have acquired in a haphazard fashion: he was a quick but erratic scholar, who learned easily just what he liked, and nothing else. Philology interested him, but mathematics he would not look at, and no wonder he was the despair of his teachers, was practically expelled from the public school of Leipsic, and was virtually self-taught in all things save music, in which luckily he found a sympathetic teacher in Weinlig ('Weinlich' he spells the name), who somehow persuaded his difficult pupil to submit to a thorough course of fugue-writing, a method which, though it led to no remarkable immediate results, no doubt laid the foundation-stone of the contrapuntal edifice of 'Die Meistersinger,' erected many years later. He also, before this, had taken lessons on the violin, and had got so far as to be able to play some of Mayseder's Variations in F. Whether his technique was any better than that of his self-taught and very elementary method at the pianoforte does not appear, but we gather that his violin performances were not of striking excellence, for he adds, with quiet humour, that his family did not seriously urge him to prosecute his studies any further. The influence of Schröder-Devrient upon his art is well known, and some of his recollections of her singing have already been published separately, as have other extracts relating to the first performance of the 'Liebesverbot,' the removal to Germany of Weber's body, the account of the Dresden performance of the Choral Symphony, the recollections of Spontini and possibly some other portions which now reappear in their proper places in the story. The impression which Schröder-Devrient made upon Wagner by her singing in 'Fidelio' was one of the factors which made him a Beethoven-worshipper; another, perhaps still more potent, was the Choral Symphony, which 'became the focus of all my fantastic musical ideas and aspirations.'

The score he studied diligently, and made not only a careful copy of it, but arranged it for the pianoforte and sent his transcription to Schott's, the publishers, who in return presented him with the score of the 'Missa Solennis.' In the opening of the Symphony he discovered to his delight the long-sustained fifths—the interval which played so important a part in his childish experiences, and which here, as he says, appeared to his imagination as 'the spectral ground-tone of his own life.' Curiously enough, it seems to have been the Choral Symphony which was the medium by which he acquired a temporary distaste for the German School which it typified. It was



given yearly at the Gewandhaus, where, according to custom, the instrumental movements were played without a conductor, and 'went off as smoothly as a Haydn Symphony,' after which Pohlenz, a 'typically genial, fat music-director,' appeared to conduct the choral portion in a fashion which made Wagner wonder whether, after all, Beethoven had not written nonsense. This and other experiences, especially Schröder-Devrient's performance in Bellini's 'Romeo and Juliet' at Magdeburg, under Wagner's own direction, combined to make him fancy that in the Italian music there lay a warmth and spirit not to be found in that of the German School. Under this illusion he wrote his early opera, 'Das Liebesverbot,' which he describes as very frivolous in character, and 'Rienzi,' which he planned (with characteristic audacity) on a scale suitable for the resources of the Paris Opera.

The end of this period when he was, so to speak, sowing his wild oats as a musician, came when, in Paris, he heard Habeneck conduct the Choral Symphony at a Conservatoire concert. He realised then how empty was the operatic music he had been conducting at Magdeburg and Riga, and turned back to Beethoven like a repentant Prodigal Son, the earnest of his repentance being the 'Faust' overture, upon which he at once set to work, while he soon gave a further proof of his renewed allegiance to his fatherland in 'The Flying Dutchman,' which he planned about this time.

The outward circumstances of Wagner's early career are told with a wealth of detail far exceeding even the lengthy biographies of Glasenapp or Ellis. It is impossible, and would not be quite fair, to attempt even to refer to all the many matters of interest, not a few of which are now made public property for the first time. One or two, however, may be instanced. His student career in Leipzig was short and stormy. So bellicose an individual soon found himself in conflict not only with the authorities, but with his comrades, and he was speedily involved in duels with three of the most renowned fire-eaters of the day, each of whom was, however, providentially removed or incapacitated before the appointed day, so that Wagner—much, as he admits, to his satisfaction—escaped without hurt to either his honour or his person. He describes with much force a student-riot in which he was involved, and the description of how the tumult grew, and how he and others took part in it without knowing why or whom they were fighting, gives one the impression that here we may seek the origin of Hans Sachs's soliloquy on the meaningless fury of a popular tumult, 'Wahn, Wahn, überall Wahn.' For the source of the actual street-riot in the 'Mastersingers' we may point to a disturbance he witnessed in Nuremberg one night, when a personal disagreement grew rapidly to something like a tumult, which abated as rapidly as it had arisen, and Wagner 'could saunter home arm-in-arm with his brother-in-law, laughing and joking, through the moonlit streets.' The least pleasant episode in his student life was a sudden and happily fleeting passion for gambling, and he tells quite frankly how in his madness he gambled away even

money which belonged to his mother, till he came to his last thaler, on which he staked his whole future. Had he lost he must have fled, dishonoured and penniless, but with this his fortune turned, and he not only won back all he had lost, but sufficient to pay all his debts. He went home in the early dawn, and after the first night's rest he had enjoyed for a long time, woke up a different man. He made a clean breast of all his misdeeds to his mother, who, after thanking God, told her son she felt assured he would never fall back into such a course of life. And indeed he never experienced the temptation again.

(To be continued.)

## WHO WAS BEETHOVEN'S 'UNSTERBLICHE GELIEBTE.'

BY ERNEST NEWMAN.

The love affairs of great men are always fascinating, though there may be a touch of impertinent curiosity in the interest we take in them. The fascination is increased when there is some uncertainty about the matter; nothing that a man can tell us of himself gives us quite the joy of discovering it for ourselves. There is an amateur detective concealed in every one of us. The only excuse, indeed, for prying into a dead man's secrets is that we do not want to know them for their own sake but simply to have had the pleasure of ferreting them out; just as the hunter pursues the fox for exercise' sake, not because he has any feeling against the animal, or needs him for food.

For anybody with the detective instinct there could be no better subject to practise his wits upon than the question of the identity of Beethoven's 'immortal beloved.' It will be remembered that after his death three letters, —or three fragments of one letter—were found by Stephan von Breuning in a secret drawer in the composer's room. They are by far the most ardent of all Beethoven's expressions of affection; they are sometimes almost incoherent through sheer heat and haste. They give no indication as to whom they were addressed, nor the place from which they were written, nor the year; the first fragment is headed '6th July in the morning'; the second 'Monday evening, July 6th,' and the third 'Good morning on July 7th.' The problem of the 'immortal beloved' has been exercising the minds of scores of Beethoven investigators during the past seventy years. According to Schindler, Nohl, Marx, Kalischer and others, the immortal beloved was the Countess Giulietta Guicciardi. Thayer and Grove held her to have been the Countess Therese von Brunsvik. Frimmel alone puts forward the theory that she was Magdalena Willmann. Recently Wolfgang Thomas has made a most ingenious attempt to prove that she was Amalie Sebald. A good deal, of course, depends upon the year in which the letters were written; and on this point also there has been a pleasing variety of conjecture. For a long time the Guicciardi theory had the most adherents, Kalischer's book



'Die Unsterbliche Geliebte Beethovens' (1891) having convinced many waverers. When Max Hehemann translated Grove's 'Beethoven and his Nine Symphonies' into German he threw over the author's theory as to Therese von Brunsvik, professing himself a convert to the reasoning of Kalischer. In the play founded on Beethoven's life that Sir Herbert Beerbohm Tree produced a year or two ago, it was Giulietta Guicciardi, I think, who figured as the immortal beloved. One Mariam Tenger made a gallant attempt, a generation or so ago, to prove the identity of the beloved with Therese von Brunsvik; but there was so much that was purely imaginative in her demonstration that she fell an easy prey to Kalischer. The latter was so confident of the truth of his own theory that in his complete edition of Beethoven's letters he boldly—and most reprehensibly—heads the letters 'To Countess Giulietta Guicciardi,' and prints them among the correspondence of 1801. Recently, however, the discussion has taken a new turn, and the Guicciardi theory may be said to be quite discredited. The three most notable contributions to the subject of late years are La Mara's book 'Beethovens unsterbliche Geliebte: Das Geheimnis der Gräfin Brunsvik und ihre Memoiren' (1909), Wolfgang Thomas's 'Die unsterbliche Geliebte Beethovens: Amalie Sebald' (1909), and Max Unger's 'Auf den Spuren von Beethovens unsterblicher Geliebten' (1910). In addition there is an excellent summing up by Hugo Riemann in the new third volume, just issued, of Thayer's 'Life of Beethoven.' For those who are interested in the subject, but have not time to go into the matter fully themselves, the following summary of the evidence may be useful.

It was the egregious Schindler, who is answerable for so many errors in connection with Beethoven, who first floated the Guicciardi theory. The composer had spoken to him of Giulietta in 1823, in language that showed on what affectionate terms the two had been many years before. This was enough for the good Schindler; he promptly dated the letters 1806, and surmised them to have been written from a Hungarian watering-place. Then Thayer showed that Giulietta had married Count Gallenberg on November 3, 1803, and gone to live in Italy. But the heroic invention of Schindler was never baffled by a mere fact; in the third edition of his book he altered 1806 to 1803, and smiled as blandly as before. We know, however, that Beethoven spent the summer of 1803 at Oderdöbling, near Vienna, not in Hungary. Thayer held that Beethoven visited Count von Brunsvik in the summer of 1806; but subsequently a letter from the composer to Breitkopf & Härtel was discovered, bearing the date 'Vienna, 5th July, 1806,' which makes it impossible for him to have been in Hungary on the 6th. Moreover, neither in 1803 nor 1806 was July 6 a Monday. La Mara, in pursuit of evidence for her theory as to Therese von Brunsvik, obtained access, a few years ago, to this lady's Memoirs. [She died unmarried in 1861, having devoted the greater part of her time and her income to founding institutions for the

care of children.] The Memoirs which La Mara publishes in her book indicate that Beethoven and Therese were on terms of more than usual friendship; but they also make it clear that in the summer of 1806 Therese was in Siebenbürgen. La Mara then suggested that the letters might belong to 1807; this is inconsistent with July 6 being a Monday, but as Beethoven was notoriously careless in the matter of dates it is not impossible that he may have made a mistake either in the day of the month or the day of the week. On the other hand it must be remembered that he writes '6th July' twice—morning and evening—and 7th July once, so that there is hardly likely to be any error here; while as for the day of the week, Sunday and Monday are, as Riemann points out, the two days least likely to be confused by any one.

Obviously the first thing to do if we are to clear up the muddle is to adopt Thomas's plan of seeing where Beethoven was in each year in which July 6 was a Monday. These years were 1795, 1801, 1807, 1812 and 1818. The latter may be ruled out at once. Beethoven was in Mödling at the time, and in any case there is no evidence of a love-affair then; in that year Beethoven was forty-eight. Frimmel decides for 1795, to support his theory as to Magdalena Willmann. But there is nothing to show that Beethoven was in a watering-place that summer; and Thomas pertinently points out that there was no reason why he should be, his malady not having yet developed. As for 1801, there is again no evidence of a sojourn in a watering-place. Further, if the letter to Wegeler which Kalischer dates June 29, 1800, should really be dated June 29, 1801, as seems probable, this makes it practically impossible for any such visit to have taken place. [This letter is full of details as to Beethoven's illness. On November 16, 1801, he gives more information, evidently in reply to Wegeler's inquiries. It is incredible, on various grounds, that the letters should be separated by an interval of seventeen months.]

In 1807 Beethoven seems to have been not in Hungary with the Brunsviks, but at Baden. On these lines, then, only 1812 remains.

Before going further it should be noted that almost every early investigator followed Schindler in the theory that the letters were written from a Hungarian watering-place. It is a curious illustration of the sheep-like docility of the human mind. There was not an atom of evidence as to the watering-place being in Hungary; perhaps the mention of Prince Esterhazy in the letters was sufficient to confirm every one in the original error. The letters are too long to be given in full here, but the passages essential to the inquiry may be quoted. [I make use of Mr. Shedlock's version in his translation of Kalischer's complete edition, vol. i., p. 47.]

'6th July in the morning.

'Just a few words to-day, and indeed in pencil (with thine)—only till to-morrow is my room definitely engaged . . . Can our love endure otherwise than through sacrifices? . . . My journey was terrible. I arrived here only yesterday

morning at four o'clock, and as they were short of horses, the mail-coach selected another route, but what an awful road; at the last stage but one I was warned against travelling by night; they frightened me with a wood, but that only spurred me on—and I was wrong, the coach must needs break down, the road being dreadful, a swamp, a mere country road; without the postillions I had with me I should have stuck on the way. Esterhazi, by the ordinary road, met with the same fate with eight horses as I with four . . . We shall probably soon see each other.'

'Monday evening, July 6.

'I have just found out that the letters must be posted very early Mondays, Thursdays—the only days when the post goes from here to K . . . . My love has made me one of the happiest, and at the same time one of the unhappiest of men—at my age I need a quiet, steady life. . . . I have just heard that the post goes every day.'

The letters make it clear (1) that Beethoven's ardent love was fully returned; (2) that he was in some place so far from Vienna that four post horses had been required; (3) that just before reaching his destination he had been in the company of the beloved.

Now the Brunsviks had a country seat at Korompa, in Hungary. La Mara hereupon surmised that K stands for Korompa, and now suggests that the letters were written in 1807 from Pystián, a small watering-place near by, Beethoven having just come from a visit to Therese and her brother Franz. As we have seen, the 6th July in that year was a Monday, so that the theory works fairly well up to this point. But in the Memoirs Therese distinctly says that she and her mother spent July, 1807, in Carlsbad, having gone there in June. This reduces La Mara to the desperate expedient of supposing an error in Therese's dates. She makes Therese's journey take place in July instead of June. In any case, as Thomas says, if Beethoven had been the guest of the Brunsviks in the early part of July he would have known of their migration to Carlsbad, and would not have written to Therese at Korompa.

If 1807 be rejected, only one year is left us—1812; and there seems now to be not the least doubt that that is the year in which the letters were written, and that K stands for Karlsbad,—Beethoven being in the habit of spelling the word in that way. Thayer's objection that as Beethoven wrote from Vienna on June 28, 1812, he could not have been in a Hungarian watering-place by July 6 loses its point as soon as the watering-place is located in Bohemia. We know him to have been in Prague on July 2. On the 17th he writes to Breitkopf & Härtel that he has been in Teplitz since the 5th. In the Visitors' List his name appears under the date of the 7th, but it can be shown that these lists were often wrong to the extent of a day or two.

Beethoven tells Breitkopf & Härtel 'we are here since the 5th July.' This agrees with what he says in the letter dated July 6—'I arrived here only yesterday morning at four o'clock.' From

the remark 'only till to-morrow is my room definitely engaged' it looks as if he changed his quarters on the 7th, when he would come under the eye of the compilers of the List. All this confirms the correctness of Beethoven's dates, and makes it unnecessary for us to admit into our calculations any year in which July 6 was not a Monday. [Prague, by the way, is about 150 miles north-west of Vienna as the crow flies, Teplitz about another fifty miles in the same direction, and Carlsbad about fifty miles south-west of Teplitz.] Varnhagen von Ense and Goethe were in Bohemia at this time, and from their diaries, letters, &c., together with Beethoven's own correspondence, we can get a thoroughly connected record of the composer's movements. All the evidence points to the love-letters dating from this period. Beethoven speaks of the road being a swamp; we know that the summer of 1812 was exceptionally wet. He speaks of needing a quiet, steady life at his age; he would be far more likely to think thus in 1812, when he was forty-two, than in 1795, 1801, or 1803. The handwriting of the letters is that of Beethoven's middle period. Further, Riemann points out a curious similarity of idea and phrasing between a passage in the letters, and one in a letter written to his little friend Emilie M. on July 17, 1812. 'Your pocket book,' he says, 'shall be preserved among other tokens of the esteem of many men, which I do not deserve.' Compare this with the following sentences from the love-letter: 'Persecuted here and there by the kindness of men, which I little deserve, and as little care to deserve.' Max Unger has discovered from an old publication, 'Der Badegast in Teplitz,'\* that the Reichspost to Prag, Carlsbad and Eger went on Monday mornings at eight. This agrees with Beethoven's remark in his second letter, written on Monday evening—'I have just found out that the letters must be posted very early Mondays, Thursdays, the only days when the post goes from here to K.' The next morning he writes 'I have just heard that the post goes every day.' Had he, in fact, read to the end of the 'Badegast,' he would have found, after the enumeration of the routes, that 'from 15 May to 15 September the post arrives each morning from all the Austrian territories, and goes daily at 11 a.m.'

There can be no doubt, then, that the letters belong to the year 1812, which effectively puts the Giulietta Guicciardi theory out of court. Wolfgang Thomas, to whom belongs most of the credit of clearing up this part of the subject, holds the 'immortal beloved' to have been Amalie Sebald. Beethoven had met this young lady, who, by the way, fascinated Weber also, at Teplitz in 1811. She was an intimate of the circle of Tiedge and the Countess von der Recke. She was certainly in Teplitz in September, 1812, for we possess a number of letters addressed to her by the composer during that month. She may possibly have been

\* The date of this is 1816, but it is fairly safe to assume that the same arrangements were in force in 1812.



there in August, or even in July. Thomas surmises that Beethoven may have seen her in Prague shortly before his departure on July 4. [On the 14th he writes to Varnhagen von Ense: 'I was sorry . . . . not to be able to spend the last evening with you at Prague. I myself felt that it was not the right thing, but a circumstance which I could not foresee prevented me from doing so.'] We learn from Fanny Giannatasio del Rio's diary that in September, 1816, Beethoven spoke of having had an unhappy love affair with some one whose acquaintance he had made five years before, and whom he had hoped to marry. Thomas takes this as confirming the Amalie Sebald theory. But Fanny Giannatasio is merely reporting a conversation held between her father and Beethoven; so that we cannot attach full credence to the remark as to the composer having 'made her acquaintance' in 1811. Kalischer says that Amalie Sebald married about 1815. If that date be correct, how could it be she of whom Beethoven speaks on May 8, 1816 (in a letter to Ries) as 'one who probably (!) will never be mine'? Even Fanny Giannatasio says, 'There was no longer any thought [of marriage], almost an impossibility.' Beethoven and Amalie did not see each other after 1812; but Thomas thinks that his love for her never died out, and that she is not only the 'unsterbliche Geliebte' but the 'entfernte Geliebte' of the beautiful song-cycle the composer wrote in 1816.

Altogether the evidence for Amalie Sebald is not strong. Everyone must be struck by the much cooler tone of the authentic letters to her; they are friendly, and indeed affectionate, but not more so than Beethoven's ordinary correspondence with people he liked. Of the fiery passion of the letters of July there is not a trace. These make it clear that the composer's love was returned as warmly; whereas the Sebald letters, if they indicate any love-making at all, seem to show that Amalie was holding herself aloof from Beethoven. Riemann, after weighing the whole of the new facts very judiciously, decides against Amalie Sebald, and is inclined to favour Therese von Brunsvik, though he admits that no certainty is possible. We know that the relations between Beethoven and the Brunsvik family in 1812 were again very cordial. Therese was then living in Wittschap, not far from Prague. She had an uncle in Prague; could she have been visiting him early in July, and there have met Beethoven again, the result being a revival of their old passion? Family pride, as well as Beethoven's precarious circumstances, would account for the refusal of Therese's mother to allow the marriage to take place. Her Memoirs tell us that in 1814 she refused an offer of marriage, 'a previous passion having wasted my heart.' The whole problem is complicated by Beethoven's amazing comprehensiveness with regard to women. His friends tell us that he was always in love with some one or other. Giulietta Guicciardi, Frau von Frank, Bettine Brentano, Countess Erdödy, the three daughters of the tailor with whom Ries lodged, Therese Malfatti,

Therese von Brunsvik, Amalie Sebald—these, and no doubt others, attracted him from time to time. The recent re-dating of a number of his letters puts it practically beyond doubt that the marriage project of 1810 had reference not to Therese von Brunsvik but to Therese Malfatti. He was certainly quite sincere in all his loves, but he was capable of swift transitions. All we can say finally is that the love letters undoubtedly belong to 1812, and that a number of considerations make it more likely that the addressee was Therese von Brunsvik than any one else. It is not impossible, of course, that the letters may have been written to some one of whom we know nothing; but in view of the fulness of the record we have of Beethoven's life almost month by month this is extremely improbable. It looks as if Wolfgang Thomas were right in his dates and wrong in his inferences, while Thayer, Grove, and La Mara are right in their inferences and merely wrong in their dates. In any case the Guicciardi theory is no longer tenable.

## CONCERNING MUSICAL CRITICISM.

BY ARTHUR HERVEY.

The April number of the *Musical Times* contains an extremely interesting article concerning Mrs. Rosa Newmarch, whose delightful essays on composers and their works adorn the pages of so many of our concert programme books. Discussing the limits of criticism in programme annotation, Mrs. Newmarch remarks that in writing of a new work, she makes it 'a principle to avoid criticism of a kind which might in the smallest degree check or cool the enthusiasm of the public, who are not yet familiar with it'; and she adds later on, 'Most people are capable of some sort of carping criticism for themselves. But to point—with due discrimination—to the things which seem lastingly beautiful in a work can do no harm, and must do good. I think the lack of balanced appreciation is one of our worst faults as a musical nation.'

Now as regards the programme annotator, the value of these words cannot be denied. They are of course not attributable in the same manner to the critic, whose business it is to judge a work to the best of his ability, and to point out its defects as well as its qualities. But the last of the sentences quoted above concerns more or less everyone, though it may be remarked that a lack of balanced appreciation is a fault shared by other musical nations besides ours.

Indiscriminate praise or blame are equally bad, and it behoves a critic to guard as much against an excess of enthusiasm as to fall into the other extreme, though it is certainly better to be too merciful than too severe, and to err on the side of leniency. A properly balanced appreciation is unfortunately not always so easy to achieve. It is important, however, to be very careful not to overshoot the mark either way. For instance, if a new work had aroused one's admiration to a more than usual extent, it would be an exaggeration to state off-hand that no finer work had ever been



composed. On the other hand, to condemn a composition which had not appealed to one, and to fail to discover any redeeming feature in it, would be assuming a still greater responsibility. Sincerity is of course one of the greatest attributes of a critic, and freedom from bias is another. That the two are not invariably allied is shown in the case of Schumann. Unflinchingly sincere in the expression of his opinions, it certainly cannot be averred that the great composer was free from bias, and his very sincerity sometimes caused him to express his ideas with undue warmth and bitterness. It is only necessary to allude to his notorious article on Meyerbeer's 'Huguenots' to emphasise the point. This article has been accorded a fame far beyond its merits, for it is in reality an extremely bad piece of criticism. It is bad because it conveys an entirely wrong idea of the work, bad because its conclusions are erroneous, bad because it displays a narrowmindedness of spirit on the part of the author, and proves his inability to judge a work, the conception of which does not accord with his own ideas. In order to justify what I say, I need only revert to the words which Schumann puts into the mouth of Florestan: 'In the "Crociano" he still counted Meyerbeer among the musicians, with "Robert le Diable" he hesitated, but with "The Huguenots" he classed him at once with Franconi's circus troupe.' In other words, Schumann placed 'Il Crociato,' the last of Meyerbeer's purely Italian operas, far above either of the two succeeding works! Any musician who takes the trouble to compare the scores of these three operas will be able to realise how absolutely misleading are these words. 'Il Crociato' was produced in 1824, and if here and there—notably in the Introduction, which has a character of its own, and in certain dramatic recitatives—there are indications of a more individual outlook, yet the main features of the opera are those of the florid Rossinian style in vogue at the time. During the six years or more which separate this work from the production of 'Robert le Diable,' an almost radical transformation seems to have taken place in the composer's methods. Certain Italian features remain, but the style has become far more individual and the master stands on his own feet. The progress is more evident still in 'The Huguenots,' and it is indeed hardly conceivable that the composer of 'Il Crociato' should have risen to such heights. All this is of course well known to musicians, and I only mention it in order to show what value is to be attached to the words quoted above, or indeed to the entire article in which they figure.

Curiously enough, Schumann seems to have been if anything more annoyed by the subject of Meyerbeer's opera than by the music. The introduction of Luther's chorale revolts his feelings as a good Protestant, and he declares that one would search in vain throughout the opera for a pure thought or a truly Christian sentiment. This takes one altogether out of the domain of musical criticism, but it nevertheless divulges a peculiar method of reasoning when one remembers that in this opera the sympathies of the audience are

throughout enlisted in favour of the Protestants! Truly the lack of balanced appreciation has never been exemplified to a greater extent. Altogether far more remarkable is the article written by Berlioz on the same work. The tone throughout is enthusiastic, and one can see that the French master admired this opera quite as much as Schumann disliked it. At the same time the critical observations are sound and to the point. The same applies to Berlioz's article on 'Le Prophète,' which Schumann disdained to criticise at all, but dismissed with a simple cross as unworthy of any consideration whatsoever! Meyerbeer was not by any means the only famous composer attacked by Schumann, who on the other hand wrote enthusiastically concerning various long since forgotten contemporary musicians. One must, however, not minimise the value of many of his criticisms and remarks on music. The pity of it is that the article on 'The Huguenots,' should be so often quoted as an example of critical insight, whereas it is really the reverse. The excuse which may be made for Schumann is that by the character of his genius he was constitutionally incapable of appreciating or even judging fairly works conceived according to principles foreign to his nature. Now everyone is not a Schumann, but everyone has his likes and his dislikes, everyone is attracted by one sort of music or by another. Therefore it follows that the conscientious critic who is anxious to render full justice to a work which he recognises as possessing merit, but which does not strike a responsive chord in his own nature, is obliged to do violence to his feelings or at any rate to modify his opinions: that is, if he desires to give anything like a balanced appreciation. The question is whether a criticism founded on such principles is worth anything, and whether a sincere outspoken opinion, even if it be an erroneous one, is not preferable? This is not so easy to answer as, perhaps, it may seem. Many points have to be taken into consideration before expressing an opinion which may have momentous consequences on the future of a composer. A work which has taken weeks—possibly months, or even years—to compose, often has to be judged in as many minutes; and this owing to the conditions unhappily prevailing in London, which oblige the critic of a daily paper to send in his copy before he has had time properly to digest the music he has just heard. Under these circumstances the difficulties confronting the critic are very great indeed, and if he sometimes takes refuge in vague generalities it is impossible to blame him. Assuming that he has proper time to think the matter out, the question arises as to whether he is sufficiently eclectic to be able to put himself into the composer's place, to realise what he has aimed at, and to determine whether the existence of the work is justified by the results obtained. I think it must be admitted that an enormous improvement has taken place in this direction during recent years. A less narrow-minded spirit prevails. If a composer writes unconventionally he is not necessarily treated as if he were a criminal. Insults such as

those which were heaped on masters like Wagner, Liszt, and Berlioz are happily not resorted to nowadays. The entire tendency of the age is different. Far from abusing composers of so-called advanced views, critics, even if they cannot sympathise with them, are inclined to express themselves temperately. A new spirit is in the air, which everywhere is making itself felt. This desire to encourage rather than hinder the composer is admirable. It must, however, never be forgotten that in the kingdom of music there are many mansions, and that it is unnecessary to belittle the past for the sake of glorifying the present, by adopting tactics the reverse of those employed of yore. It is just as foolish to assume a disdainful attitude towards those composers who were looked up to yesterday, or the day before, as it was formerly to crush the musician who had anything new to say. Music is never at a standstill, and its manifestations are various. The time will surely come when whole-tone scales and other experiments in sound will become hackneyed. The present will have become the past. At the rate things are going, this may occur sooner than one expects. The need for balanced musical appreciation has never been more necessary than now. To judge the productions of former generations according to the ideas of the present day would be manifestly absurd, and a criticism to be worth anything should take into account the period in which the work has been written, the conditions which may have affected its production, the personality and the nationality of the composer, axioms which are not invariably put into practice. It is well to remember at this juncture that Wagner, in what is perhaps his greatest work, has given an admirable example of liberty combined with sanity, and that if he holds up the pedant to ridicule in the person of Beckmesser, he also, through the lips of Hans Sachs, proclaims his reverence for the masters of the past.

I have read with great interest the thoughtfully written articles contributed by Mr. Ernest Newman and M. Calvocoressi to the *Musical Times*, advocating a school for musical critics. Although fully recognising the able manner in which the question is discussed, I fear that the idea is Utopian, and even if it were realisable I do not see that it would advance matters to any appreciable extent. In order to establish a school, it is first necessary to find the teachers and furnish them with some basis upon which to found their teaching. Assuming this to be possible, which I very much doubt, what would be the result? The enactment of various doctrines, which would tend to hamper individuality of judgment. I know that this is not what is intended, but it is what I believe would occur if this idea were to be put into practice. No, it stands to reason that a critic must have a special knowledge of his subject before he ventures to write about it. If he then expresses himself as well as he can, and is sincere in what he says, this is all that can be expected of him. Look, for instance, how divergent are the opinions held by many excellent musicians!

Who is to decide which of them is right? Music cannot be considered as a branch of mathematics! In endeavouring to realise a proper balance of appreciation, a critic need not by any means abdicate his own individual ideas, for he can state both views of the matter if he likes, and explain the reasons which actuate him in the adoption of one or the other. Mr. Ernest Newman says that 'if our desire is to attain rightness of judgment, we must always be testing our own opinions and those of others by applying broader and broader principles to them,' an excellent piece of advice. But who will be able to decide ultimately whether the final judgment is the right one? The upshot of the matter is that music is an art upon which it is impossible to dogmatise. What appeals to one musician leaves another cold. This can be realised daily, and the whole matter resolves itself into a question of individual feeling which all the arguments in the world will not affect.

At the same time, there is a great deal in the above-mentioned articles which is worthy of earnest consideration. For instance, the distinction between opinions and statements of mere fact, suggested by M. Calvocoressi, is a point which cannot be over emphasised. This is one out of several valuable remarks which the budding musical critic would do well to take to heart.

## Occasional Notes.

The following works will be performed at the Three Choirs Festival to be held at Worcester Cathedral, September 10 to September 15:—Tuesday morning: 'Elijah.' Tuesday evening: New choral work, 'The sayings of Jesus,' Dr. Walford Davies; 'Coronation Te Deum,' Parry; Motet, 'Throne of mercy,' Cornelius; Choral Symphony, Beethoven. Wednesday morning: 'Parsifal' (Act 3), Wagner; 'Stabat Mater,' Palestrina; new Symphony in E flat, Elgar. Wednesday evening (Public Hall): Miscellaneous concert, including a new work for orchestra, Prelude to 'Edipus at Colonus,' Granville Bantock. Thursday morning: 'St. Matthew Passion,' Bach. (For this performance a new edition is being prepared by Sir Edward Elgar and Mr. Ivor Atkins.) Thursday evening: New work for baritone solos and chorus, 'Five mystic songs,' Dr. Vaughan Williams; Violin concerto, Elgar; Requiem, Mozart. Friday: 'The Messiah.' The conductor of the festival will be Mr. Ivor Atkins.

On May 19, Madame Melba visited the Guildhall School of Music. She has presented that institution with a singing scholarship of the annual value of £30, and the reception was arranged to mark the general appreciation of her generosity. It was fortunate that an address she had composed for delivery on the occasion was fully written out, for her emotion at the warmth of her greeting so overcame her that she had to seek Mr. Landon Ronald's assistance in the delivery of her remarks. Most appropriately the topic of the address was 'Singing in English,' which was all the more welcome from the fact that Madame Melba's brilliant career as an opera singer is more associated in the public mind with foreign languages. As regards the fitness of the



English language for song, she confessed that at one time she thought that it did not lend itself felicitously to expression, but now in her maturer judgment, experience told her that she had been wrong. She believed now that while English lent itself to music less readily than Italian, it was equal in this respect to the French language, and superior to the German. The reason for the somewhat bad reputation of English as a singing language was, she believed, not that it was inherently unadaptable, but that its diction was not properly cultivated. She declared that 'our ears are tortured too frequently by mispronunciation and verbal obscurities, and at times to such an extent that it is difficult to decide in which particular language the singer is delivering his message.'

One of the most acute remarks the great prima donna made was that inaccurate pronunciation and obscurity tended to awaken a hostile critical attitude amongst the audience, and thus created a feeling of unrest and destroyed the burden of the message. The language should be sung as it should be spoken, with just sufficient added distinctness, 'or one might use the word exaggeration,' to counteract the obscuring effect of the singer's voice and the pianoforte or other accompaniment. She instanced the word 'love' as a particularly long-suffering one, and she humorously asked the lady students what they would say to a man who declared, 'I loive you.' Then as to the letter 'r'; she ridiculed its trill in the words 'heart' and 'darling,' which were so often sung as 'hearrt' and 'darrling.' The treatment of the words 'garden' and 'forest' were contrasted. She argued that the tongue was not wanted in the former word, but was wanted in the latter; so in the one case the 'r' is passive and in the other active.

The address closed with an eloquent appeal to singing students to make themselves acquainted with fine English poetry—Shakespeare's sonnets, Keats's 'Ode to a Grecian urn,' Shelley's 'Ode to a skylark,' and many other of the poetic ecstasies with which our beautiful language is so rich. She advised them to learn such poetry by heart, and to speak it aloud with distinctness and understanding, and so to bring to their singing the glory of a perfect diction.

The failure of the Musicians' Company to discover a march worthy of gaining their prize has been seriously taken to heart in many quarters. A lady whose name we do not remember having seen before, wrote to a contemporary that she had submitted a bright and easy march, and yet no prize was awarded! Mr. Holbrooke considers that 'the assertion made that no march was good enough (out of 200 sent in) for performance at the coming celebration a fearful slight on the composers who sent in their work,' an opinion which takes us 'no forrader.' He also makes an arbitrary statement that there never has been a good work obtained by such means, and 'the best is always discarded, naturally.' We, and the majority, will be more inclined to agree with the *Morning Post*, which upholds the wisdom of the judges—'the decision of the Company not to countenance an unworthy composition is to be commended, for there would be no gain to the cause of native music by giving its approval to indifferent work.' The outcome of the competition is of course regrettable, but it does not seem a reason for great dissatisfaction. It is by no means an easy task to write a good march. How many composers have

succeeded in doing it really well? There is no inconsistency in the failure of our prolific writers of tone-poems and fantasies to find inspiration when fettered by the essential rhythmic sameness, simple design, and superficial idiom of a popular march.

The elevating influence of the competitive movement is the subject of frequent illustration and comment. The *East London Observer* provides us with a further instance of its working:

There are many who wander among the bye-ways in the purlieus of East London who must have been puzzled at the sudden popularity among the children of a quaint and beautiful old Somersetshire folk-song:

'Dashing away with a smoothing-iron,  
She stole my heart away.'

The street boy whistles it; the girls 'act' it; and we are informed that 'nearly every one in Toynbee Hall goes about rejoicing over his loss to the tune.' This delightful exemplification of the capacity of East London children for better things than slangy music-hall songs or whining waltz-airs from 'musical comedies,' picked up from street-organs, is due to the fact that 'Dashing away with a smoothing-iron' is one of the songs in which school choirs, boys' clubs, cripples' guilds, and all sorts of children are competing at the People's Palace Musical Festival this week. Let none who wish to keep their hearts young miss hearing the children 'dash away with the smoothing-iron,' and reflect that English, Scotch, Welsh, and Irish country folk can give to London children a thousand songs as fascinating as the charming Ironing Song from the West Country.

The meetings of the International Musical Congress (May 29 to June 3) obviously cannot be reported in our present issue. As we have already shown, they will unfold a panoramic view of British music such as has never before been exhibited on one occasion. In the Coronation period, when the glories of our great Empire are being happily celebrated, it was a peculiarly appropriate course to associate our national achievements in the art of music with the general jubilation. In addition to the social receptions announced in our last issue, we are glad to state that direct Government recognition has been afforded by an invitation from Earl Beauchamp to one hundred members of the Congress to a lunch at the House of Commons on the afternoon of Saturday, June 3.

Universal satisfaction, or rather relief, will be felt throughout England at Sir Henry Wood's decision to reject the opportunity of becoming conductor of the New York Philharmonic Concerts, and to continue his manifold activities in his native country. A London autumn season without Wood in charge of the Promenade Concerts would be 'unthinkable.' He is, moreover, our chief bulwark against the intrusion of Continental conductors into the chief festival posts in England.

Messrs. Novello are preparing a Short Festival Te Deum for voices and orchestra, written by Sir George Martin at the request of the Dean and Chapter of St. Paul's, to be performed at the Special Thanksgiving Service at the Cathedral on Thursday, June 29, when their Majesties The King and Queen will be present.

In connection with the recent publication of Wagner's 'Mein Leben' it is interesting to hear that a translation by Mr. W. Ashton Ellis of 'The Family Letters of Richard Wagner' will shortly be issued by Messrs. Macmillan.



## MACKENZIE'S 'TAM O' SHANTER.'

(THIRD 'SCOTTISH RHAPSODIE.')

'Of Brownies and of Bogillies full in this Buke.'  
(Gawin Douglas.)

Among the orchestral items announced to be performed during the International Musical Congress is a new rhapsodie by Sir Alexander Mackenzie. This is the only work which has been expressly composed for the occasion. In this rhapsodie the composer has attempted a musical illustration of Tam o' Shanter's weird adventure, so graphically described by Burns in his immortal poem, on that memorable night when :

... a child might understand,  
The devil had business on his hand.

Following the poet's lines, the work divides itself naturally into three contrasted, but continuous sections, and opens with snatches of the famous drinking-song 'For the cock may crawl, the day may daw' :



which precede Tam's reluctant departure from the cosy inn and merry cronies with whom he has been carousing.

Before him lies a long road, and of evil repute ; but 'O'er a' the ill's o' life victorious,' he trots cheerily homeward, on his grey mare Meg, into the darkness and the storm :

Whiles holding fast his guid blue bonnet,  
Whiles crooning o'er some auld Scots sonnet,  
While glow'r'in round wi' prudent cares,  
Lest bogles catch him unawares.

A sinister subject appears, in the violas, before he has proceeded far on his way :



The pace increases until horse and rider approach Alloway's ruined Kirk, 'Where ghaists and houlets nightly cry' : and the trusty mare, sniffing danger and hearing uncanny sounds 'stood sair astonished.'

But heroic Tam, with a courage derived from 'inspiring bold John Barleycorn,' urges her to venture slowly and cautiously towards the window, which blazes with brilliant light :



There he witnesses the fearsome sight of an orgie of 'witches and warlocks in a dance,' to which Auld Nick himself supplies the eerie music of 'Hornpipes, jigs, strathspeys and reels' on the pipes.

This is the principal theme of the wild reel :



When the unholy revel is at the height of its frenzy, the exceptionally capricious and supple caperings of a

young witch cause Tam to lose his wits completely, and, in uncontrollable excitement, he roars out his approval :

'Weel done, Cutty-sark !'  
And in an instant all was dark.

Tam has barely time to rally his mare :

So Maggie runs, the witches follow.

And the final movement describes his flight before the angry fiends. Of the manner of his narrow escape, let the poet tell :

Now, do thy speedy utmost, Meg,  
And win the key-stone o' the brig :  
There, at them thou thy tail may toss.  
A running stream they dare na cross.

The main subject of this last section is :



But before the key-stone of the bridge is reached the infuriated witch who leads the pursuit, just misses seizing her intended victim : she only succeeds in wrenching off the mare's tail as a trophy :

But little wist she Maggie's mettle.  
Ae spring brought off her maister hale,  
But left behind her ain grey tail.

Thanks to Maggie's agility, her master is saved ; and from this point onwards the pace gradually slackens, first to a canter, then to a comfortable trot. Tam's courage revives : the bacchanalian refrain once more rings in his ears, and in spite of his gruesome experiences, he reaches his homestead in, we fear, an unrepentant mood.

The vigorous tune of Burns's famous anacreontic, 'Willie brewed a peck o' maut,' has been adopted as the chief theme of this, the composer's third 'Scottish rhapsodie.'

HENRY ABYNDON, MUS. BAC.,

CHOIRMASTER OF THE KING'S CHAPEL,  
IN 1455.

By W. H. GRATTAN FLOOD.

So little is really known of the English musicians of the 15th century that any new light is welcome. All musical writers note the fact that Henry Abyndon was Mus. Bac. of Cambridge University in 1463 (February 22), being the first musical degree recorded in England. There is some reason to believe that musical degrees were provided for at Oxford by Humphrey, Duke of Gloucester, in 1439 or 1440, but so far no actual record of such a degree being conferred at that date has come to light.

Henry Abyndon was born about the year 1418, and we first meet with him in 1444, when he was a musician in the chapel of Humphrey, Duke of Gloucester. On January 7, 1445, Duke Humphrey gave him a grant of £8 yearly for life, from the issues of Hadley Ree and Legh Ree, Essex, a proviso being added that 'if Humphrey die before him Henry Abyndon shall have the same for life.' This grant was confirmed by privy seal of King Henry VI., on November 7, 1446. We next hear of him as Succentor of Wells, to which post he was appointed on November 24, 1447, in succession to John Bernard.

In 1452, Abyndon was famed both as a singer and an organist, and, in addition, he was in high esteem as Master of the Song at Wells. We are not therefore surprised to learn that on the death of John Plummer,

he was promoted to be Master of the Song, or Choir-master, of the King's Chapel, in 1455. All previous writers give the date of his appointment to the royal chapel as 'May, 1465,' but a reference to the Patent Rolls disproves such a statement. The actual date was September 29, 1455, and the grant was confirmed by the King on March 16, 1456. In this grant Henry Abyndon was appointed for 'the instruction and governance of the ten boys of the chapel of the household; at a salary of 40 marks yearly from Michaelmas last, the date of his appointment, to wit, 20 marks from the issues of Norfolk and Suffolk, and 20 marks from the issues of the counties of Cambridge and Huntingdon, so long as he have the said instruction and governance; so that he act by advice and survey of the Dean of the Chapel.'

It is well-known that the Dean of the King's Chapel had the privilege of impressing suitable men and boys for the choir; and there is an interesting entry in the Patent Rolls under date of July 9, 1453, by which Thomas Lisieux, Dean of St. Paul's Cathedral, obtained protection for all choristers and ministers of St. Paul's, such that 'neither the dean of the King's Chapel nor any other officer or minister of the King shall take any such chorister or minister for the use and service of the King or other against his will.' Another entry, under date of November 14, 1454, affords us the information that Nicholas Sturgeon, Canon of St. Paul's—an eminent composer—who had helped to complete the Cathedral Library, had recently died, which fixes the date of Sturgeon's compositions as contained in the Old Hall MS.

So great was King Henry the Sixth's love for music that on March 10, 1456, he issued a commission to Walter Halyday, Robert Marshall, William Wykes, and John Clyffe, empowering them to impress boys 'elegant in their natural members and instructed in the art of minstrelsy, and to put them in the King's service at the King's wages, to supply the place of certain of the King's minstrels deceased.' Again, on July 14, 1458, the King granted for life to John Turgess, Queen Margaret's harper, 100 shillings yearly from the preceding Michaelmas, in lieu of a similar grant which had been annulled by the Act of Resumption. On July 17, 1459, a like grant of 100 shillings yearly was made to Thomas Greene, King's minstrel, and a similar grant was made to William Wykes, King's minstrel, and to John Clyffe, King's minstrel, on June 7, 1460.

On March 2, 1462, Henry Abyndon was granted the sum of £8 yearly for life, from the issues of the Castle manor, or lordship of Hadleigh, Co. Essex. A year later, as before stated, he was admitted a bachelor of music at Cambridge,\* and King Edward IV., on July 2, 1465, confirmed his appointment as Master of the Song of the Chapel of the King's household, at a salary of 40 marks yearly for the clothing, instruction and governance of the boys of the Chapel. His royal appointment was confirmed in 1471 and again in 1474.

In 1478, Abyndon was promoted to be Master of St. Catherine's Hospital, Bristol, and on September 29 of the same year he was succeeded by Gilbert Banaster as Master of the boys of the royal chapel. From the Patent Rolls of Richard III. it appears that the pension of £8 yearly, for life, which Abyndon had been given by Humphrey, Duke of Gloucester, and had been confirmed by Henry VI. and Edward IV., was confirmed by Richard III. on March 3, 1484, on fine of 20 shillings paid into the hanaper.

It may be necessary to mention that the King's Chapel, or the Royal Chapel of the Household, was distinct from St. George's Chapel, Windsor. King

Edward IV., in the twenty-second year of his reign, on February 28, 1483, established the chapel of the household as a foundation in the King's free chapel of St. Peter, within the Tower of London, consisting of a Dean and three Canons, 'one of whom shall be sub-dean, another treasurer, and the third precentor.' Master John Gunthorpe was appointed Dean; Nicholas Hewys, sub-dean; Richard Surlond, treasurer; and John Chirche, precentor; and the foundation was formally incorporated as 'the dean and canons of the royal free chapel of the household.' By the terms of the foundation the said Dean and Canons were granted in mortmain the free chapel of St. Peter, with all rights, appurtenances, &c., with licence to acquire lands, rents, advowsons of churches, to the value of £100 yearly. Strangely enough, the first Dean, John Gunthorpe, died within two months of his appointment, and so, on May 16, 1483, William Chauntry was given 'the deanery of the free chapel royal of the household.'

Henry Abyndon retained his post as Succentor of Wells until his death on September 1, 1497. He must have been a distinguished singer and organist, for he is commemorated in two Latin epitaphs by Blessed Thomas More, who knew him. In the short article on Abyndon in Grove's 'Dictionary of Music and Musicians' (new edition, vol. i., p. 8) it is stated that More's friendship for the musician 'is evidence of Abyndon's ability and goodness,' but it is added that 'the acquaintance can only have been slight, as More was but seventeen when Abyndon died.' This latter statement is a slip on the part of Sir George Grove, for More was born on Saturday, February 7, 1477-78; he was consequently in his twentieth year at the time of Abyndon's death, and was a law-student of considerable promise, as well as a good singer.

More's two Latin epitaphs on the deceased musician have been several times printed. In one of them occurs the following couplet:

'Millibus in mille cantor fuit optimus ille,  
Praeter et haec ista fuit optimus orgaquenista.'

Rimbault quotes the English epitaph on Abyndon from Stanihurst, but he remarks that it is merely an adaptation from More. Stanihurst was a distinguished Irishman, and is aptly described by Camden as: 'Eruditissimus ille nobilis Richardus Stanihurstus.' He was born in Dublin in 1545, and graduated at Oxford, becoming a barrister at Lincoln's Inn. His first work, published in London in 1570, was *Harmonia seu catena dialectica Porphyrium*. However, his 'poetical conceits' in Latin and English did not appear till 1583, at which date he was living in exile as a Catholic priest, and Chaplain to Albert, Archduke of Austria, dying at Brussels in 1618.

## Church and Organ Music.

### EXTEMPORIZATION BY THE CHURCH ORGANIST.

The Royal College of Organists most wisely includes, in its tests for the Fellowship Diploma, the important subject of Extemporization upon a given theme. But, in spite of this, the serious cultivation of the art by those to whom it is of the greatest value can hardly be said to have reached the level of excellence it deserves. The reason for this may possibly be found in the diffidence with which so many organists are prone to regard their powers. They may be, and generally are, ready enough in their performance of difficult works; they may also be good accompanists, and excellent in their management of the organ. And

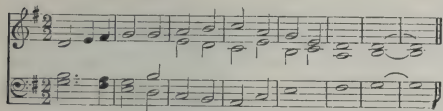
\* On December 12, 1463, Thomas St. Just, *Doctor of Music*, was appointed Warden of King's Hall, Cambridge.

yet, when they are asked to extemporize, say, a voluntary before service, they seem to fall into a stereotyped manner, wholly devoid of interest, either in thematic material or its development. The too common reply to the question 'Do you extemporize?' is an apologetic 'No; I don't do much in that way.' Surely, everyone aspiring to the high calling of a Church organist should regard extemporization as an essential part of his equipment. It may be said at once that few approach the subject from the right direction. There are, of course, many examples of natural aptitude in those who have had little or no musical training, but it is equally true that this delightful and necessary accomplishment may be acquired to some considerable extent by the less gifted, if they are content to study the question first in its simpler aspects.

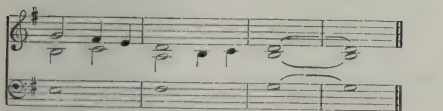
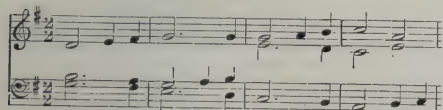
Before everything, a knowledge of the rules of harmony is essential, but as this is now possessed so generally, it is assumed that sufficient has been learned to enable the student to 'write' correct four-part harmony. In its advanced stages, extemporizing demands the greatest freedom as to the number of parts employed, as is the case in advanced written composition. But the object of this paper is to consider the elementary principles underlying the art. Let an attempt be made to improvise simple passages in three parts, for the moment disregarding rhythm and even time. The object should be to become accustomed to see quickly the proper movement of each part, *e.g.*:



Then, when progress in these matters has been made, a step would be gained by endeavouring to convey a sense of time and rhythm to this simple passage, as follows:



But further consideration will show some possible points of imitation:



These are, indeed, childish ideas; but until the principles underlying them are mastered, proficiency will be impossible. Similar examples may be practised in four, and eventually five or more parts.

It is a strange fact that if ten organists are asked to extemporize upon such a subject as the following:

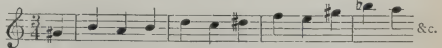


nine of them will be content to commence by simply harmonizing it. But if examined, several points will be noticed of which use can be made. In most themes there will be found features of melodic or rhythmic interest, and the student is advised to regard the theme, whether his own or one suggested to him, as so much material upon which he is to work. An examination of the works of great composers will reveal their methods of development; and though it is much to say that extemporizing, if it is to be of value, should be equal to a written work, the principles of the latter should apply in some degree to unpremeditated examples.

In the simple subject last given, two points suggest themselves, viz., the rhythmic movement of the first four notes, and the melodic progression of the last three. In employing the first of these, the note-values are most important, and any variation of actual 'sounds' may be made, so long as they are governed by the former. For example, a beginning might be made as follows:



by way of introduction. Then the theme might be stated with suitable harmony, in which rhythmic imitation might be introduced, followed by a parallel phrase on other notes. Then would come a modulation to, say, the relative major, followed by the employment of more remote keys, still maintaining the character of the theme. The last three notes of this might be used in many ways, so long as they govern the general appearance of the development. The following at once suggests itself:



and would be of help in modulation. The two ideas might be combined:



By following these primitive ideas the student will find the work engrossing in its interest, and his alertness in grasping the possibilities of a simple theme immensely increased. He is advised to practise with a theme before him, and later should endeavour to commit it to memory.

The introductory voluntary affords an excellent opportunity to the organist, and much depends upon his artistic resources when they are employed in preparing his listeners for the service to which his voluntary is but the prelude.



The time has surely gone by when the following may be considered a fitting introduction to a musical service :

Tempo decidedly rubato!

Man. { *Gt. Diap.*

Ped. { *16 ft. Ped. Gt. to Ped.*

*open Sw. rapidly.*

&c.

Why do so many organists make it an invariable rule to commence with a pedal-note? And why does the left-hand maintain the respectful distance of an octave above the pedals? The result is of course that there are three distinct basses, viz., the 16-ft. pedal, the 8-ft. by means of the coupler, and the octave above by the left-hand. There are, no doubt, many occasions when the pedals might enter first with good effect; but it is equally important to employ other parts in as prominent a manner. Assiduous practice in making contrapuntal entries of the various parts will give wonderful freedom, and suggest all sorts of development, even of the simplest theme.

#### SPECIAL SERVICES.

On May 16, the annual oratorio services took place in Ely Cathedral. The morning service included Bach's 'A stronghold sure,' and Beethoven's Symphony in C minor. In the afternoon were performed Parry's 'Blest pair of sirens,' and Mendelssohn's 'Hymn of praise.' The choir of 200 voices was drawn from Ely, Cambridge, Huntingdon, and Newmarket. The orchestra, which was largely professional, was led by Mr. Haydn Inwards. The soloists were Miss Viola Salvin, Miss Florence Atkin, Mr. Joseph Reed, and Mr. Wykes. Mr. E. A. Davison was at the organ, and Mr. J. F. Chubb at the pianoforte. Dr. A. W. Wilson conducted.

On Palm Sunday an impressive performance of Cuthbert Nunn's 'Via Dolorosa' was given in the Baptist Chapel, Quorn, under the direction of the organist, Mr. H. H. North. Mr. C. Sutton, of Loughboro' Parish Church, capably sustained the important solo part entrusted to him, and the singing of the choir was marked by correct intonation, and the subdued solemnity which the work calls for.

Through the liberality of a resident, a performance of Handel's 'Israel in Egypt' was given at Gilmorton on May 14. The choruses were well rendered by a choir of

fifty voices, while the soloists were Miss Daisy Pearson, Miss Edith Colman, Mr. Hector Dams, and Messrs. A. G. Colledge and J. Nicholls. A band of strings, trumpets, and drums was supplemented by the organ, at which Mr. F. Vallance presided. Mr. H. Matthews conducted.

On the evening of Good Friday, Arthur Somervell's 'The seven last words' was sung in St. John's Cathedral, Newfoundland, in the presence of a large congregation. The Cathedral organist, Mr. C. H. Allen, was at the organ, and played as voluntaries Choral Preludes by Bach and Brahms.

A programme of oratorio selections was performed by the choir of St. Matthew's Church, Toronto, with an orchestra, on April 12, under the direction of Mr. A. E. Redsell.

At an At Home given by Mrs. Lett, of 8, Lower Berkeley Street, London, the Rev. J. Eckersley, Vicar of Langley, gave an address in explanation of a new method of rendering the Psalms. Several Psalms were sung by a choir as illustrations.

The organ of All Saints' Church, Bradford, was re-opened after renovation on May 24, when Mr. Charles Scott gave a recital.

The new organ in St. Mary's Church, Birkenhead, was opened by Mr. Alfred Hollins on April 27.

#### ORGAN RECITALS.

- Sir Frederick Bridge, St. Margaret's Church, Rochester—Allegro Maestoso and Pastoral in G, *Merkel*.  
 Mr. F. Gostelow, St. Stephen's, Walbrook—Allegro from fifth Sonata, *J. S. Bach*.  
 Mr. Caradog Roberts, Moss Side Welsh Chapel, Manchester—Funeral March and Hymn of Seraphs, *Guilman*.  
 Mr. Ernest O'Dell, Methodist Church, Merrickville—Grand Chœur in D, *Guilman*.  
 Mr. W. H. Maxfield, St. John-the-Evangelist's, Altrincham—Allegretto in B minor, *Guilman*.  
 Mr. Hanforth, Sheffield Parish Church—Funeral March and Hymn of Seraphs, *Guilman*.  
 Mr. J. Job, St. Margaret's Church, Ipswich—Fantasia on 'O Filii et Filiae,' *John E. West*.  
 Mr. G. Bernard Gilbert, Town Hall, Stratford—March in F sharp, *C. M. Widor*.  
 Mr. Arthur S. James, St. Peter's, Rickmansworth—Prayer and Cradle Song, *Guilman*.  
 Mr. Harry Bingham, Wesleyan Church, Blundellsands—March Gothique, *Salomé*.  
 Mr. R. W. Browne, Church of the Good Shepherd, Lee—Madrigal, *Lemare*.  
 Mr. R. Francis Lloyd, Sefton Park Church, Liverpool—Finale from Sonata in D minor, *Faulkes*.  
 Mr. E. Harold Melling, United Methodist Church, Downham Market—Sonata No. 6, *Mendelssohn*.  
 Mr. T. D. Edwards, Penul Chapel, Rhos, N. Wales—Funeral March and Hymn of Seraphs, *Guilman*.  
 Mr. Harry Bedwell, St. Edward's Church, Cambridge—The 'Storm' Fantasia, *Lemmens*.  
 Mr. Herbert Hodge, St. Nicholas Cole Abbey—Requiem Aeternam, *Basil Harwood*.  
 Mr. W. Deane, St. Mary's Church, Johannesburg—Grand Chœur in D, *Guilman*.  
 Mr. W. Wilson Foster, St. Nicholas Church, Whitehaven—Lamentation, *Guilman*.  
 Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool—Sonata No. 3 (Prelude), *Guilman*.  
 The Rev. G. C. E. Ryley, Fordwick Parish Church—'Passacaglia,' *John E. West*.  
 Mr. Harvey Grace, St. Saviour's, Southwark—Variations and Fugue on 'God save the King,' *Reger*.  
 Mr. Albert Orton, Walton Parish Church, Liverpool—Fantasia and Fugue in A minor, *Merkel*.  
 Mr. C. H. Duffield, Collegiate Church, Tettenhall—Air and Variations (Holsworthy Church bells), *S. S. Wesley*.  
 Mr. George H. Rees, Crown Court Scottish National Church, W.C.—Fugue in D major, *J. S. Bach*.  
 Mr. Reginald Waddy, Emmanuel Church, Mannamead—Romance sans paroles, *Bonnet*.

- Mr. Frederick Davis, Pico Heights Congregational Church, Los Angeles, Cal., U.S.A.—Toccata in G minor, *Rogers*.  
 Mr. C. H. Moody, Leigh Parish Church—Sonata in A minor, *Borowski*.  
 Mr. J. Frank Proudman, Town Hall, Durban—'Die Meistersinger' overture, *Wagner*.  
 Mr. H. T. Gilberthorpe, St. Mary's, Walton-on-Thames—Marche aux Flambeaux, *Guitmant*.  
 Mr. Walter Porter, City Hall, Hull—Offertoire in C minor, *Batiste*.  
 Mr. F. W. Drake, St. Saviour's Church, Guildford—Suite for Organ, *Elgar*.  
 Mr. S. W. Swainson, Bilton Parish Church, Harrogate—Fifth Sonata, *Mendelssohn*.  
 Mr. Hanforth, Sheffield Parish Church—Fourth Sonata, *Mendelssohn*.  
 Mr. Alfred Hollins, City Hall, Hull—Solemn March, *Smart*.

#### ORGANIST AND CHOIRMASTER APPOINTMENTS.

- Mr. Frederick Davis, organist, Pico Heights Congregational Church, Los Angeles, Cal., U.S.A.  
 Mr. Orlando Mitchell, organist and choirmaster of the Parish Church of St. John, St. Ives.  
 Mr. G. Herbert Parker, organist and choirmaster, Avenue Congregational Church, Enfield.  
 Mr. J. D. Spedding, organist and choirmaster of the High Church, Inverness.  
 Mr. Harry H. Stubbs, organist of the Charterhouse, E.C.  
 Mr. J. H. Wild, choirmaster of the Parish Church, Hornsea, Yorks.

#### THE LONDON MUSICAL FESTIVAL.

Owing to the late period of the month in which the London Musical Festival fell, we are able to deal with it here no further than the concert of Wednesday evening, May 24, at which Elgar's new Symphony in E flat was performed for the first time. As this was fully analysed in our columns last month, detailed description of its contents is unnecessary here. It fully bore out the anticipation that, as a whole, it would prove brighter and less strenuous in character than its predecessors. In the new work the emotion runs more placidly and evenly, though there are many moments of intense feeling and one or two tornado-like outbursts. While never ceasing to bear Elgar's characteristic signature, the music takes us into fields of thought that the composer has not touched upon before. This is especially so in the extremely fanciful Scherzo and the solemn slow movement. The Symphony generally suggests a mind that has lived through many illusions and disappointments, and found the deeper peace of things. There is an exquisite refinement in the exhilaration of the first and last movements, and a peculiar nobility in the thematic fragment, derived from one of the motives of the opening Allegro, that is so frequently used as a kind of philosophic summing-up of all that has gone before. The orchestration presents many new and interesting features. The Symphony received an extremely good first performance, though certain of the details of the score may be expected to come out more clearly later on. It was enthusiastically received, the composer being frequently recalled.

A deep impression was made also by Mr. Granville Bantock's symphonic poem 'Dante and Beatrice,' a rich expression of the characteristically full-blooded emotion of that composer. Here again the scoring is of exceptional originality and beauty; one can hardly imagine a more gorgeous flood of tone than that poured out by the orchestra at times. At a first hearing, the

solo cadenzas that introduce the Beatrice music may not quite justify themselves, but perhaps the psychological reason for them may become clearer as we know the work better. The themes of the symphonic poem are very striking,—that of Beatrice being especially beautiful—and they are developed with greater closeness of texture than in any previous orchestral work by Mr. Bantock. The two other English novelties were of a slighter cast. Dr. Walford Davies's little suite 'Parthenia' is somewhat heterogeneous in style; part of it is purely and delightfully English, with the dewy freshness that is characteristic of so much of Dr. Davies's music; other parts seem to have come direct from 'Tristan.' All the music is good in itself, though the various styles do not blend. Mr. Percy Pitt's 'English Rhapsody' is a clever *jeu d'esprit*, quite English in that it is founded on old English melodies, and quite rhapsodical in its haphazard treatment of them.

The solo performances were of high quality throughout. Mr. Kreisler and Mr. Casals, each at his best, and each stimulated by the other, gave a reading of Brahms's double Concerto for violin and violoncello that made this noble work live in every phrase. Mr. Kreisler was as splendid as ever in the Elgar Violin concerto, and Mr. Casals played the D major Violoncello concerto of Haydn as probably only he can play it, with incomparable grace, tenderness and humour. Madame Julia Culp's singing of the Angel's music in 'The dream of Gerontius' was magnificent in itself, but not precisely angelic. Her tremendous temperament kept forcing itself through the music at one point after another; and though she made some thrilling emotional effects, one felt them to be a little out of key with one's notion of the pitying but passionless being whom Newman and Elgar have drawn for us. In her selections at a later concert,—Monteverde's amazingly modern 'Lamento d'Arianna' and two songs by Schubert—Madame Culp could give free wing to her temperament without danger to the music; and her singing throughout was that of an exceptionally fine artist.

Two works, though not actually new, were given on May 22 and 23 respectively for the first time in England. Max Reger's setting of the '100th Psalm' is a tough nut for a general audience to crack, while musicians as a whole will probably respect it more than love it. Its rich and deftly-wrought counterpoint make it a pleasure to read, but in performance the work is heavy and wearisome, partly on account of Reger's inability to give his counterpoint any rhythmical interest. And as if the choral writing itself were not perilously thick and involved, Reger must needs becloud it further with some very judicious orchestration. Debussy's 'Rondes de Printemps' (the third of a new set of 'Images') went to the other extreme of style. Max Reger is obscure through sheer over-statement, Debussy through excessive reticence. His aim is to paint certain of the more elusive aspects of nature; the misfortune is that the musical symbol is generally so abstract and so remote from the thing symbolised, that we cannot see any connection between the two. At a first hearing, at any rate, the work must be pronounced mostly unintelligible, though there are passages in it of which the beauty makes an immediate appeal.

The Norwich Festival choir sang in 'The dream of Gerontius' and the '100th Psalm.' It hardly came up to expectations; perhaps the strain of travelling and of rehearsal had told upon the singers before they came on the platform. The semi-chorus in 'Gerontius,' however, was excellent.



## Reviews.

*The Form and Order of the Service to be performed at the Coronation of Their Majesties King George V. and Queen Mary.* Edited by Sir Frederick Bridge.

[Novello & Co., Ltd.]

Though not altogether unique, the experience of acting as Director of the Music at two Coronations has fallen to the lot of few. We believe Sir George Smart acted in that capacity on three such occasions. But the rapid advance of musical culture both by composers and performers has rendered Sir Frederick Bridge's task a far greater one than ever. That he has succeeded in providing an entirely adequate scheme for the great event to which all are looking forward, no one will deny. He has selected works which may be taken as representing no fewer than five centuries. For pure unaccompanied singing Tallis's Litany is a fine example, to which may be added Gibbons's Amen, and in more modern fashion that by Sir John Stainer. Of the larger works four should be mentioned, viz.: Sir Hubert Parry's 'Te Deum' and his anthem 'I was glad,' Sir Frederick Bridge's 'Homage Anthem,' and Sir Charles Stanford's setting of the 'Gloria in Excelsis.' In his preface to the Coronation Service Book, Dr. Alcock says of the Te Deum, 'the broad lines in which it is cast, with the elaboration of figure and development, combine to render the setting a real achievement.' The use made by the composer of three principal themes ('St. Ann's' tune, the 'Old hundredth,' and the Intonation to the Creed) is sufficient support for this contention. The anthem 'I was glad,' which was specially composed for the coronation of King Edward, is fortunately to be repeated, with, of course, some slight alteration of the middle section containing the acclamations by the Westminster scholars. The orchestral introduction is also new, which, possibly from old associations, we cannot help regretting, fine as the new section undoubtedly is. It may be hoped that the anthem will be generally used, for the subject is suitable for many seasons of the Church's year, and the nobility of the music, its lofty conception and the knowledge of effect it exhibits, make it a notable addition to our repertoire of sacred music. It should be added that the middle section containing the 'Vivats' can be omitted.

Sir Frederick Bridge's 'Homage Anthem' well illustrates the employment of simple means for the securing of great effect. The composer has no doubt kept in mind the circumstances under which his music will be heard, and we do not question the result. The use of the chorale 'Ein feste Burg' was a happy idea, and could only ensure that stately and powerful appeal which the occasion demands. The choice of words is of equal importance, and the use of the Bible version has secured a stronger interest than that conveyed by the Prayer-book version. Sir Frederick's anthem will no doubt find a wide acceptance.

In his setting of the 'Gloria in Excelsis,' (in B flat) Sir Charles Stanford again shows that consummate mastery of detail and technique which characterizes all his church music. In the thematic material, no less than the working out, he has produced a work which is not only entirely worthy of the occasion which called it forth, but which may well rank with his best achievements of the same character.

The remaining new works comprise Sir Edward Elgar's 'Offertorium' and the 'Sanctus' by Dr. W. G. Alcock. The former is characterized, as the preface truly points out, by 'that spiritual intensity' which is so conspicuous in the composer's work, and 'is exactly what it should be—a reverent supplication.' The 'Sanctus,' while on simple lines, contains material of sufficient interest for so short a work, the chief effects being obtained by a passage of modulation at the words 'Heaven and earth,' and the 'fanfare' introducing an enharmonic change which leads naturally enough to the conclusion in A major.

Sir Frederick Bridge has adapted the exquisite music of Purcell to the words of the Introit, 'Let my prayer, and their mutual suitability more than justifies. Sir Walter Parratt's Confortare, 'Be strong, and play the man,' is again included in the scheme, and with every good reason, for it exactly suits the occasion and the moment. Handel's

'Zadok' needs no description, but it may be said that it has claimed a place at every coronation since that of George II. and Queen Caroline, for which Handel indeed composed it, and has thus proved its worth.

Sir George Martin has enriched John Merbecke's venerable Creed with an accompaniment for brass and organ, which shows his command of the resources of those instruments no less than his reverence for tradition.

The whole selection is worthy of the great ceremony at which it will be used.

*Those haunting eyes. Fountain song.* By Ernest Austin.  
[J. H. Larway.]

In these songs we find perfect agreement between poet and composer, for not only are they one and the same person, but Ernest Austin the composer shows singular adaptability and sensibility to the rhythm and sentiments of Ernest Austin the poet, for he unmercifully breaks up the continuity and balance of his musical phrases to give full weight of accentuation and expression to the verbal phrases. It is a method he has always favoured and often practised, and in the present instance he certainly employs it with confidence and effect. In 'Those haunting eyes' there are time-signatures to indicate the changes, but that antiquated device is ignored in 'Fountain song,' where even the bars are inserted, as if apologetically, with dotted lines. The former song is agreeably sentimental and the latter is dainty. Their musical ideas, if below the level of Mr. Austin's best inspirations, are at least interesting and out of the common rut.

*Summer Sketches. For the Organ.* By Edwin H. Lemare.  
[Novello & Co., Ltd.]

This very attractive work consists of a suite of five short movements, obviously intended for performance in their printed order, viz., 'Dawn,' 'The Bee,' 'Cuckoo,' 'Twilight,' 'Evening.' The first three are suitable, however, as separate numbers. Mr. Lemare's knowledge of organ registration and its possibilities is well known, and he exhibits that knowledge most happily. An organ of modern construction, possessing at least three manuals, is necessary if the pieces are to make their effect, while some demand is made upon the technical resources and musical intelligence of the performer. But these are becoming more general, and the Suite will, we believe, be very widely used by those to whom music in this free, and none the less attractive, style makes an appeal.

The effect of increasing brightness and movement in 'Dawn' is exceedingly well obtained, and the droning of the bee is faithfully suggested in the second number. Of the remaining movements we particularly like, 'Evening,' for its peaceful character and dreamy atmosphere, which come as the natural consequence of the movement preceding it.

*Ich möchte weinen.* By Willy Lehmann.  
[Breitkopf & Härtel.]

This is a setting of Heine's sonnet 'Ich möchte weinen, doch ich kann es nicht.' An English version is added, of which 'to the base earth must I cling, where foul and hissing wormbrood round me creep, foul wormbrood round me creep' is perhaps not the best specimen sentence. The composer yearns to be deeply expressive, and the melodic contours and choral progressions are moulded with this object in view; but mere yearning does not bring its attainment. For all its Wagnerian harmonies, its seriousness, its artistic design and finish, the song does not carry conviction, although it is capable of picturesque effect when sung with orchestra. Some marks on the pianoforte score indicate that the accompaniment was originally conceived as orchestral music.

### BOOKS RECEIVED.

*The Keyboard Explained, with some account of a system of 'tonic' notation and other matters.* By Immo S. Allen. Pp. 32. Price 6d. (London: Kegan Paul, Trench, Trübner & Co.)



- My Life.* By Richard Wagner (English translation). Two volumes. Pp. 911. Price 31s. 6d. (London: Constable.)
- The Annual Report of the Smithsonian Institution. Pp. 751. (Washington: Government Printing Office.)
- The Royal Opera and Imperial Russian Ballet.* Illustrated descriptions of operas and ballets, with biographical sketches of artists. Pp. 92. Price 1s. (London: John Long.)
- Modern Organ Building.* By Walter & Thomas Lewis. Pp. 155+3 Appendices. Price 7s. 6d. (London: William Reeves.)

## Correspondence.

### TENORS AND VOICE-FAILURE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—A statement by Signor Caruso has lately appeared in the daily press to the effect that, owing to some unexplained trouble with his throat, he is compelled to cancel all his engagements, and relinquish singing for a period, which he anticipates will extend over a good many months. May I venture to hope that this announcement of sudden voice-failure, coming from a singer of such world-wide renown, will induce some of our leading musicians to inquire into a matter which urgently calls for investigation?

Sudden deprivation of the singing voice, which is not the result of cold, and which the sufferer cannot account for in any other way, is a thing which is continually happening to tenor singers; but the musical world is probably not aware how common is the misfortune, because it is only in the case of those who have established a reputation that the circumstance obtains a sufficiently wide publicity. I have frequently, though not very successfully, endeavoured to draw attention to this mysterious failure of voice, to which tenors appear to be peculiarly liable. Perhaps, Sir, you will permit me to refer once more to the matter, and to state what I have long been convinced is the true cause of the evil.

The premature decay of voice so common among tenor singers is, I believe, a natural result of the mistaken but almost universal supposition that the voice of a man is necessarily produced in an essentially different way from that of a woman or a boy. The adult male singer is taught to use a certain kind of voice, termed chest voice, for either the whole or nearly the whole of his vocal compass, while the female singer is forbidden to employ this kind of voice except for comparatively few of her low notes. Now the fact, which, strange to say, seems to be unknown both to the vocal physiologist and to the practical musician, is that there are two kinds of chest voice, obtained in two fundamentally different ways. There is the chest voice which is the lower of two separate registers, and there is the chest voice which extends throughout the whole of the vocal compass and is the only kind of voice which its owner possesses. The former kind, though in many cases a very useful voice for ordinary purposes, is always more or less wrongly produced, and cannot with safety be employed freely except at a somewhat low pitch. The other kind of chest voice, which is similar in point of robustness but very superior in quality, is produced, as I think can very clearly be proved, in precisely the same way as the middle and upper part of a well-trained soprano voice.

In the case of the best tenor singers, the voice before it is trained is of this latter description; but since the various approved methods of training are all based upon the erroneous supposition above mentioned, the result of the training process is slowly but surely to alter the mode of production originally prompted by nature. The immediate effect of this alteration is deceptive. The would-be singer finds that he gets a louder tone out of his voice than formerly, and therefore thinks that he is strengthening and developing it. Only, perhaps, after he has been for some years before the public does he begin to realise that he is singing with much more effort than he once did, and that his voice is gradually deteriorating. Later comes the inevitable break-down, when, as in the case of the great singer referred to, a prolonged period of rest is rendered compulsory, while in not a few instances a promising career is brought summarily to an end.—Yours faithfully,  
E. DAVIDSON PALMER.  
Stoke Newington, N.

### ELLIOTT FUND.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Some two years ago you were good enough to publish an appeal which I then made on behalf of this Fund, the object of which is to provide a small pension for Mr. J. W. Elliott, for many years organist of St. Mark's Church, Hamilton Terrace, N.W., and the composer of several of our best-known hymn tunes. I am glad to say that in response to that appeal, together with assistance which I have received from several of the present and past members of the congregation of St. Mark's Church, I have so far been able to hand to Mr. Elliott each quarter an amount equivalent to the salary he was accustomed to receive from the Church. In order to continue this most necessary work I have now to make a further appeal for support, and whilst thanking those of your readers who have so kindly assisted in the past, may I ask them to be good enough to renew their donations so far as possible.

I should like to add that there are no expenses whatever in connection with this Fund, and that I shall be most happy at any time to forward full particulars to any interested, on receipt of a post-card with name and address.—I am, Sir, Yours faithfully,

F. J. WALKER,

Hon. Treasurer 'Elliott Fund.'

Churchwarden, St. Mark's, Hamilton Terrace, N.W.  
24, Upper Hamilton Terrace, N.W.

## Obituary.

Deep regret will be felt among musicians of all countries at the death of GUSTAV MAHLER, which occurred at Vienna on May 18. He was born at Kallocht, in Bohemia, on July 7, 1860, and studied at Iglau, Prague, and at Vienna University. A succession of musical appointments of increasing importance culminated in his instalment in 1897 as Director of the Court Opera at Vienna. He also succeeded Dr. Richter as conductor of the Vienna Philharmonic concerts. Since 1907 he had been living in New York, where he was musical director at the Opera House and afterwards conductor of the Symphony Orchestra. Although Mahler was one of the foremost musicians of his day, he was little known to the public in England. Two of his symphonies have been performed at the Queen's Hall, London, Promenade concerts, but they failed to win popularity. The English public were apathetic to his music probably because his naïveté of expression did not stir them and his high endeavour and scholarship, although doubtless admired, made no deep appeal; in the case of the symphonies a further obstacle to acceptance was their length. Mahler wrote in all eight symphonies, the last of which employs a choir for the singing of the 'Veni Creator Spiritus' and a portion of Goethe's 'Faust.' His other works include 'Humoresken' for orchestra and a cantata 'Das Klagende Lied.' As a conductor he was universally considered one of the greatest of his generation.

We regret to record the death, at Ladysmith, South Africa, on April 5, of ARTHUR W. SMITH, F.R.C.O., A.R.C.M., organist of the War Memorial Church, the son of Samuel Smith, of Windsor.

At the Royal Academy of Music, the Charles Mortimer Prize (composition) has been awarded to Douglas F. W. St. Leger (Madras), Alma Goatley being highly commended. The Louisa Hopkins Memorial Prize (pianoforte) has been awarded to Elsie Jones (Coves, Isle of Wight), Katherine Doubleday being commended. The Thomas Threlfall Scholarship (for organ playing) has been awarded to Hubert S. Middleton (Windsor).

Lectures were delivered before the Musical Association on April 25, by Mr. Herbert Antcliffe on 'The sense of programme' and on May 16, by Mr. E. Howard Jones, on 'Brahms in his pianoforte-music.'



SCENE 2: *Meeting of the Old World and the New.*—The music here is founded on various works of Byrd, Gibbons, Pilkington, and Rossiter.

SCENE 3: *Charles I.*, has nothing new. A 'Pastoral dance' by Edward German and some old music of Dowland suffices. A notable effect is gained with the simplest of means at the King's execution.

SCENE 4: (A.) *Charles II.: The Restoration.*—The music here is founded on the song 'Old Sir Simon the King.'

(B.) *The Plague of London.*—Here and in the next two episodes we have samples of Mr. Balfour Gardiner's powers; the 'Plague music' is appropriately lugubrious, commencing with this powerful discord:



while in—

(C.) *The Fire of London*, we have some unusual effects of chromatic scales in complete chords, which seem very daring for military band. But Mr. Gardiner writes with absolute assurance. He is heard to full advantage in episode—

(D.) *The Lord Mayor's Show*; and there is a 'Clothworkers' song.

SCENE 5: *George II.*—Here Handel's 'Dettingen Te Deum' and 'Dead March' in 'Saul' are utilised.

SCENE 6: *St. Bartholomew's Fair.*—The music to this scene comprises some very gay dances by Mr. Frederic Austin.

SCENE 7: *The End of the Great War.*—The music is arranged from contemporary sources. All that follows (excepting the concluding 'Masque') is at the time of writing not definitely settled.

#### PART IV.

This is an addition to the original scheme. It was intended to have a series of Colonial scenes, each with music provided by a native composer; but this has not proved practicable. At present only two episodes are settled.

SCENE 1: *Newfoundland.*—The music is by Mr. A. Allen, the organist of St. John's Cathedral, and introduces a choral ode, 'Newfoundland.'

SCENE 2: *Australia.*—(Uncertain.)

SCENE 3: *New Zealand.*—A native composer of great promise, Mr. Arthur Alexander, who is still a student at the Royal Academy of Music, has written a powerful 'March,' an incidental piece, and a quaint 'Maori dance.'

SCENE 4: *South Africa.*—(Uncertain.)

SCENE 5: *Canada.*—(Uncertain.)

SCENE 6: *India.*—(Not yet settled.)

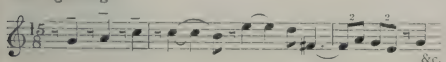
#### THE MASQUE IMPERIAL.

When the Pageant was being prepared last year, it was arranged that it should conclude with a poetic and allegorical 'Masque.' This was accordingly written by Mr. Francis H. Markoe. About two months before the intended production, it was suddenly discovered that the music had been forgotten. Several composers were hastily appealed to, but all declined the heavy task of dashing off so huge a score in five weeks. In this dilemma Mr. Bell applied to Mr. F. Corder, who at once accepted and fulfilled the commission.

The 'Masque Imperial' commences with a fine Overture, in obedience to the stage directions, which say:

'After a little the world becomes audible. The hum of insects, the thin song of birds, the whisper-swaying of leaves, the sound-silences of running waters, a myriad vocal mysteries, and beneath them all the deep, ceaseless bourdon of Ocean.'

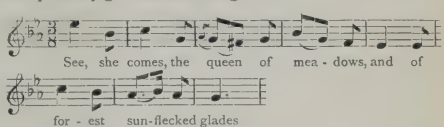
In plain English, there is a mysterious Introduction in which the musical subjects struggle towards clear expression, which they presently achieve in a curious pastoral movement, in the unusual time of  $\frac{1}{8}$ . The second subject is a long melody of a strange, haunting character, oddly syncopated and beginning:



The 'Genius of the World' then appears, introducing himself with the somewhat grotesque lines:

'Genius Mundi sum;  
Out of her heart I come.'

After a lengthy speech he proceeds to summon the 'Seven Queens of Destiny,' and the choir, representing the 'Voices of the World,' utter an impressive invocation. 'Then,' says the book, 'gradually they detach themselves from the rock seven forms of women, infinitely old, and with horns upon their foreheads.' They have some curious music, chiefly in augmented triads. The Genius next summons Britannia, whose coming should be the sensation of the whole work. She is greeted and ferried across the lake by her attendant Spirits of Meadow and Forest, of Lake and Stream, of Sky and Mist, of Cliff and Mountain, and of Ocean. Each group has its special section in a chain of short choruses, the first of which, sung by boys' voices, has a tune which the audience will probably go home humming:



The attendants are dismissed, to a *reprise* of their choruses, and the oldest of the Seven Queens lectures Britannia at length upon her duty to the world. She is confronted—a pretty, pathetic touch—with bands of the weary people who have given their lives for their country without reward. Slight pieces of melodrama here accompany the speeches, appropriate in character, it need hardly be said. After various trials the Queen says:

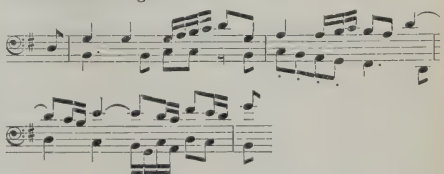
'Nobly, Britannia, have you proved your worth  
To rank among the glorious ones of earth,  
And having metamorphosized (*sic*) its pain,  
Behold, triumphant, the Imperial Gain!'

'Now suddenly from all sides shall sound forth peal after peal of silver trumpets; no longer are the 'Damoels of Death' dark and dreadful, but resplendent and beautiful; no longer are the seven 'Need Queens' old, but young and glorious; no longer are the bands of people weary and wishful, but happy and triumphant.

'Then in the distance, wending nearer appears—

'THE PAGEANT OF THE GAIN OF EMPIRE.'

This is a truly marvellous procession, and the music rises to the occasion. The tune of 'Rule, Britannia!' which has been hinted at in the preceding music, here gathers shape, first as a double fugue:



which merges into a stately and swinging March. This has two subjects, which work together, a Trio suggesting barbaric music, and a Coda, in which Arne's tune is found to form a bass to the second subject of the march. These technical achievements are effected with no apparent effort, being merely thrown in, as it were, to heighten the climax.

The procession at last moves off into a temple, whence come the sounds of an anthem and Tallis's Responses. The 'Genius of the World' is left as a solitary kneeling figure, and all fades away. So ends a work on which for the instruction of the people many scores of thousands of pounds have been lavished, and which has given an opportunity for seventeen of our many able musicians to distinguish themselves. That they have proved equal to the occasion will, we think, be undeniable. It may be mentioned that about a dozen other composers were invited to contribute, but were for various reasons unable to do so.



## SHEFFIELD MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

The sixth triennial Festival of the Yorkshire cutlery capital was held in the Albert Hall, Sheffield, on April 26, 27 and 28. The good people of Sheffield are nothing if not startling, and when they are not surprising the world with their choral deeds they are determined to do something else out of the common. Six years ago they secured Mr. Felix Weingartner to conduct their Cutlers' Festival of Music, and incidentally furnish some surprising interpretations of Bach and Berlioz. Three years ago, with Sir Henry Wood once more in command, it was a novel scheme of sandwiched rehearsals and concerts which provided the attraction—an excellent and wholesome plan which Cardiff has since followed, though the 'box office' reported unfavourably on the innovation. This year, the new idea was to hold the Festival, not, as formerly, in October, but in April, owing to Sir Henry Wood and his Orchestra not being available in the Autumn. The experiment, however, proved expensive, for at no concert was the Hall full, despite the invitation of a well-chosen programme. There were several other new features, and one or two sensations, which will be duly recorded.

To begin with, for the first time in the history of any first-class British festival, every bar of music sung and played was prepared and conducted by one man—Sir Henry Wood. The resignation of Dr. Coward opened the way for the realization of an old ambition of the Queen's Hall director: to rehearse from A to Z, and conduct throughout, a great English festival. He was appointed to the dual post and took over the work with characteristic thoroughness. He engaged apartments in the city, and for nearly a year, on two nights a week, sometimes three, he drilled the choir, first with sectional and, later on, with full pianoforte rehearsals. Nearly a hundred of these were held, the chief labouring with incredible industry and the choir supporting him in whole-hearted enthusiasm.

The fruits were revealed in the wonderful technical finish of the singing, and the unity of idea and style which permeated everything that was done at the recent Festival. Right or wrong—and the interpretations have been sharply criticised—they were phenomenal exhibitions of organized ensemble, and a plastic, unified, almost hypnotised, collective mind, contributed to by nearly 400 persons, swayed mentally as well as musically by the dominating will of their teacher and master.

With the first performance—'The Messiah'—on the morning of April 26, the sensations were begun. Never, surely, has such a 'Messiah' been heard at a British festival! The conductor set traditions and metronome marks aside, and gave a new reading, bristling with innovations as revolutionary as, in certain instances, they were superficially effective. The solos were left pretty much according to usage, save that the speed of 'Rejoice greatly' taxed to the utmost the skill of even so flexible a singer as Madame Agnes Nicholls. The choruses, however, were made highly 'impressionistic.' There was not a page but had its impress of emotional nuances, strong accents, intensified diction, mobile tempo and give-and-take part-singing. One may and one does object to the distortion of the 'Hallelujah' chorus, the pointless dynamic excrescences of 'For unto us,' the extremely rapid tempo of 'And the Glory,' 'All we like sheep,' and the closing portion of 'Lift up your heads.' But on the other hand the performance was in many places vitalised into lucid, convincing beauty and force by the illuminating ideas of the conductor. The dramatic poise of 'He trusted in God' was secured to a nicety, and the slow closing section of 'All we like sheep' was an overwhelming recital in tone of the tragedy and poignancy of the Atonement. To come to mere technical matters, the diction of the choir was almost miraculous and has never in my experience been equalled by any other English festival choir, while the precision and sensitive modelling of the expression was a triumph of discipline. The soloists were Madame Agnes Nicholls, Miss Phyllis Lett, Mr. Ben Davies (who sang very expressively in the Passion music), and Mr. Frederic Austin.

At the evening concert there was produced for the first time in England Professor Georg Schumann's Biblical cantata, 'Ruth.' The work is laid out for soprano, contralto,

baritone and bass soli, a large orchestra and chorus. Following a brief orchestral introduction, there are six scenes respectively named 'Naomi's Lament,' 'The return of Ruth and Naomi to Jerusalem,' 'In the harvest-field,' 'Naomi's counsel,' 'In the threshing-floor,' and 'Morning dawn.' These, broadly, coincide with the main incidents of the Bible narrative. But for cantata purposes, certain of the incidents have been amplified, not always with good judgment or authentic justification. The 'Return to Jerusalem' scene is made ferociously dramatic, and contains a remarkable chain of declamatory fugato choruses of exceptional difficulty, but ending in a quiet solo for Ruth of pleasant though rather obvious melodiousness. The 'Harvest-field' music is frankly secular. Though thematic coincidences abound, the music is of considerable charm, grateful to sing and scored with complete mastery of technique. The 'Threshing-floor' scene is preluded by an interpolated 'Chorus of nocturnal spirits,' who flutter round the fearful Ruth and jeer at her mission and fears in vivacious strains. Then ensues a love-scene of Gounod-like mellifluousness, followed by an imposing 'Morning hymn of the Priests'—a finely-written chorus; and the whole ends in Wagner's most gorgeous 'Tristan' manner, with a brilliant peroration.

The weakness of 'Ruth' is its lack of distinctive style. Only occasionally does the composer speak with an individual utterance: almost constantly he is using the formulas and idioms of others. It is only here and there, as in the extremely clever and finely marshalled riotous music of the populace and in the later love-music, that he is self-reliant. He is an expert craftsman, equipped with all the tricks and technique of his work. 'Ruth' is a fascinating composition for the average concert audience. The solos are of agreeable interest, save the opening 'Naomi's Lament,' a tedious, ineffective stretch of pseudo-intense Wagnerian declamation. The soloists were Madame Agnes Nicholls, Madame Kirkby Lunn, Mr. Thorpe Bates, and Mr. Robert Radford, all of whom sang with point and enthusiasm. The chorus-singing represented the last word in precision, clarity of diction, versatility of impersonation and widely-graded expressiveness. One of the Reapers' choruses (ladies' voices) was full of exquisite comedy, to the charm of all present.

The programme also included Lalo's 'Symphonie Espagnole,' for violin and orchestra, the solo part being played with infinite abandon by Mr. Jacques Thibaud; and Strauss's tone-poem 'Don Juan,' gloriously interpreted by the orchestra.

The following morning, April 27, found the choir faced with their supreme task of the Festival. Bach's Mass in B minor, is the ultimate test of the staying-power, technique and brains of a choir. Sir Henry Wood had made it the battle-horse of the Festival. He had issued exhaustive booklets of minute instructions to each of the singers, and had taken infinite pains over the correct vowel definition of the Latin text and the proper emotional impulse behind every phrase. Another matter on which he was insistent was the securing of a nicely estimated perspective in fugal or imitative passages. As a result the part-singing was as sensitive and differentiated as are the thematic and counterpoint lines of a well-played fugue from the 'Well-tempered Clavier.' The opening 'Kyrie Eleison' was in these matters a triumph of discipline and reticence. There was some regrettable flattening in the 'Et Incarnatus' and the 'Crucifixus': the latter was taken much more loudly than is customary. The conductor thrashed his choir into a prestissimo in the succeeding 'Et Resurrexit'; on and on he pressed them, to the complete loss of all the elaborate detail of the contrapuntal tissue: yet the total effect of this and the 'Cum Sancto Spiritu,' taken equally rapidly, was, in a way, exhilarating in its torrential rush of exultant outpouring of song. Only a supremely clever choir, trained with special attention to flexibility, could have emerged safely from such a test of virtuosity. With a mention of the total sublimity of the 'Sanctus' and a word of appreciation of the exquisite accompaniments by the orchestra, I must proceed to other records. The solos were in the safe care of Madame Agnes Nicholls, Miss Ellen Beck, Mr. Alfred Heather, Mr. Thorpe Bates, and Mr. Robert Radford. The obligato to the 'Quoniam tu solus' was played on a specially made corno da caccia by Mr. A. E. Brain, junr.

The evening concert furnished the most refined chorus-singing of the Festival in Brahms's 'Song of Destiny.' The

moods of the music were fully realised, and we heard in the opening section some vocal tone that for refined beauty would be hard to surpass. The closing scene from each music-drama of the 'Ring' tetralogy was a well-intentioned selection, but owing to the unsuitability of some of the principals, the excerpts did not make their full effect, gloriously as the orchestra played. Neither Miss Edith Evans nor Mr. Ben Davies were well-sited in the long scene which closes 'Siegfried,' and Miss Evans, though she sang conscientiously and with point, was somewhat over-weighted by the 'Götterdämmerung' music. The other scenes were more satisfactory. The soloists were Mr. Robert Radford, Mr. Herbert Brown, Mr. Thorpe Bates, Miss Eva Rich, Mrs. J. A. Rodgers, Miss Amy Skerritt, and Mrs. J. W. Ibberson. The orchestra gave beautifully finished performances of Mozart's 'Jupiter' Symphony and Beethoven's 'Coriolan' Overture.

The second Bach revival of the Festival took place on the following morning. In its general features the performance was largely a replica of that of three years ago, which at the time attracted much attention and was freely discussed. Sir Henry Wood approaches the 'Passion' from an entirely different emotional standpoint from that of Sir Charles Stanford, whose recent interpretation at the Leeds Festival of last October provokes the comparison.

The younger musician impresses upon the music his own warmer temperament, erring probably in the direction of exuberance of expression as the other musician does in austerity and reticence. Once, however, Sir Henry Wood's point of view was accepted there could be nothing but admiration for the strictly musical qualities of the performance. The choir sang with intense devotion in the Chorales, as well as in the dramatic and reflective choruses. The music of the Narrator was entrusted, as at Leeds, to Mr. Gervase Elwes, who applied all his finished art to the utterance of the moving story. Mr. Frederick Ranaflow was impressive in voice and style in the music of Christ. A judiciously chosen list of soloists included Miss Eva Rich, Madame Edna Thornton, Mr. Herbert Brown, Mr. Robert Radford, Miss Amy Skerritt, Mr. William Burrows, and Mr. Joseph Lycett. The pianoforte was dispensed with in the *continuo*, the part being played on the organ, as before, by Mr. J. W. Phillips. The solo instruments were played (very beautifully) by Messrs. Jacques Renard (viola da gamba); Maurice Sons (violin); De Busscher, Dubrucq (oboi d'amore); McDonagh, Stanislaus (oboi di caccia); A. Fransella (flute).

The final concert opened with a performance of Professor Bantock's 'Omar Khayyam' (Part I.) which, on its orchestral side, was brilliant and full of finely graded nuances of expression, though the strings were not numerically sufficient for correct balance. The choir once more sang with the lucidity and fine command of tone-colour and intelligent grasp of the poetic content of the work which had distinguished their singing throughout the week. The soloists—Madame Edna Thornton, Mr. Gervase Elwes and Mr. Frederic Austin—were in the main satisfactory, though hardly rising to the intensity which the music of this passionate work demands. Fatigue no doubt accounted for this, seeing how each is a temperamental and imaginative singer. The concert ended with the Grail Scene and Finale of Act I. of 'Parsifal.' The men's voices in the choruses of Knights of the Grail were most imposing, and a lovely effect of remoteness was obtained by placing a choir of fifty boys and some altos in a chamber in the roof. The mid-height choir was also specially located, as were the bells, the stage trombones and trumpets and titurel. The stage-management was admirably carried out, and something like the Bayreuth effects were obtained. The principals were Mr. Radford, Mr. Elwes, Mr. Austin, Mr. Humphrey Bishop, Miss Skerritt, Mrs. Ibberson, Mr. A. S. Burrows and Mr. William Burrows.

At the close there were cordial felicitations. The Duchess of Norfolk addressed the choir, and Sir Henry Wood was the recipient of a remarkable ovation both from the audience and, later on, from the choir. The Festival was for him and for all concerned a significant artistic triumph.

The 'Tala' Choral Society, at present with a small membership, has been formed at Birmingham with the purpose of presenting new works.

## ROYAL OPERA, COVENT GARDEN.

The absence of the usual preliminary to the opera season in the shape of the cycles of Wagner's 'Ring' has brought the Italian and French works on the scene at a somewhat earlier stage of the proceedings than usual. The performances of the 'Ring' have been deferred until a later date, and the fare so far provided has been of the lightest character. That the desire is to give the most attractive operas in the repertoire was shown from the beginning. For the opening night, on April 22, Délibes's tuneful 'Lakmé' was chosen. This elegant specimen of French opéra comique was revived last season after a silence of over twenty years for the benefit of Madame Tétrazini, and she again appeared in it on this occasion with her artistic colleagues, MM. John McCormack and Edmund Burke. If the spirit of the performance is any guide, then the season began too soon, for no one except Mr. Burke seemed to have warmed to their task, and the interpretation was wanting in vitality. Matters improved in the next representation, which was M. Saint-Saëns's 'Samson et Dalila,' one of the most successful productions ever seen at Covent Garden. Its success was due without question to the splendid work of Madame Kirkby Lunn as Dalila. She returned to her task with no sign of the deterioration that comes from over-familiarity, and M. Dalmores, as Samson, as usual gave her excellent support. Mr. Edmund Burke repeated his impersonation of the High Priest, and M. Huberdeau, a new-comer with a bass voice of great possibilities and cultivated ability as an actor, made a good impression as the aged Hebrew. Later there was a revival of Verdi's once popular opera, 'Un Ballo in Maschera.' On this occasion, as on the last when it was heard four years ago, its restoration to the bill was for the purpose of introducing one particular singer. In 1907, it was Madame Selma Kurz whose work justified the compliment; in this instance it was Mlle. Wilna, a young English soprano, who had been heard on the concert-platform, where her unfamiliarity with the stage and her inexperience as a singer were not revealed as they were when she attempted the part of Oscar. The efforts of Mlle. Bland, a new recruit to Covent Garden, and of Signor Bassi, the tenor, who made his reappearance, were of greater weight, while the authority of the performance was established by Signor Sammarco as Kenato. The opera was well received, probably because it revealed to many the source of airs they knew, but of whose origin they were ignorant. By way of contrast, and to vary the bill, M. Debussy's enigmatical work—it is scarcely an opera—'Pelléas et Mélisande' followed in the same week. In this M. Ghasne, who had not been heard before, achieved a marked success as the Golaud, for he showed a close appreciation of the psychological aspect of the character. M. Warnery, who was absent last season through illness, returned to his part of Pelléas with all success, and the Melisande was Madame Edvina, who may count it among her best efforts, even though it is wanting in spirituality. Signor Marcoux was the Arkel. It is in this music that the real and beautiful quality of his voice is made plain. Signor Campanini, who conducted all the operas named, was particularly successful in realizing the points of the score—a most important consideration—that is, as far as a talkative audience would let him. In the succeeding week M. Charpentier's 'Louise,' whose spirit seems to be completely understood, was seen for the first time this season. While the limitations of M. Debussy's self-imposed vocabulary become more marked at each hearing, the utterances of his fellow-countryman, Charpentier, seem to possess greater eloquence on repetition, and his music falls on the ear with conviction. The cast was the same as in previous seasons, namely, Madame Edvina as a graceful Louise, M. Dalmores as the lover, Madame Berat with her wonderful study of the Mother, and Signor Marcoux in a carefully-considered reading of the part of the Father. By this time matters had become more vitalised, and the representation of Puccini's 'Madama Butterfly' at the end of the week, marked the close of a series of performances in which everybody taking part seemed more or less to be suffering from inertia. Mlle. Destinn made her first appearance this year in 'Madama Butterfly,' and showed at once that, if anything, her voice has improved. The colourless character of her lower notes—the result of an endeavour to get resonance in the 'medium' register—has largely disappeared, to the gain of the voice generally. She sang the music with power, and with full effect in its tragic



moments. Signor Bassi was the Pinkerton, but the absence of sympathy in the part caused him to show his worst defects, which include a tendency to whiteness of tone in the middle of the voice. Both he and Madame Destinn approached nearer the high plane on which they have been placed by the public in the performance of Verdi's 'Aida,' that came next. A new Amonasro in M. Gilly, who has not sung in London before, added to the interest of the representation, which was of notable spirit and vocal achievement. Lastly, in addition to such familiar works as 'Rigoletto,' there is to be recorded the reappearance of Madame Melba as the most delightful of Mimis in Puccini's 'La Bohème,' with Mr. John McCormack as the lover, Mlle. Borzy as a vivacious Musetta, and MM. Sammarco, Marcoux, and Malatesta as the complement of the cheerful band. The list is completed by the revival of Bizet's 'Carmen,' in which Madame Kirkby Lunn appeared in the title rôle with greater success than before in her characterization, and with all complete triumph in her interpretation of the music. M. Dalmores was the Don José, and though hampered by indisposition, showed that his impersonation under normal conditions would be memorable. M. Ghasne was the Toreador, but his sympathies would seem to be with the music of France of to-day. Signor Panizza was the conductor.

### THE FESTIVAL OF EMPIRE.

#### THE OPENING.

The loyal greeting accorded to their Majesties King George and Queen Mary, when they opened the Festival of Empire at the Crystal Palace on May 12, was probably unexampled in choral magnificence. Larger choirs have perhaps been brought together, but not as a pure and simple act of homage; and, moreover, the statistics of these festival gatherings are often indefinite. On this occasion, however, figures were not used 'as illustrations,' and the estimate of 4,000 voices comes from the most trustworthy sources. The less calculable quantity of their merits as a singing body was offered for the judgment of every ear, and a unanimous verdict of praise placed the artistic and spectacular properties of the Imperial Choir on the same high level. Many reasons contributed to the excellence of the choralism. The selection of singers from existing metropolitan societies ensured their experience and proper vocal attainments, and the year's postponement necessitated by the death of King Edward VII. expanded the opportunities for rehearsal and organization; above all, Dr. Charles Harriss, the leading spirit and chief controller of the Imperial Choir scheme, was pre-eminently the right man in the right position. He is the man not only to conceive but to carry out great plans, and his spark of enthusiasm is almost radio-active in its power of kindling enthusiasm in others. The cheers which accompanied his arrival at the conductor's desk and his departure were a tribute of real admiration for his personality and his far-reaching ideals.

To secure an instrumental force sufficient to support and balance the choir, the Queen's Hall and London Symphony Orchestras and the Festival of Empire Military Band were engaged, and Mr. Walter W. Hedgcock added his assistance at the organ. The programme carried out by this mighty combination was as follows:

'God save the King' ... Arranged by Elgar.  
An Imperial Greeting, 'Empire of the Sea' ... Harriss.  
Suite for Orchestra ... Purcell-Wood.

#### The Queen's Hall Orchestra.

(Conducted by Sir Henry Wood.)

Song, 'The Enchantress' ... Hattton.

Madame Clara Butt.

Patriotic Chorus, 'For Empire and for King' Fletcher.

(Awarded first-prize of £50 in Dr. Harriss's Empire Chorus Competition.)

Songs of the Sea ... C. Villiers Stanford.

1. 'Drake's drum.' 2. 'The Old Superb.'

Mr. Thorpe Bates.

Recessional, 'God of our fathers' ... Dykes.

Overture, 'Britannia' ... Sir A. C. Mackenzie.

Conducted by the composer.

Solo and Chorus, 'Land of hope and glory' ... Elgar.

'Orestes' march from 'Hypatia' ... Sir Hubert Parry.

Conducted by the composer.

Epilogue and March, 'It comes from the Misty Ages' Elgar.

It was preceded, at the moment of their Majesties' entry, by an effective fanfare of trumpets devised and conducted by Mr. W. H. Bell. This was followed immediately by the National Anthem which, except for an unremediated contrapuntal experiment, was impressively sung. An appropriate note of joyousness was introduced by Dr. Harriss's lively waltz-like chorus, and, incidentally, its tripping, syncopated thirds afforded a first glimpse of the excellent discipline of the choir. Reliable authorities seated near the front have assured us that the Purcell suite was a fine piece of music and that it was admirably played. Mr. Percy Fletcher's prize patriotic chorus 'For Empire and for King' was the choral work of chief import, and it worthily sustained the honour. Seldom has the decision of judges in musical competitions of this type been so widely approved. The broad, patriotic style is Mr. Fletcher's most natural method of expression, and both his verses and his music are characterized by their fluency. The latter contains no injudicious modernities or executive problems, but achieves artistic aims and intelligibility by its melodic flow and rhythmic variety. Its climax is trying for the soprano voices, but it is hugely effective. Throughout his work Mr. Fletcher handles his orchestra with confidence and certainty. The singing of Kipling's verses to Dykes's hymn enabled both choir and audience to express more solemn feelings, and the earnestness with which the multitude of onlookers lent their voices to the majestic strain revealed the deeper sentiment that underlay the holiday-making.

It may be safely said that the performance of 'Land of hope and glory,' with Madame Clara Butt as soloist, and that of the Epilogue were unique. In both cases the breadth of the music caused no detail, choral or orchestral, to be lost, and full advantage to be drawn from the quality and extent of the resources taking part. The three knights who conducted, two in charge of their own compositions, were enthusiastically received. Both the 'Britannia' overture and the Processional March were well adapted to the occasion, in spirit and in matter, and the performances were duly effective. Mr. Walter W. Hedgcock's organ playing was unflinching in its efficiency and artistic judgment. Mr. Theodore Flint was the pianoforte accompanist.

The audience, which was one of the largest that has ever assembled at the Palace, showed an equal interest in music in front of them and Royalty behind. After the concert they streamed into the grounds, which were unrecognisable to the habitué, and in their actual state more promising than picturesque.

### DINNER TO MR. DAN GODFREY.

A well-deserved compliment was paid to Mr. Dan Godfrey, conductor of the Bournemouth Municipal Orchestra, on May 15, when a dinner was given to him at the Criterion Restaurant by an influential gathering of musicians. The chairman was Sir Alexander Mackenzie, who, in proposing their guest's health, recalled the time when there were only three orchestras in the country worthy of the name, and only one of them, that of August Manns, at the service of the British composer. Bournemouth, he said, was the first provincial town to show a real public spirit and to point the way, and its example had not been in vain. During the past eighteen years, Mr. Godfrey had achieved a record only equalled at the Crystal Palace; he had given no fewer than 965 classical concerts, he had brought forward the chief productions of Britain, and had upheld persistently and courageously the banner of English music. Sir Hubert Parry, in the course of a characteristic speech, said that nowadays composers had a chance of criticising themselves; this was an age of experiments, which Mr. Godfrey tested. It was remarkable what an amount of rubbish he had avoided. England was now becoming a nest of song-birds, as in the reign of Elizabeth, and this was largely due to Dan Godfrey, who possessed some of the finest qualities of his race. Sir Charles Stanford described an occasion when a lady accosted Mr. Godfrey and said, 'I could not leave Bournemouth without thanking you for the help and comfort your music has afforded during a trying period of four months, in which I have tended an invalid mother.'

Mr. Godfrey said that the compliment paid to him was equally paid to the town and orchestra. He had encountered

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## EUCCHARISTIC HYMN, No. 2.

Translation of 17th Century Hymn by M. B. F.

Composed by MILES B. FOSTER

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Con moto maestoso. ♩ = 92.*

*mf* *Gr. (Sw. coupled) 8 ft.*

*Ped. 16 ft coupled.*

TENORS. *mf*

Hail, most pre-cious

BASSES. *mf*

Hail, most pre-cious

*f* *dim.* *mp*

Trea - sure, Blood of Christ di - vine, . . Veil - ing all Thy

Trea - sure, Blood of Christ di - vine, . . Veil - ing all Thy

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glo - ry Un - der form . . . of Wine. . . Thou, the heav'n - ly

glo - ry Un - der form . . . of Wine.

por - tals, . . . With this cost - ly

Closed by man's dis - dain, With this cost - ly

ran - som, O - pen - ed a - gain; Thou, the heav'n - ly

ran - som, O - pen - ed a - gain; . . . Thou, the heav'n - ly

por - tals o - pen - ed . . . a - gain. . . For, to.. save all na - tions,

por - tals o - pen - ed . . . a - gain. . . For, to.. save all na - tions,

*p* *mf* *f* *cres.* *f* *mf* *f* *cres.* *f* *mf*

*cres. e molto rit.*

Je - sus gave His Blood, And our great, our great Re-deem-er Shed the heal - ing

*cres. e molto rit.*

Je - sus gave His Blood, And our great, our great Re-deem-er Shed the heal - ing

*cres. e molto rit.*

*a tempo.*

Flood.

*a tempo.*

Flood.

*a tempo. f*

SOPRANO SOLO.

*mf dolce.*

Hail, su - preme Li - ba - tion! Hail, O ru - by wave! . . .

L.H.

*p Sw.*

Chal - iced ben - e - dic - tion, Ev - 'ry soul . . . to save. . .



*cres.*

Oh! re - fresh my spi - rit, . . Sin - ner though I be, . . Grant me

*cres.*

*Ped. 16 ft.*

*cres. molto rit. contemplando.*

ab - - so - lu - tion, grant me ab - so - lu - tion; When re - ceiv - ing

*sf* *molto rit. colla voce.*

Thee, Grant ab - so - lu - - - tion. With Thy com - - - forts

SOPRANO. *colla voce.* *mf*

Ab - so - lu - - - tion! Fill - ed with Thy

ALTO. *colla voce.* *mf*

Ab - so - lu - - - tion! Fill - ed with Thy

TENOR. *colla voce.* *mf*

Ab - so - lu - - - tion! Fill - ed with Thy

BASS. *p colla voce.* *mf*

Ab - so - lu - - - tion! Fill - ed with Thy

*p colla voce.* *soft Gl. (Sic. coupd.).*

*cres. poco a poco. rit. >*  
 fill - ed, Grant from sin re - lease, And tast - ing heav'n - ly .  
*rit. colla voce.*  
 com - forts, Grant from sin re - lease, And tast - ing heav'n - ly .  
*rit. colla voce.*  
 com - forts, Grant from sin re - lease, And tast - ing  
*rit. colla voce.*  
 com - forts, Grant from sin re - lease, . . And . . tast - ing  
*rit. colla voce.*  
 com - forts, Grant from sin re - lease, And tast - ing  
*rit. colla voce.*  
 sweet - ness, tast - ing heav'n - ly .  
*mf cres.*  
*dim.*  
 heav'n - ly sweet - ness, Thine e - ter - nal Peace, . . heav'n - ly  
*dim.*  
 sweet - ness, Thine e - ter - nal Peace, . . heav'n - ly  
*dim.*  
 sweet - ness, Thine e - ter - nal Peace, . . heav'n - ly  
*dim.*  
 sweet - ness, Thine e - ter - nal Peace, . . heav'n - ly  
*dim.*  
 sweet - ness, Thine e - ter - nal Peace, . . heav'n - ly

*rall.*  
 sweet-ness, Thine e - ter - nal Peace. . . *mf* A - - men, *rit. al fine.*  
*rall.*  
 sweet-ness, Thine e - ter - nal Peace. . . *rit. al fine.*  
*rall.*  
 sweet-ness, Thine e - ter - nal Peace. . . *rit. al fine.*  
*rall.*  
 sweet-ness, Thine e - ter - nal Peace. . . *rit. al fine.*  
*rall. divisi.*  
 sweet-ness, Thine e - ter - nal Peace. . . *rit. al fine.*

*mp*  
 A - men, A - men. . .  
*p*  
 A - men. . .  
*p*  
 A - men. . .  
*p*  
 A - men. . .  
*p*  
 A - men. . .  
*pp*  
 A - men. . .



DINNER TO MR. DAN GODFREY—(Continued from page 388.)

some prejudice against British music, but had given 482 separate works, many for the first time, by 138 native composers, and had also engaged a number of native artists. His object had been to encourage unknown men, not always because theirs was always first-rate work, but that they might have opportunities of hearing and rectifying mistakes in orchestration. He was glad that municipal music was making headway in the country, though a few towns seemed to be falling back rather than advancing. If he might assign a reason for his success it was that he endeavoured to be practical and to cut his coat according to his cloth, besides which he was well supported by the Corporation of Bournemouth.

Other speakers were Mr. Landon Ronald, Mr. King-Hall (who replied for the Orchestra), Mr. Plunket Greene, the Mayor of Bournemouth, and Alderman Webber. The company included well-known musicians from all parts of the Kingdom.

### THE TOUR OF THE SHEFFIELD CHOIR.

The world-tour choir continue to receive hearty welcome wherever they carry their operations, and to rouse enthusiasm with their singing. From Cincinnati they went to Indianapolis, where on April 21 they were rejoined by Sir Edward Elgar as conductor, and assisted by the Cincinnati Symphony Orchestra in a performance of 'The dream of Gerontius.' At Chicago, where they seem to have had a 'bully time,' they gave the same work on Sunday, April 23, with the Ambrose Thomas Orchestra, under Sir Edward. They proceeded thence to Milwaukee (April 26), Waterloo (April 27), and St. Paul, where Sir Edward Elgar took leave of the choir.

## London Concerts.

### THE PHILHARMONIC SOCIETY.

The season which opened with the first production of Elgar's Violin concerto closed on May 18 with a concert that paid similar honour to British music. Neither Mr. Arthur Hinton's Pianoforte concerto in D minor, played by Miss Katherine Goodson, nor Mr. B. J. Dale's Suite for viola and orchestra, were novelties, although the Romance and Finale from the latter work, played by Mr. Lionel Tertis, were heard in their orchestral garb for the first time. Mr. Dale is one of the most careful among our younger composers to preserve the high quality of his work, and the outcome of his self-critical faculty is well-instanced in these movements, which are of consistent strength and well-controlled imagination. Mr. Hinton's work has previously received commendation, which has been confirmed by public popularity. The symphony performed was that of Schubert in C, which has seldom sounded as great as it did on this occasion in the hands of Herr Nikisch. The concert concluded with the Tannhäuser overture, and Sir Henry Wood's arrangement of the National Anthem.

### NEW SYMPHONY ORCHESTRA.

This organization brought its season to a close at Queen's Hall on May 2 with a concert devoted to British music. The work of chief interest was Mr. Henry Gibson's 'Symphonic Rhapsody,' which aims at compressing a symphony into a movement in the manner of the Cobbett Fantasia. Its chief merit, however, was not concerned with matters of design, but consisted of rich and effective scoring. Mr. York Bowen's Pianoforte concerto in E flat was played brilliantly by Miss Irene Scharer, and other works in the programme were Mr. Balfour Gardiner's 'Overture to a Comedy,' Mr. William Wallace's 'The passing of Beatrice,' and Mr. Gustav von Holst's 'Somerset Rhapsody.' Verdi's 'Ah fors è lui' was sung by Madame Wilna, and Mr. Landon Ronald and various composers conducted.

This Orchestra also gave an 'In Memoriam' concert, under Mr. Ronald, at Queen's Hall, on May 6, when the principal number in the programme was Tchaikovsky's 'Pathetic' Symphony.

### LONDON SYMPHONY ORCHESTRA.

The postponement of the production of Dr. Walford Davies's new symphony, announced for the concert at Queen's Hall on May 15, had adequate compensation in the performance of Tchaikovsky's Symphony in E minor, for Herr Nikisch is unrivalled in the interpretation of this work. A further feature of interest was Mr. Holbrooke's tone-poem, 'Queen Mab,' one of the most imaginative and generally acceptable of his works. Mr. Ernest Schelling played the solo part of M. Paderewski's Pianoforte concerto in A.

### AMATEUR ORCHESTRAS.

Mendelssohn's 'Scotch symphony' was the chief work played by the Royal Amateur Orchestral Society, at Queen's Hall, on April 27. The programme, which was carried out with the usual efficiency under Mr. Arthur Payne, also included Berlioz's 'Benvenuto Cellini' overture, the Bell song from 'Lakmé,' sung by Miss Lily Wormald, and Coleridge-Taylor's 'Onaway, awake,' sung by Mr. Morgan Kingston.

The Wilhelm Sachse orchestra undertook an excellent programme at Queen's Hall, on May 16, in which Brahms's first Symphony occupied the chief position. The performance under Mr. Sachse's direction was distinguished by spirit and some subtlety. M. Gérard played Saint-Saëns's A minor Violoncello concerto, and Miss Ada Forrest gave vocal solos.

The third Symphony of Brahms was skilfully and expressively played by the South Hampstead Orchestra, under the direction of Mrs. Julian Marshall, at Queen's Hall on May 20. Perhaps the interest centred, however, in Herr Kreisler's magnificent interpretation of Lalo's 'Symphonie Espagnole,' for violin and orchestra, or in the singing of a scene from Act I. of 'Siegfried' by Mr. Thomas Meux (Siegfried) and Mr. Sydney Russell (Mime). The programme also included the overtures to 'Hänsel und Gretel' and 'Die Meistersinger.'

A trio of consummate artists, Miss Fanny Davies, Señor Pablo Casals, and Mr. J. Campbell McInnes gave a concert at Æolian Hall on May 8, with a programme entirely devoted to Bach and Brahms. The following instrumental numbers were played:

Sonata in G minor, written for viol de gamba and clavier	...	...	...	Bach
Suite in C for violoncello	...	...	...	Bach
Two Capricci and two Intermezzi for pianoforte	...	...	...	Brahms
Sonata in F, Op. 99, for violoncello and pianoforte	...	...	...	Brahms

Mr. McInnes sang three songs from Bach's cantatas and three of Brahms's 'Mägelone-Lieder.' Violin obbligati were supplied by Mr. Alfred Gibson. There was naturally a large audience.

The height of contrast was afforded in the programme of the Alexandra Palace Choral and Orchestral Society's concert on May 13 by Dvorák's 'Stabat Mater' and Hubert Bath's, 'The Wedding of Shon Maclean.' The choir entered fully into the spirit of both works, and made splendid use of all the technical qualities they have acquired in Mr. Allen Gill's hands. The solo parts were taken by Miss Laura Evans-Williams, Miss Maud Wright, Mr. Gwilym Richards, and Mr. Peter Dawson.

M. Jules Wertheim brought a number of his compositions before the public at Queen's Hall on May 9, with the assistance of the London Symphony Orchestra under Mr. Hamilton Harty. His Symphony in E minor had more than a tendency to gloom; the 'Rhapsody' for pianoforte and orchestra was more inspiring. Perhaps some of the composer's happiest ideas, however, were contained in six Preludes for pianoforte, which he played himself.

A selection of madrigals of the usual interest was sung by the Magpie Madrigal Society under Mr. Lionel Benson at the Horticultural Hall on May 4. The programme included three 'chansons' for choir—'Petite Camusette' by Dépres, 'Jay cause de moy contentier' by Mathias Sohier, and 'Au joli bois' by Charles Tessier.

The programme chosen by Mr. Smallwood Metcalfe for his choir to sing at Queen's Hall on May 10 was largely one of repetitions, but the large share devoted to madrigals lent it distinction. Herr Kreisler was the chief soloist of the occasion.

MM. Vsaye and Pugno, inimitable interpreters of Beethoven, gave concerts at Queen's Hall on the afternoons of April 26, May 3, and May 10, and played the whole series of Beethoven's Sonatas for violin and pianoforte.

Herr Hans Bottermund made his first appearance in London at Bechstein Hall on April 27, and showed himself a violoncellist of the highest rank. His programme included his own accompanied 'Variations on a theme by Paganini.'

Messrs. Julius Harrison and Easthope Martin gave a concert of their compositions at Æolian Hall on April 28. Mr. Harrison, whose ability is well-known, introduced his String quartet in D minor to London; Mr. Martin's style is less mature, but he is no less earnest.

Miss May Mukle brought forward two new works for violoncello and orchestra by English composers at her concert at Queen's Hall on May 2. Mr. Thomas Dunhill's Variations on 'Sally in our Alley' had many points of technical ingenuity, and Mr. G. von Holst's 'Invocation' was refined, individual, intensely poetic and thoroughly attractive.

#### CHAMBER CONCERTS.

London String Quartet (formerly the 'New String Quartet'), Bechstein Hall, April 24.—Quartet in A minor, Op. 29, *Schubert*.  
Ackroyd String Quartet, Æolian Hall, May 2.—String Quartet in E flat major, *H. A. Keyser*.  
Mr. Tovey's series, Crosby Hall, Chelsea, May 3.—Trio for violin, cor anglais and pianoforte, *Tovey*.  
The London Trio, Æolian Hall, May 3.—Trio in E flat, Op. 70, *Beethoven*.  
Miss Nesta de Robeck (pianoforte), Madame Harriet Solby (violin), Messrs. Albert and Henry Fransella (flutes) Æolian Hall, May 11.—Suite for two flutes, *Pierre Bucquet*; and other old music. Sonata No. 10 for flute, violin and pianoforte, *Purcell*.  
Mr. Paul Ludwig (violin), Mr. L. Zimmermann (violin) and Mr. Herbert Fryer (pianoforte), Broadwood's, May 9.—Trio in C. Op. 87, *Brahms*.  
Signor Emilio Pente, Madame Lily Henkel, Madame Harriet Solby, and Mr. J. K. Snowden, Æolian Hall, May 19.—Suite in D major, *Tartini*.

#### VOCAL RECITALS.

Mr. Graham Boys, Bechstein Hall, April 24.—British songs. Miss Edith McCullagh and Miss Helen Anderton, Æolian Hall, April 25.—Duets by *Schumann* and *Brahms*.  
Miss Olga de la Bruyère, Bechstein Hall, April 25.—'Dissonance' and 'Mon chant est amer,' *Borodine*.  
Miss Palgrave Turner, Æolian Hall, April 27.—First performance of 'Prairie Pictures,' song-cycle for vocal quartet, *Liza Lehmann*.  
Miss Wallace Revill, Bechstein Hall, April 28.—'Er ist's' and 'Verborgenheit,' *Wolff*.  
Miss Alice Cory, Steinway Hall, April 28.—Songs, *Duparc, Faure, Debussy*.  
Miss Leila Duart, Bechstein Hall, April 28.—Four 'Hymns' from the 'Rig Veda,' *von Holst*.  
Mlle. Alice Verlet, Queen's Hall, May 1.—Songs, *Debussy, Pons*.  
Miss Gladys Honey, Bechstein Hall, May 1.—'Trois prières' and 'O cher enfant,' *Paladilhe*.  
Madame Jomelli, Bechstein Hall, May 2.—'Serenade,' *S. de Lange*.  
Mrs. Ingo Simon, Bechstein Hall, May 2.—'Vieni che poi severo,' *Gluck*.  
Mr. Theodore Byard, Bechstein Hall, May 3.—'Dichterliebe,' *Schumann*.  
Madame Holma, Æolian Hall, May 4.—'Après un rêve,' *Fauré*.

Madame Ernestine Enriquez, Steinway Hall, May 4.—'Willow song' from 'Otello,' *Rossini*.  
M. Edouard Garceau, Steinway Hall, May 5.—French folk-songs.  
Mlle. Beatrice La Palme, Æolian Hall, May 5.—'Zueignung,' *Strauss*.  
M. Van Dyck, Bechstein Hall, May 6.—'Der Hidalgo,' *Schumann*.  
Mr. Ronald Nicholson, Æolian Hall, May 6.—'Extase,' *Duparc*.  
Miss Irene Murray, Steinway Hall, May 8.—Romance, *Debussy*.  
Mr. Charles Victor, Bechstein Hall, May 8.—'Das Heilige Feuer' and 'Schnitterlied,' *Karl Hallwachs*.  
Mr. Alan MacWhirter, Steinway Hall, May 8.—Folk-songs.  
Miss Evangeline Florence, Bechstein Hall, May 9.—'Panis Angelicus,' *Chor Franck*.  
Fraülein Povia Frisch, Bechstein Hall, May 9.—'Erkönig,' *Beethoven*.  
Mr. Ernest Groom, Æolian Hall, May 10.—'Biblische Lieder,' *Dvorák*.  
Miss Lilian Bowen and Miss Norah Morton, Steinway Hall, May 10.  
Mr. Lorne Walle, Æolian Hall, May 12.—Songs from the 'Dichterliebe,' *Schumann*.  
Miss Susan Metcalfe, Æolian Hall, May 12.—'Frauenliebe und Leben' Cycle, *Schumann*.  
Madame Clara Butt and Mr. Kennerley Rumford, Albert Hall, May 15.—'Song of Asia,' and 'John Kelly,' *Stanford*.  
Miss Eugénie Ritte, Æolian Hall, May 15.—'Der Nussbaum,' *Schumann*.  
Mr. Hubert Bromilow, Æolian Hall, May 15.—'Le loup et l'agneau,' *Garcia-Mansilla*.  
Miss Elena Gerhardt, Bechstein Hall, May 16.—'Rautendeler Lieder,' *Julie Weissberg*.  
Miss Mary Wynne-Hulm, Steinway Hall, May 16.—Two songs of sorrow, *Coleridge-Taylor*.  
Miss Elise Grosholz, Æolian Hall, May 16.—'Frauenliebe und Leben,' *Schumann*.  
The Misses Salter, Leighton House, May 16.—'Sub tuum presidium' (specially composed), *Saint-Saëns*.  
Miss Winifred Ponder, Æolian Hall, May 17.—'Lullaby,' *Cyril Scott*.  
Miss Maggie Teyte, Æolian Hall, May 18.—Songs, *Donizetti, Fevrier, R. Hahn*.  
Mr. Paul Reimers, Bechstein Hall, May 19.—'An die entfernte Geliebte,' *Beethoven*.  
Miss Gertrude Hubbard, Bechstein Hall, May 18.—'Lasciate mi morire,' *Monteverde*.  
Mr. Henri Maal, Bechstein Hall, May 18.—Prologue to 'Pagliacci,' *Leoncavallo*.  
Madame Julia Culp, Bechstein Hall, May 20.—'Adelaide,' *Beethoven*.  
The folk-song quartet, Æolian Hall, May 20.—Quartets, Op. 92, *Brahms*.  
Mr. Frank Gleeson, Æolian Hall, May 23.—Sapphic Ode, *Brahms*.

#### PIANOFORTE RECITALS.

Senhor Vianna da Motta, Bechstein Hall, April 22.—A Bach programme.  
Miss Vera Brock, Æolian Hall, April 24.—Sonata in B flat minor, *Chopin*.  
Miss Myra Hess, Bechstein Hall, April 25.—'Romantic Tone-Poem,' *Arnold Bax* (first performance).  
Signor Paolo Martucci, Bechstein Hall, April 26.—Sonata in G minor, *Schumann*.  
Miss Marie Dvorak, Bechstein Hall, April 26.—'Sonata Appassionata,' *Beethoven*.  
The Misses Truman, Steinway Hall, April 27.—Sonata in D for two pianofortes, *Mozart*.  
Mr. Norman Wilks, Æolian Hall, April 27.—'Waldstein' Sonata, *Beethoven*.  
Miss Myrtle Elvyn, Æolian Hall, April 28.—Etudes symphoniques, *Schumann*.  
Mr. Fritz Scavenius, Æolian Hall, May 1.—'Chants Polonais,' *Chopin-Liszt*.  
Miss Vera Brock, Æolian Hall, May 1.—Scherzo in C sharp minor, *Chopin*.  
Miss Rosamund Ley, Æolian Hall, May 2.—'Fantasia,' 'Sonatina,' and 'All' Italia,' *Busoni*.

Miss Lois Barker, Steinway Hall, May 1.—Movements from concerto, *Rubinstein*.  
 Mr. William Murdoch, Bechstein Hall, May 3.—Prélude, Choral, and Fugue, *César Franck*.  
 Miss Edith Walton, Æolian Hall, May 3.—Sonata in B minor, *Chopin*.  
 Count Charles de Souza, Æolian Hall, May 4.—Rhapsody in B minor, *Brahms*.  
 Miss Lily West, Bechstein Hall, May 5.—Valse-Impromptu, *Liszt*.  
 Miss Katherine Goodson, Bechstein Hall, May 4.—Rhapsody in B flat minor and 'Etude Arabesque,' *Arthur Hinton*.  
 Herr Benno Schonberger, Steinway Hall, May 6.—Six études, Op. 10, *Chopin*.  
 Miss Tora Hwass, Æolian Hall, May 9.—'Wanderer Fantasia,' *Schubert*.  
 Herr Emil Sauer, Queen's Hall, May 9.—Scherzo in B flat minor, *Chopin*.  
 Miss Rita Neve, Æolian Hall, May 9.—Valse-Caprice on 'Three blind mice,' *Holbrooke*.  
 Madame Carreras, Bechstein Hall, May 11.—Sonata in B minor, *Chopin*.  
 Dr. Dezső Szántó, Bechstein Hall, May 12.—Chromatic Fantasia and Fugue, *Bach*.  
 M. de Pachmann, Queen's Hall, May 13.—A Chopin programme.  
 Mr. Paul Goldschmidt, Bechstein Hall, May 13.—Sonatas in B minor and B flat minor, *Chopin*.  
 Miss Phyllis Emanuel, Æolian Hall, May 15.—'Reflets dans l'eau,' *Debussy*.  
 Miss May Levy, Æolian Hall, May 16.—Prelude and fugue in E minor, *Mendelssohn*.  
 Miss Adela Hamaton, Æolian Hall, May 17.—Pastorale, *Corelli-Godowsky*.  
 Mr. Ernest Schelling, Queen's Hall, May 18.—Sonata, Op. 111, *Beethoven*.  
 Miss Marion Phillips, Æolian Hall, May 18.—'Tragic' Sonata, *MacDowell*.  
 M. Godowsky, Queen's Hall, May 20.—A Chopin programme.  
 Mr. Percival Garratt, Æolian Hall, May 20.—'Rondel' and 'Momento giocoso,' *Garratt*.

#### VIOLIN RECITALS.

Mr. John Dunn, Queen's Hall, April 22.—Elgar's Violin Concerto (with New Symphony Orchestra, under Mr. Landon Ronald).  
 Mr. Jeffrey Pulver, Broadwood's, April 27.—'Didone abbandonata' Sonata, *Purcell*.  
 Mr. Albert Spalding, Æolian Hall, April 29.—Sonata in A minor for violin alone, *Max Reger*.  
 Herr Willie Woltmann (with Mr. Frank Merrick, pianist), Bechstein Hall, April 29.—Sonata in F sharp minor, Op. 84, *Max Reger*.  
 Signor Arrigo Serato, Bechstein Hall, May 1.—Chaconne, *Vitali*.  
 Miss Maude Niner, Queen's Hall, May 4.—'Kreutzer' Sonata, *Beethoven*.  
 Mr. Philip Cathie, Bechstein Hall, May 5.—Arioso and 'La Fringante,' *Fiocco*.  
 Miss Mary Dickenson, Æolian Hall, May 5.—Ballade, Op. 15, *Dvořák*.  
 M. Édouard Deru, Æolian Hall, May 8.—Chaconne, *Vitali*.  
 Mlles. von Arany, Æolian Hall, May 11.—Terzet in C, *Dvořák* (with Mr. Frank Bridge, viola).  
 M. Achille Rivarde (with Mr. Harold Bauer), Bechstein Hall, May 15.—Sonata in A, *César Franck*.  
 M. Alexandre Petschnikoff, Bechstein Hall, May 16.—Sonata in D minor, *Brahms*.  
 Herr Kreisler, Queen's Hall, May 17.—'Trillo del Diavolo' Sonata, *Tartini*.  
 M. Zacharewitsch, 46, Berners Street, May 18.—Sonata in E flat, *Beethoven*.  
 Miss Dorothea Walwyn, Æolian Hall, May 20.—Sonata in D, *Corelli*.  
 Miss Ruth Howell (Mr. G. Mackern's Concert), Æolian Hall, May 22.—Sonata in D minor, *Brahms*.  
 M. Bronislaw Hubermann, Queen's Hall, May 23 (with London Symphony Orchestra under Herr Wild Paul Prill).—Concerto, *Beethoven*.

Miss Lilian Griffith, Steinway Hall, May 23.—Sonata in D minor, *Brahms*.

#### VOLONCELLO RECITALS.

Mr. Herbert Withers (with Mrs. Withers, pianist), Æolian Hall, April 25.—Fantaisie in G minor, *Holbrooke* (first performance).  
 Signor Livio Boni, Bechstein Hall, April 27.—Sonata in A, *Beethoven*.  
 Mr. Paulo Gruppe, Bechstein Hall, May 5.—Symphonic Variations, *Boëllmann*.  
 Dr. Serge Barjansky, Queen's Hall (with London Symphony Orchestra under Herr Müller-Reuter), May 8.—Concerto in G, *Friedrich Gernsheim*.  
 Miss Adelina Leon, Bechstein Hall, May 8.—'Rhapsody on a folk air,' *Clive Carey*.  
 Mr. Hugo Oushoorn, Æolian Hall, May 22.—Suite in C, *Bach*.

#### OTHER RECITALS.

Mr. Frederic Griffith (flautist), Broadwood's Rooms, April 26.—'Romanza,' *Algeron Ashton*.  
 Miss Josephine Airlie (siffleuse), Steinway Hall, April 29.—Airs from 'Carmen,' *Bizet*.  
 Miss Eva Digby O'Neill (reciter), Steinway Hall, May 3.—'The birth of the opal,' to music by Stanley Hawley.  
 Mr. Montague Butler (harpist), Christ Church Room, Highbury, May 3.

## Suburban Concerts.

At the concert of the East and West Molesey Choral Society on April 25, a successful performance of Sir F. Bridge's 'Inchcape Rock' was given by the choir and orchestra of over sixty members. Mr. Cecil Abbott had the choir well in hand, and secured a dramatically effective reading.

The East Finchley and Muswell Hill Musical Society gave their seventeenth concert on April 27, at the Lecture Hall, East Finchley, when Bach's 'God's time is the best,' Brahms's 'A Song of Destiny,' Harriess's 'Sands of Dee,' and Parry's 'Blest pair of sirens' were admirably performed. The principals, with songs, were Miss Florence Wray, Miss Joan Ashley, Mr. Philip Ritte, and Mr. Harry Dearth. The excellence of this concert reflected great credit on the conductor, Mr. George R. Ceiley. The orchestra, led by Mr. Percy Green, who gave a violin solo, ably assisted in a most successful concert.

A fine performance of Elgar's 'Gerontius' was given by the Lewisham Choral Society on April 27, at the Blackheath Concert Hall, under the direction of Mr. Frank Idle. The choral singing attained a very high standard, as also did the work of the orchestra, led by Mr. George Wilby. The soloists were Miss Phyllis Lett, Mr. Alfred Heather, and Mr. Jackson Potter. There was a large and enthusiastic audience.

On April 28, the choir of the Brixton Hill Wesleyan Church, augmented for the occasion, performed Sterndale Bennett's 'May Queen' and Coleridge-Taylor's 'Hiawatha's Wedding-feast,' in the Lecture Hall, in aid of the funds of the Church. There were a band and choir of seventy performers, conducted by Mr. Frank Grant, the organist and choirmaster of the Church. The principal soloists were Mrs. Ella Sinclair, Miss Lily Bones, Mr. Charles Sinden and Mr. T. J. Morgan. The additional programme included Elgar's 'Land of hope and glory,' and the 'Soldiers' chorus' from Gounod's 'Faust.'

For their concert on May 1 the Enfield Highway Choral Society selected an interesting programme, which included Gade's 'Spring's message' and Somervell's 'The forsaken merman' as the chief numbers. The choir sang with spirit and good discipline and tone under the baton of Mr. A. Flower. The solo parts were taken by Mr. W. Jeffree, and an orchestra assisted.

The Richmond Philharmonic Society gave a successful concert on May 2, before a large audience, at the Castle Assembly Rooms. The programme included Coleridge-Taylor's 'Hiawatha's departure,' and Stanford's 'Songs of the Fleet.' The soloists were Miss Norah Newport, Mr. Cynlais Gibbs, and Mr. Stewart Gardner. Dr. Charles E. Jolley conducted.



The Great Western Railway Musical Society (choir and orchestra of eighty performers) brought their season to a close on May 3 with an excellent performance of Hubert Bath's 'The wedding of Shon Maclean,' assisted by Miss Lucy France and Mr. Allen Engles. Mr. Henry A. Hughes conducted with marked ability. In the second part the orchestra played with fine effect, among other items the overture to 'William Tell' (Rossini), conducted, by special request, by Mr. W. Johnson Galloway. Part-songs were contributed by the choir. The concert was held in the Half-yearly Meeting Room, Paddington Station.

On May 3 the Buckhurst Hill Choral Society gave a concert performance of Gounod's 'Faust' which was in every way a great success. The choir sang admirably, and the soloists, Miss Gertrude Blomfield, Miss Christine Birkett, Mr. Alexander Webster and Mr. Humphrey Bishop were excellent. Miss Madge Taylor and Mr. E. J. Woods presided at the pianoforte and organ respectively, Mr. Otley Marshall conducted. The programme announced that Dr. Charles Harriss had consented to become the new President of the Society.

The first London performance of Dr. Ernest Walker's cantata, 'Ode to a Nightingale,' was given by the Orpheus Choral and Orchestral Society at the Hampstead Conservatoire on May 4, under the conductorship of Mr. Claud Powell. A large audience had assembled. The work had been most carefully prepared, and its great beauty was well portrayed, so that the audience was intensely pleased both with the work and its performance. The soloist was Mr. Percival Driver. 'Sir Patrick Spens' (Brewer) was also in the programme.

The complete cycle of Coleridge-Taylor's 'Song of Hiawatha' was performed on May 4, at the Great Central Hall, Bermondsey, by the combined forces of the Bermondsey Settlement and Hither Green Choral Societies, under the direction of Dr. J. E. Borland. The choral singing was alert, bright-toned and responsive, and excellent work was done by the soloists, Miss Oswyn Jones, Mr. Joseph Cheetham, and Mr. Montague Borwell. Mr. E. Stanley Roper, conductor of the Hither Green Society, was at the organ.

The Willesden Green and Cricklewood Choral Society gave a concert at the Hampstead Conservatoire on May 8, when the programme consisted of Handel's 'Zadok the priest,' Mendelssohn's 'Walpurgis night,' and Sullivan's 'Martyr of Antioch.' Mr. F. W. Belchamber, who conducted, deserves congratulation on the excellent training of his choir. There was a fairly efficient orchestra, and the solo vocal parts were sung by Madame Jessie Norman, Miss Gladys Newbould, Mr. Alexander Webster, Mr. Alfred Burch, and Mr. Harrison Latimer.

MacCunn's 'The Wreck of the Hesperus' was the chief work sung by the Waldstein Academy Choral Society at Stratford Town Hall on May 10. Dr. F. J. Karn conducted, and secured an attractive performance. The orchestra assisted in this work, and also played the 'Rosamunde' and 'Figaro' overtures.

The Brockley and Lewisham Orchestral Society gave a concert at Blackheath on May 11, under the direction of Mr. S. Coleridge-Taylor. The programme included Mendelssohn's 'Italian' Symphony and a number of well-chosen smaller works such as Schubert's 'Rosamunde' Overture and Delibes's 'Le roi s'amuse' suite, all of which were skilfully and effectively performed. Solos were given by Miss Evangeline Florence and Mr. Herbert Heyner.

The programme of the grand Coronation Festival held by the Fulham and District Choral Society at the Town Hall on May 11, consisted of Mendelssohn's 'Hymn of Praise,' Bridge's 'The flag of England,' Mr. H. J. Taylor's 'The eve of Waterloo,' and 'The Colchester triumph song' (from the Colchester Pageant music), by Mr. George Wilby, conductor of the Society. Both Sir Frederick Bridge and Mr. Taylor were present to conduct their works. The principals were Miss Christine Bywater, Miss M. A. Segar, Mr. F. J. Webster, and Mr. Emmanuel Barson.

## Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

### BIRMINGHAM.

Birmingham has now completely entered upon the annual 'Saison morte,' and the only concerts in the near future will be the 'Promenades' at the Theatre Royal, given under Mr. Landon Ronald's conductorship, which begin on June 12 and terminate on July 1. Provision has also been made for a series of summer concerts at the Egbaston Botanical Gardens, under Mr. Oscar Pollack's direction as hitherto. There are, however, some local events to be recorded with which the past music season may said to have closed.

To Messrs. Dale & Forty one is indebted for not letting the music season pass without a Chamber concert, and it is therefore gratifying to state that through their instrumentality an excellent concert of chamber music was given at the Queen's College on April 26, by the 'Arthur Catterall' Quartette, a newly-formed artistic combination of players comprising Messrs. Arthur Catterall, Ernest R. O'Malley, David Reggel, and Johan C. Hock. The string quartets chosen for performance were Beethoven's Op. 18, No. 2, in G major, Dvorák's 'Nigger quartet,' and the Andante and variations from Schubert's famous Quartet in D minor. Perfect unanimity and beauty of tone characterized their performance; it is some time since such masterly quartet playing has been heard here. Mr. Arthur Catterall was also heard as a soloist in Bach's 'Chaconne.' Miss Marjorie Sotham played pianoforte works by Debussy and Poldini.

In connection with the Midland Institute School of Music, Mr. Arthur Cooke gave the last of three pianoforte recitals at the large Lecture Hall of that institution on May 6. These recitals are not only an educational factor but also tend to encourage students to devote attention to this important branch in musical art. His programme on this occasion was of a novel character, as it included Balakireff's Oriental Fantasia 'Islamey,' and a number of pieces by Debussy; only a performer of Mr. Arthur Cooke's pianistic skill could have done justice to it as he did.

The Royal Society of Artists' Musical Matinées in connection with the Spring exhibition of pictures, so successfully carried on under Mr. Oscar Pollack's direction, will be brought to a close on June 10. One of the most interesting events of the present series was the pianoforte recital specially arranged by Mr. Claude Crossley, of Sheffield, on May 6, given by his clever young girl pianists, Miss Marjorie Firth, Miss Dorice Parkin, Miss Irene Goodwin, Miss Winifred Rowbotham and Miss Kathleen Waterhouse.

The eleventh annual concert of the students attending the Midland Institute School of Music was held at the Town Hall, on May 10, under the conductorship of Professor Granville Bantock, the principal of the School. The full orchestra and ladies' choir were present, and joined in the performance of a cantata for female choir and orchestra, entitled 'The Nuns of the Perpetual Adoration,' by the American composer and critic, E. Burlingham Hill, based on a poem by E. Christopher Dowson. It is an impressive composition of much originality, but was not heard to best advantage, the choir scarcely realising the right tone-colour in the attainment of light and shade. Wagner's Symphony in C minor was played, and Mr. Rutland Boughton conducted his 'March of the British' and also two of Loewe's Ballads orchestrated by him and sung by Mr. George Painter. The programme also included violin playing by Miss Ursula Edser.

Miss Elma Baker, a local soprano who has studied a good deal on the Continent, gave a recital of French music at the Queen's College on May 15, comprising in addition to a number of 'Melodies populaires,' songs by Vincent d'Indy, Gabriel Pierné, Debussy and Monsigny.

### BRISTOL AND DISTRICT.

At the Victoria Rooms, on April 26, the Bristol New Philharmonic Society gave their Spring concert under the direction of Mr. Arnold Barter. The principal vocalists were Miss Laura Evans-Williams and Mr. Jamieson Dodds. A band composed of the chief local players was led by Mr. Harold Bernard. The first part of the concert was devoted to the 'Sea Symphony' by Dr. R. Vaughan Williams, which

was admirably performed. The choral singing gave evidence of careful training, and the accompaniments were excellently played. A new Pianoforte concerto in C minor, by Herbert Ferrers, was introduced under the composer's direction, with Miss Jenny Meid at the solo instrument, and was well received. The remainder of the programme consisted of Mr. Hubert Bath's 'Wedding of Shon Maclean.'

The Clifton Male-Voice Choir attracted and interested a large audience on April 27 at Redland Park Hall, a well-selected programme of part-songs being carefully given under the direction of Mr. Walter P. Price. Songs were contributed by Madame Eva Hartshorne and Miss Hazel Gray, and pianoforte solos executed by Mr. Arthur J. Baynon, until recently organist of St. Raphael's Church, Bristol, and now music master to Truro College.

On April 29, Bristol West Choral Society, at the Victoria Rooms, gave a good performance of Elgar's 'King Olaf.' The soloists were Madame Alice Boaden, Mr. R. Hoare Byers, and Mr. R. Fullerton Kerr. The choir and band numbered one hundred, and Mr. Charles Read was the conductor.

The Bristol Choral Society gave their fourth concert of the season on May 6, in combination with the Bath Choral Society, the choir and orchestra numbering 645. The band was led by Mr. Harold Bernard, Mr. G. Herbert Riseley was at the organ, and Mr. George Riseley directed the performance with his customary ability. It was a Coronation Concert, and after the National Anthem Elgar's 'The Banner of St. George' was given (Shapcott Wensley, the author of the libretto, a Bristolian, being present). Handel's anthem 'The King shall rejoice' followed. Miss Lucy Nuttall sang, and M. de Pachmann played pianoforte works by Chopin.

On May 9, the Clifton Choral Society brought their thirtieth season to a close at the Redland Park Hall under the direction of Mr. A. Ernest Hill. The soloists were Miss Irene Howard, Miss Dorothy Dennis, Mr. H. Lewis Wensley and Mr. T. Randall. Pleasing performances of German's 'A Princess of Kensington,' Stanford's 'Last Post' and Handel's 'The King shall rejoice' were given. Mr. Harold Bernard led the orchestra, and contributed some violin solos.

The Broad Plain House Choir held their annual concert on May 9, Mr. Vaughan Jenkins conducting. Gaul's cantata 'A song of life' and some part-songs were nicely sung.

At Knightstone Pavilion, Weston-super-Mare, on May 11, the local Philharmonic Society presented Coleridge-Taylor's 'Hiawatha,' the principal vocalists being Miss Laura Evans-Williams, Mr. Alfred Heather, and Mr. Thorpe Bates. The choir comprised 170 voices, and under the direction of Mr. Edward Cook exerted themselves to good purpose.

## DEVON AND CORNWALL.

### THE THREE TOWNS.

On April 19, the monthly organ recital given by Mr. Reginald Waddy, organist of Emmanuel Church, Mannanead, comprised organ pieces solely from the compositions of the French composer, Joseph Bonnet. The last of these recitals on May 10, was enlivened by suggestions of the Coronation, the Emmanuel Choral Society combining with the church choir to sing Handel's 'Zadok the Priest,' and a chorus, for sopranos and contraltos only, 'I will give thanks' (W. H. Bullock).

The chamber music presented at their fourteenth concert at Plymouth, by the Misses Smith, on April 20, was interesting as a sign of the times, for the trios by Mr. Frank Bridge and Mr. John Ireland which recently gained the prizes offered by the Worshipful Company of Musicians were those selected for performance. They were played artistically by Miss Florence Smith (pianoforte), Miss Lily Smith (violin), and Mrs. Freeman (cello). Mdme. Minadieu sang pieces by Wolf and Debussy, and three new and interesting songs by 'Barbara Dhu.'

At Mr. R. G. Evans's final symphony concert at Plymouth, on April 26, the 'Symphonie Pathétique' of Tchaikovsky received emotional and artistic treatment. Miss Helen Sealy was associated with the orchestra in the Wieniawski Concerto No. 2, for violin and orchestra; and a Suite for orchestra by Widor, 'La Korrigane,' and Sibelius's 'Valse Triste' were new to Plymouth.

The choir of St. Pancras' Church, Pennycross, on April 26, sang Cowen's 'The Rose maiden,' conducted by Mr. F. E. Notcutt; and on the same evening the annual concert of Mutley Wesleyan Choir consisted of glees and part-songs, conducted by Mr. W. J. Wiberley. The winter series of Library Lectures was closed by a paper on 'Songs and ballads of the Tudor and Stuart periods,' read by Mr. Reginald Waddy on April 29.

### OTHER DEVONSHIRE TOWNS.

Country choral societies have provided a busy season since Easter, and generally speaking, progress and extension may be recorded. The Chagford Choral Society made a special effort on April 19 by giving two concerts, at both of which Handel's 'Acis and Galatea' was sung remarkably well, Mr. R. Percy Collings conducting, with assistance from Miss May Bartlett, J. S. Perry, and S. J. Bishop. A new class formed at Stokeclimland, under the conductorship of Rev. C. B. Walters, gave good promise at its first appearance in part-songs on April 21. On April 24 the Barnstaple Musical Festival Society, whose singing it is always a pleasure to hear, gave a first performance in Devonshire of 'The Wedding of Shon Maclean,' conducted by the composer, Mr. Hubert Bath, a native of the town, who was enthusiastically greeted. The conductor of the Society, Dr. H. J. Edwards, had no less cordial a reception on his recovery from illness and his appearance not only to conduct an interesting performance of 'Acis and Galatea,' but to play the solo part in Mendelssohn's C minor Concerto for pianoforte and orchestra, the latter led capably by Mr. Percy Parish. Rossini's 'Stabat Mater' and Mendelssohn's 'Hymn of Praise' were performed by the Sidmouth Choral Society (of interesting traditions), under Mr. J. A. Bellamy, with the Misses Edith Kirkwood, May Peters, and Messrs. Frank Webster and Walter Belgrove as principals. The two Exeter societies occupied the next day with two concerts. It is to be feared that the amalgamation of the Exeter Oratorio Society and the Western Counties Musical Association has not resulted in the raising of the standard. In the afternoon Mr. Hubert Bath again conducted his 'Wedding of Shon Maclean,' which was preceded by 'The sleeping beauty' (Cowen), conducted by Dr. D. J. Wood. The evening work was 'St. Paul,' conducted by Dr. H. J. Edwards. The quality of the choir was variable, and at times the singers did not seem well acquainted with the work in hand. But the material was good, and in the oratorio some artistic effects and generally a good spirit were attained. On April 28, Miss Muriel Herbert (pianoforte) and Miss Hilda Herbert (a promising contralto *débütante*) gave a recital at Exeter, assisted by Miss May Bartlett (violin). Brixham Choral Society sang a concert adaptation of 'The Princess of Kensington' on May 3, conducted by F. Brett Young, and on the same date a new organ was 'opened' in Bristoweston United Methodist Church by Mr. George Hele. Vocal recitals given in Exeter by Miss Vera Watkins were interesting as marking her first appearance, and she was assisted by the 'Isca Glee Singers' and Miss Violet Shapcott (violin). Ashburton Choral Society, after a year's lapse for financial reasons, appeared again on May 4 to sing 'Elijah,' thereby proving that they had not lost interest in the interval, but had evidently been kept well in training by their capable and enthusiastic conductor, Mr. Harold O. Jones. At Newton Abbot, on May 8, the Congregational Church choir sang Eaton Fanning's 'Daybreak,' conducted by Mr. J. H. Snow. A male-voice 'Coronation' concert at Exeter on May 12, and a performance of 'Songs of the West' in costume, given at Plympton on May 17, under the direction of Mr. Manley Martin, must also be noticed.

At the last concert of the Exeter Orchestral Society, conducted by Dr. Wood on May 2, Mrs. Kenyon played Mozart's Concerto No. 2, in A, for pianoforte and orchestra; and the orchestra introduced an overture, 'Wood nymphs,' by Bennett, and the 'Comique' overture by Keler Bela, playing also a movement from a Schumann symphony (No. 1).

New organs have been opened in St. Sidwell's Church, Exeter, and the Cathedral Church, Torquay, during the month.

Paignton Operatic Society during the week of April 25 gave excellent performances of 'Haddon Hall,' conducted by Mr. F. L. Harris; and in the same week the Kingsbridge



Operatic Society, conducted by Mr. W. Beer, gave 'Dorothy' very creditably. The D'Oyly Carte Opera Company have made a tour of Devonshire (Exeter, Torquay and Plymouth).

At the annual meeting of the Exeter Amateur Operatic Society on May 16, it was reported that the recent performances of 'Merrie England' had produced a net profit of £162, of which £155 was voted to charitable institutions.

#### CORNWALL.

There exist in Cornwall a number of small country choral societies, who work with enthusiasm under considerable difficulties of distance and isolation, and these are deserving of special encouragement. The Madron class of fifty voices sang 'The May Queen' (Bennett), assisted by a small orchestra of amateurs, conducted by Mr. A. H. Thorne, whose class at Marazion sang Gounod's 'Faust' on April 26; and on the same date the Merifield Choral Society sang part-songs under Mr. A. Greet. At Mousehole, on April 30, the Penzance Y.M.C.A. Male-Voice Choir joined in a programme given by the choir of the Wesleyan Church, who sang under the baton of Mr. R. N. Thomas. Mr. H. C. Tonking (London) gave an organ recital in Redruth United Methodist Church on April 30. The Easter concerts of the Truro and Falmouth Philharmonic Societies were not given in amalgamation, as is their custom. The Falmouth Society, on May 1, rendered 'The Banner of St. George,' conducted by Rev. Canon Corfe, and received vocal assistance from Miss Edith Blight (soprano); and on the following day the Truro Society, also conducted by Rev. Canon Corfe, sang a programme of seven part-songs. On May 3, Mr. Alan Thorne's Penzance choral class gave an excellent performance of the 'Hiawatha' trilogy, thus introducing it to the Land's End town. Mention may be made of the opening of a new organ in Harrowbarrow United Methodist Church on May 4.

#### EDINBURGH.

In aid of the Orphan Fund of the Incorporated Society of Musicians, a series of Tableaux Vivants, symbolic of the music of European countries, with orchestral illustrations, national dances, madrigals, and part-songs, was presented in the Music Hall on May 19 and 20. The countries represented were Italy (Corelli rebuking a Cardinal who by conversation had interrupted a performance of music); France (Minuet in a French salon); Spain (Bolero); Germany (Beethoven alone with nature); Slavonic Nations (Polish Mazurka); Scandinavia (Norwegian wedding procession); England (Morris dance); Scotland (The Scottish harp; in connection with which Miss Margaret Kennedy, accompanied on the harp by Mrs. Sherwood Begbie, sang an old Gaelic song; and a Highland interior, in which a Scottish reel was danced to pipe music). An invisible choir, conducted by Mr. John Kirkhope, sang madrigals and part-songs delightfully, and an orchestra, also unseen, led by Mr. Winram and conducted by Mr. T. H. Collinson, provided the instrumental music. Tableaux were arranged by Mr. William Hole, Mr. James Paterson, Mr. John Duncan, Mr. John Menzies, Mr. H. J. Lintot, and Mr. Graham Glen; dances by Madame Marie MacLennan, Miss E. Gray-Macfarlane, and Mr. MacLennan. Mr. Greeme Goring, in the character of a herald, introduced each tableau in an appropriate quatrain. The stage-manager was Mr. Duncan Rhind. The successful production of the varied tableaux, some of which were remarkably beautiful, was greatly enjoyed by audiences which filled the hall on both evenings.

#### GLASGOW.

Through the munificence of the late Miss Susan Cramb, of the Hermitage, Helensburgh, the University of Glasgow is now in a position to institute a Lectureship or a Chair of music. By the terms of Miss Cramb's bequest a sum of £8,000 is to be invested, to the extent of £6,000 for the purpose of endowing the Lectureship or Chair, £1,000 to provide bursaries to the students attending the music classes, and £1,000 to assist poorer students attending the music classes who show ability to pursue their studies elsewhere. The University Court has accepted the benefaction, and steps will forthwith be taken to give effect to the testator's wishes.

Last season's operations of the Choral and Orchestral Union have again resulted in a loss necessitating a call on the

guarantee fund to the extent of twenty-five per cent. Considering the magnitude of the Union's scheme the deficit is perhaps small, but it is difficult to account for the lack of public support unless it be the multiplicity of counter-attractions, each claiming its own following. The management are already considering their plans for next season, and it is expected that there will be a revival of interest and support towards a scheme which is in every way so worthy of a city like Glasgow. This year we are having the unusual experience of a second musical season caused by the opening of the National Scottish Exhibition, which will continue from May till October. The scope of the Exhibition is far exceeding the original plan of the promoters, and musical attractions are being made a special feature. In addition to the appearance of stars of the magnitude of Kubelik, Pachmann, &c., choral music will be well represented. During the opening week the Queen's Hall Orchestra, under Sir Henry J. Wood, gave a series of performances, and on May 12, the Choral Union sang Mr. Hamish MacCunn's 'The lay of the last minstrel.' This work was, we believe, composed for and produced by the Choral Union in 1888, and it had therefore the charm of novelty to most of the audience. Save for occasional lapses from the pitch a satisfactory performance was given under the baton of the composer. The soloists were Misses Jenny Young and Agnes Picken, and Messrs. John Jamieson and Robert Burnett, and a capable band led by Mr. Verbruggen supplied the accompaniments. Great interest is being evinced in the inauguration here of the Competitive Festival movement, which takes place in the Exhibition on June 23 and 24. The entries for the various classes in the competitions are numerous, and everything is promising exceedingly well for the successful launching of the movement.

#### GLOUCESTER

The Gloucester Orchestral Society held their concert on April 21, when they also had the assistance of the Gloucester Orpheus Society. There was a large attendance, and the concert was of a most successful character. Dr. A. Herbert Brewer conducted both Societies in their various items. The contributions of the instrumentalists were Beethoven's Symphony in A, No. 7; Weber's 'Oberon' Overture; and Dvorák's Slavonic Dances, Nos. 1 and 3. The playing was exceptionally good. Most of the items given by the Orpheus Society were old favourites, but they were very well chosen to show the varied talents of which the Orpheonists are possessed. Their selections were 'A Toast' (Brewer); 'Stars of the Summer night' (Cruikshank); 'The phantom host' (Hegar); 'An Analogy' (C. H. H. Parry); 'My true love hath my heart' (C. Lee Williams); and MacDowell's 'Dance of the gnomes.' Mr. W. H. Reed, who is the professional instructor to the Orchestral Society, contributed an interesting selection of violin solos.

The last concert of the Gloucester Choral Society's fiftieth season was held on May 9, and, as is customary with the last performance of each season, the programme was of a miscellaneous description. The chorals, who were in very good voice, sang Bach's unaccompanied Motett for double chorus, 'Now shall the Grace'; Mr. P. Napier Miles's 'Ode to Maia,' a very beautiful unaccompanied part-song; and Sir Edward Elgar's 'Banner of St. George.' The latter was given with the necessary vigour and volume. Mr. A. P. Porter played the organ, and Dr. Brewer conducted. The soloists of the concert were Miss Gladys Honey, Miss Lucy Nuttall, and Mr. W. H. Squire.

#### LIVERPOOL AND DISTRICT.

The annual meeting of the Philharmonic Society was hardly of a harmonious nature, although the financial report of the past season was entirely satisfactory, for it showed a total profit of £839. The usual votes of thanks were passed to the conductor, Dr. F. H. Cowen, to the chorus-master, Mr. Branscombe, to the members of the choir, and to the secretary, Mr. Riley, with an added expression of sympathy concerning Dr. Cowen's illness. The vexed questions as to the conductorship, and the choice of music were unpleasantly revived at the meeting. It would appear that the committee's desire and endeavour to meet the wishes of all musical people of whatever school had been unsuccessful. To judge by the



attitude and language of some of the speakers, it seemed as if music whether 'German' or 'English' had a demoralising influence upon shareholders. Opinions and preferences were freely expressed and debated by more or less irresponsible speakers. The end of the matter was the upholding of Dr. Cowen's engagement as conductor for eight of next season's concerts. The other four concerts are to be conducted by distinguished musical guests, who will include M. Rachmaninoff.

A movement is on foot to establish the memory of the late Alfred E. Rodewald—an amateur who did much for the development of orchestral music in this city—by the formation of a society on Bohemian lines to be called the 'Rodewald Concert Club,' to meet every fortnight during the winter season. Sir C. V. Stanford has accepted the position of president.

The well-known violinist, Mr. Ernst Schiever, is about to leave Liverpool after a connection of more than thirty years, and to retire from the profession with which he has been long and honourably identified. His work as leader of the Richter Orchestra is widely known, and locally the Schiever Quartet has done much to encourage a taste for classical chamber music. By his departure the Wirral and Blundellsands Amateur Orchestral Societies lose an able conductor. Like his famous chief, Dr. Richter, Mr. Schiever takes with him into his retirement the best wishes of the musical community.

The Cloughton St. Cecilia Choral Society, conducted by Mr. Appleyard, concluded their twenty-third season with a performance of Schumann's 'Paradise and the Peri,' with pianoforte accompaniment. The soloists were Mrs. Royden, Mrs. Stanley Clarke, and Mr. Lloyd Moore, a local tenor, who sings artistically. The chorus singing showed intelligent intention.

The Fairfield Glee and Madrigal Society, one of the smaller societies doing good work in the suburbs, gave a successful concert on April 25, when they sang among other pieces Stevens's 'Cloud-capt towers,' Elgar's 'She dwelt in a northern land,' and Bantock's male-voice chorus 'Give a rouse.' Mr. Arthur Davies conducted, and songs were sung by Miss Olive Parsonage and Mr. Lloyd Moore, with violin solos cleverly played by Mr. Horace Cropper.

The Anfield Orchestral Society closed their third season on April 26 with a concert which was conducted by Mr. William Faulkes, the well-known organ composer. His enthusiasm is shared by this earnest body of amateur instrumentalists, who were heard in the 'Oberon' Overture, and Beethoven's first Symphony. A highly interesting performance was also given of Schumann's Pianoforte concerto, in which the solo was played by Mr. William Dawson, a veteran local pianist, organist and composer, whose instrumental works both in print and in manuscript deserve to be better-known. He played with executive mastery two striking examples in his Adagio in F, and Valse in A on a chromatic basis.

Mr. Legge, City Director of Education, presided at the annual meeting of the Liverpool Village Choir on May 3. Since its inauguration, eleven years ago, the Choir, composed of children trained by Mr. R. T. Edwards, has won no fewer than twenty-two first prizes in various competitions.

Mr. Frederic Brandon concluded his interesting series of three pianoforte recitals in the Rushworth Hall on May 6, when a cleverly-played programme included Brahms's 'Variations on a theme by Paganini' and a group of Chopin pieces.

Sterndale Bennett's 'May Queen' was given by the Central Hall orchestra and choir at the closing concert of the Saturday evening popular concerts on May 6, the soloists being Miss Gertrude Vane, Mr. Lloyd Moore and Mr. W. H. Cross.

#### WEST KIRBY AND HOYLAKE MUSICAL FESTIVAL.

The success which attended the inception of this Festival three years ago has encouraged the promoters to establish it as a triennial event. That it meets with the approval of the residents of this pleasant place in the Wirral peninsula may be inferred from the satisfactory attendances. As regards the programmes of the four concerts held in the Public Hall, West Kirby, on May 11, 12 and 13, the committee did not appear to attach undue importance to novelties, and the only absolutely new work brought to a hearing was Dr. W. B. Brierley's 'Concert Overture.' As the hard-working conductor and hon. co-secretary of the Festival, Dr. Brierley had quite

earned his opportunity. A judicious and interesting choice of choral works was made in Sir Hubert Parry's 'Song of Darkness and Light,' Brahms's 'Song of Destiny,' Elgar's 'Banner of St. George,' and 'Elijah.' Leading English vocalists were engaged in Miss Agnes Nicholls, Miss Emily Breare, Miss Phyllis Lett, Mr. Gervase Elwes, and Mr. Herbert Brown, and with these well-tried artists were associated Mr. Arthur Catterall (solo violin and leader of the orchestra of forty-three players), Mr. Egon Petri (solo pianoforte), and a choir of 150 voices. Dr. Brierley had therefore command over excellent material, and if not great in number, the forces were proportionate to the space available. To the opening concert on May 11, distinction was given by the presence of Sir Hubert Parry, who himself conducted his noble 'Song of Darkness and Light,' Aided by Miss Agnes Nicholls, who sang the soprano solo 'Peace' with inspiring effect, the orchestra and choir worked with a will under the composer's baton, with commendable result if not with absolute finish of detail. Sir Hubert was warmly recalled. Dr. Brierley's 'Concert Overture' is a well-written work. It bears no title as to its import, but as serious abstract music, cast in orthodox form and modern in feeling, it is interesting, not so much perhaps on account of the distinction of its themes, as by reason of the freedom and vigour of their development. As soloist in Beethoven's Violin concerto, Mr. Arthur Catterall displayed a correct conception and an ample technical equipment. A too-generous programme terminated with Sir Hubert Parry's 'Symphonic Variations,' of which a pleasantly-anticipated hearing was possible only to residents.

The Friday evening concert included Brahms's 'Song of Destiny' and 'Alto Rhapsody,' the latter sung by Miss Phyllis Lett, for whom the music lies too high. In Stanford's inspiring 'Songs of the Fleet,' Mr. Herbert Brown and the male-voice choir did not secure an altogether ideal interpretation. This was more nearly reached in three of Elgar's 'Sea Pictures,' beautifully sung by Miss Phyllis Lett, and also by the band in Schubert's 'Unfinished Symphony.' In Elgar's delightful choral ballad with orchestra, 'The Banner of St. George,' the choir showed to better advantage, being apparently inspired by the melodious qualities of this short, effective, picturesque work. On Saturday afternoon the programme was entirely instrumental, the orchestra being augmented. It commenced with a brilliant performance by Mr. Egon Petri of Liszt's E flat Pianoforte concerto. The 'Siegfried Idyll' and 'Pathetic Symphony' are familiar items of which Dr. Brierley secured musically interpretations. On Saturday evening the Festival was brought to a successful close in a performance of Mendelssohn's ever-welcome and ever-profitable 'Elijah,' in which the vocal principals included Miss Emily Breare, Miss Mabel Corran, Mr. Gervase Elwes, Mr. Herbert Brown, and Master Ernest Hill, a treble from Dr. Brierley's Parish Church choir. On this occasion the chorus sang very well, although chief honours fell elsewhere. The Festival ended appropriately as it began, in the strains of the National Anthem, sung to Sir Charles Stanford's arrangement.

#### MANCHESTER AND DISTRICT.

After the chaos of 'Götterdämmerung' came reflection and a desultory correspondence in the papers as to the precise ethical, philosophical, zoological significance of some parts of Wagner's great tetralogy—all betokening an awakened and stimulated interest. Then came the question of the personality of the visiting conductors for the next Hallé season. A column-long letter appeared in the *Manchester Guardian* over the signatures of your esteemed Berlin correspondent and of the assistant-editor of the Berlin *Signale*, in which it was rightly stated that 'the entire musical world is taking a very considerable interest in what may happen in Manchester.'

The delightfully naive statement that, 'as Dr. Richter's successor, a man must be found holding an important place in Continental musical life,' with its airy assumption that nobody this side of the North Sea matters, created some mild amusement; but this apart, there was much informing matter in the letter. As yet the Executive have not actually disclosed their choice of conductors, but Elgar is to conduct the opening concert with his new Symphony in E flat; Bantock is also to conduct his new unaccompanied 'Choral Symphony' in

twenty parts—a setting of a portion of Swinburne's 'Atalanta in Calydon' commencing 'Before the beginning of years.' This work is likely to prove epoch-making in the history of choral art in this country. Ostensibly only a 'study' for a larger-scale work on the subject of 'Pan,' the composer has gone considerably in advance of anything yet known in his use of choral forces in the manner of an orchestra; the voices are treated as strings, wood-wind and brass, and many wonderful effects of colour are obtained. The Hallé choir are having summer rehearsals in order to grapple with its unusual difficulties. Other conductors will probably include Sir Henry Wood, Karl Muck of Berlin, Schalk of Vienna, Balling and Müller-Reuter.

Sir Henry Wood will conduct the four orchestral concerts of the Gentlemen's series again, an unusual feature being performances of choral works for female voices accompanied by orchestra; the selection will be drawn from Berlioz, Schumann, Schubert, Tchaikovsky, Elgar, and others; in making the announcement Mr. Broadfield omitted to mention the name of the choir engaged for this interesting performance.

At the Council meeting of the Royal Manchester College of Music, Dr. J. Kendrick Pyne was appointed honorary curator of the 'Henry Watson collection of musical instruments.' Dr. Brodsky reported that the Students' Sustentation Fund would benefit by £72 6s. 4d. as a result of the past season's Brodsky Quartet concerts, and that Dr. Richter had contributed £10 to the same Fund, besides a valuable collection of musical scores to the College Library. Feeling reference was made to the great loss sustained by the musical public and the art of music generally in the death of Lady Hallé, and condolences were sent to Madame Ariberg, Miss Olga Neruda and Mr. Franz Neruda.

The Council have appointed Mr. Frank Merrick as professor of the pianoforte in succession to Mr. Egon Petri.

The Manchester Orpheus Glee Society are touring the Rhineland provinces during Whit-week; the party will travel some eighty male voices strong, under their renowned conductor, Mr. Walter Sheridan Nesbitt, accompanied by numerous friends, including the German Consul in Manchester. Leaving Manchester on June 2, they are due at Frankfurt on Saturday afternoon, and in the choir's honour Strauss's 'Salome' will be staged at the Frankfurt Opera House. On Whit-Sunday and Monday visits will be paid to Wiesbaden and Homburg, open-air concerts probably being given at both these spa-resorts. Whit-Tuesday will be devoted to sight-seeing in and around Frankfurt, with some music at Baden-Nauheim in the evening, whilst on Whit-Wednesday there is to be a public reception in recognition of the choir's visit in the Palmgarten of Frankfurt. The next day they travel by water to Köln, where they will be accorded a civic reception, as well as enjoying convivial intercourse with those 'Sons of Art' the Kölner Männergesangverein, who visited Manchester two or three years ago. Mr. Nesbitt may be trusted to exclude all music of meretricious order: Gibbons, Horsley, Beale, Walmisley, Tom Cooke will represent the older glee-writers, with Hutton, Goss, Sullivan and Stainer as typical of the Victorian composers in this manner, whilst Elgar's 'Greek Anthology' songs and 'Reveille' and Bantock's new 'Lost Leader' and 'Lucifer in Starlight' will reveal English art in its latest aspect; MacDowell's 'From the sea' and 'Dance of gnomes' will stand for the best in American art, and Continental composers will include Mendelssohn, Brahms, Hegar, Cornelius ('Der alte Soldat'), Max Bruch, Strauss, Sibelius, Max Reger—a worthy list indeed, and incidentally a fine tribute to the work done 'farther north' by the competitive movement in the last ten years, for all these thirty selections have been used as test-pieces at various Lancashire festivals in that period.

#### NEWCASTLE-ON-TYNE AND DISTRICT.

Schubert's Masses are unaccountably neglected by choral societies, especially by the smaller societies which, one would think, ought to be anxious to produce works of such beauty and so easy to grapple with. The inclusion of one by the Catholic Choral Society at their annual concert on April 26 was a welcome innovation. The soloists were Misses O. Clare and M. Scarborough, and Messrs. V. Hardy and W. Batey. Mr. R. Curry conducted. The same evening the

Durham Musical Society gave 'The Spectre's Bride,' with orchestra. Canon Culley conducted, and the soloists were Miss R. James, Mr. W. Hudson, and Mr. H. Parker.

That Schubert's great Symphony in C should not have been played in Newcastle for over twenty years (at any rate by a professional orchestra) is a striking comment upon the neglect of that branch of art in our midst. The hiatus has been filled by the Philharmonic Orchestra with a performance of the immortal work on the afternoon of May 18. Mr. Bainton's reading was well-balanced and reverent, there were no attempts to show skill in handling his forces and producing effects, and yet it was treated in a free, broad manner. Three small dances by the conductor were played. The most pleasing were the unpretentious Morris Dance and Pavane, both written in a vein rather unusual to the composer. The Waltz was not so naively charming as the other numbers. Berlioz's 'Carneval Romain' overture, Stanford's first 'Irish Rhapsody,' Weber's 'Euryanthe' Overture, and the introduction to the third Act of 'The Meistersingers' completed the scheme. The orchestra showed an advance upon previous efforts, and Mr. Bainton exhibited growing powers as a conductor.

#### NORTH STAFFORDSHIRE.

The past season remained quite uneventful until towards the close, when there seemed a desire to redeem the somewhat barren policy which distinguished the opening weeks. So far the progressive policy of the North Staffordshire District Choral Society, initiated by the late conductor, is not being followed. For the first time this Society opened its season with a programme of the 'Messiah,' under its new conductor, Mr. Herbert Whittaker. The only other concert by the North Staffordshire Choir consisted of part-songs by the choir, along with vocal and instrumental solos. Mr. Herbert Whittaker again conducted.

The Hanley Glee and Madrigal Society has performed 'Elijah' and the 'Messiah.' The final concert was a performance of Berlioz's 'Damnation of Faust.' The final concert of the season given by the North Staffordshire Symphony Orchestra was distinguished by a performance of the Elgar Violin concerto, which attracted a large audience. Miss Margaret Holloway was the soloist, and received a great ovation at the close of her difficult task. Mr. Cope had laboured hard with his band of amateurs, and the large attendance was sufficient compensation for the extra labour entailed. Mr. Ernest Austin's Variations for string orchestra, 'The Vicar of Bray,' first produced under Sir Henry Wood at last seasons 'Proms,' were also given, and created an excellent impression. Mr. Cope's Society has also, from time to time, advertised forthcoming performances of Strauss's 'Ein Heldenleben,' Walford Davies's 'Everyman' and Granville Bantock's 'Sea Wanderers'—no doubt Mr. Cope will keep faith with an expectant public, and produce these promised works. All the foregoing concerts took place in the fine Victoria Hall, Hanley.

The recent initial venture of the Potteries Choral Society was thoroughly successful. In addition to the part-songs by the choir, Mr. Alfred Hollins, the celebrated blind organist, was responsible for several items including the duet for pianoforte and organ by Guilment. In this piece he was assisted by Mr. W. T. Bonner.

#### NORWICH AND DISTRICT.

The concluding concert of the season by the Norwich Philharmonic Society, under the conductorship of Dr. Bates, took place in St. Andrew's Hall, Norwich, on May 4, when Tchaikovsky's 'Pathetic Symphony' was the principal attraction. Signor Aldo Antonietti was the solo violinist, and played Dvorák's Concerto for violin and orchestra, and four solos by Martini, Dittersdorf, Couperin, and Tartini. Mr. Plunket Greene was the vocalist, and contributed a group of songs by Schubert, Roger Quilter, and Stanford, and some folk-lore songs which greatly pleased the audience. The concert concluded with Handel's Coronation anthem, 'Zadok the Priest,' given by the Norwich Choral Society.

On April 22, Miss Margaret Prior, late Norfolk Scholar of the Royal College of Music, gave a successful violin recital, at the Assembly Rooms, Theatre Square, with the assistance of Miss Phyllis Lett as vocalist.



The last of the Saturday Popular Concerts under the auspices of the Norwich Corporation, and conducted by Dr. Bunnett, was held on April 23. During an interval, the Lord Mayor and Sheriff referred to the great success of these concerts in the past season, the attendances having been the largest in five years.

#### NOTTINGHAM AND DISTRICT.

On April 20, the Market Rasen Choral Society gave their thirtieth annual concert, when the programme consisted of 'Hiawatha's Wedding-feast' (Coleridge-Taylor) and Gounod's 'Faust' (concert edition). The soloists were Miss E. Shipley, Miss Fletcher, Mr. Franklin Pearson and Mr. Harold Glover. A choir and orchestra of sixty performers was ably conducted by Mr. T. W. Dunkerton.

The Welbeck Choral Society, under the direction of Mr. Harry Minchin, gave a successful performance of Sterndale Bennett's 'May Queen' in the famous picture gallery at the abbey on April 25. The solos were undertaken by Miss Parker-Machon, Miss Julia Price, Mr. Franklin Taylor and Mr. William Waite.

Cowen's 'St. John's Eve' was successfully given by the Bolsover Harmonic Society on April 26. The solos were ably rendered by Miss E. Bird, Miss N. Closs, Mr. E. Clayton and Mr. H. Reynolds. Dr. Stratton conducted.

On April 28 an 'all British' band under Mr. J. Armstrong gave a successful performance at the Albert Hall, Nottingham. The programme was culled from the works of Debussy, Schumann, Dancal and Offenbach, and vocal solos were contributed by Miss Agnes Christa, Mr. Lloyd Jones and Mr. C. Keywood.

The Nottingham Glee and Madrigal Society gave a very interesting and artistic concert on May 11. The programme, selected from Brahms, Cornelius, Morley, and Elgar, was admirably carried out under the careful guidance of Mr. Charles E. Riley.

## Country and Colonial News.

BRIEFLY SUMMARIZED.

*We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.*

*Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.*

**ADELAIDE (S. AUSTRALIA).**—The Bach Society, who gave two performances of Elgar's 'The Dream of Gerontius' about eighteen months ago and who were preparing to join the touring Sheffield Choir in the same work, decided to seize the opportunity of giving a separate performance. Under Dr. Harold Davies the triumphs of the original production were repeated and improved upon. The soloists were Miss Lilian Wilkinson, Mr. Robert Jones, and Mr. Murray Barlow, and the instrumental portion was undertaken by an orchestra and Mr. George Gardiner at the organ.

**ARMLEY (LEEDS).**—On April 25 the Armley Choral Society, which has achieved a more than local reputation by its remarkable successes in choral competitions all over the North of England, showed that its whole energy is not taken up in contests, for it gave a praiseworthy performance of the revised version of Mackenzie's 'Rose of Sharon.' The choir, prepared and conducted by Mr. H. H. Pickard, sang with splendid force, and the processional choruses made an imposing effect. It is rather strange that this seems to be the first occasion on which this well-known oratorio has been given by any Leeds society. The principals were Miss Nellie Judson, Miss Agnes Haigh, Mr. H. Brearley, and Mr. W. Hayle.

**AVENING (GLOUC.).**—Sir Frederick Bridge's 'The Incheape Rock' was the most important and interesting number in the programme of the concert given by the Avening Choral Society on May 11. A satisfactory performance was secured under the direction of Mr. A. W. Bruton.

**BOURNEMOUTH.**—The last Choral and Orchestral concert of the season was given by Madame Newling's Choir and the Municipal Orchestra on April 25. Edward German's 'Merrie England' had the advantage of an authoritative reading, as the composer himself directed the performance. The choir sang with more intelligence and purity of tone

than they had ever shown before.—On May 8, at the last Classical Concert of the season, a suite entitled 'Jack and the Giant,' by C. Fairweather, was performed for the first time.

**BRUTON (SOMERSET).**—The annual concert of the Choral Society took place on Thursday, May 11, when a large audience gathered to hear Mackenzie's thoroughly interesting work, 'The dream of Jubal.' The solo vocalists were Miss Dorothy Spooner, Miss Primrose Gray, Mr. J. S. Perry and Mr. Latchem. The choir sang well and crisply, and the efficient orchestra, led by Miss Heginbotham and conducted by Mr. Rowland Hughes, played the accompaniments extremely well. The reciter was Miss Marjorie Somerville, who accomplished her task most successfully.

**CALNE (WILTS.).**—The annual concert of the Musical Society, which has been in existence for twenty-five years, was held on April 18, when the overture 'Die Verkaufte Braut' was played by the band and the 'Song of Hiawatha' (Coleridge-Taylor) was performed by the band and choir, under the conductorship of Mr. W. R. Pulein. The solos were entrusted to Madame Hilda Sands, Mr. George Brierley, and Mr. Dennis Drew. The Town Hall, in which the concert was held, was filled to overflowing.

**DOVER.**—On May 3, the Choral Union, under the conductorship of Mr. H. J. Taylor, gave their last subscription concert of the season in the Town Hall. The choral portion of the programme included Hubert Bath's 'Wedding of Shon Maclean,' Dudley Buck's 'Hymn to Music,' madrigals, &c. The orchestra played Grieg's 'Peer Gynt' Suite, and the overture to 'Tannhäuser' and solos were sung by Miss Beatrice Overton, Miss Mildred Jones and Mr. Julien Henry.

**DUNFERMLINE.**—Sir Charles Stanford's 'The Revenge,' and Sir George Macfarren's 'May Day' were given successful performances at the Abbey Hall by the Abbey Musical Association recently. Mr. Allsopp, who conducted, secured excellent and highly creditable results from the choir, and the assisting amateur orchestra. The soprano soloist was Miss A. D. Taylor.

**DUREAN (S.A.).**—The Musical Association gave the second concert of the present season on April 8. The programme included 'Flora gave me' (Wilbye), 'How sweet the moonlight' (Leslie), 'Sir Patrick Spens' (Pearsall), 'The Ballad of the Clamphedown' (Bridge), and Max Bruch's Concerto in G minor for violin and orchestra. Mr. Eugen Benzon was the soloist. Mr. J. Frank Proudman conducted.

**KETTERING.**—Costa's now somewhat neglected oratorio 'Eli' was chosen by the Kettering Choral Society for performance on May 4, and was sung in excellent style under the direction of Mr. H. G. Gotech. The principals were Miss Mabel Manson, Master John Child, Mr. Samuel Masters, Mr. J. F. Stanbury, and Mr. A. Trayburn.

**LEAMINGTON.**—The Madrigal Society, conducted by Mr. E. Roberts West, gave a concert on May 4 at which admirable interpretations were given of Mackenzie's 'Midnight by the sea,' Pearsall's 'I saw lovely Phyllis,' Pinsuti's 'The sea hath its pearls,' Mr. West's specially written 'Sweet and low,' and other choral numbers.

**LETHWORTH.**—Handel's 'Judas Maccabæus' formed the programme of a concert given on May 10 by the Philharmonic Society of this 'garden city.' Mr. H. Gomersall conducted a performance which gave great pleasure to the audience. Miss Mary Lund, Miss Bertha Brown, Mr. Joseph Reed, and Mr. Fred C. Wilson were the principals.

**PORTMADOC.**—The Portmadoc Choral Society gave their annual concert at the Town Hall on April 28, under the conductorship of Mr. J. Charles McLean, and performed Handel's 'Judas Maccabæus' and a choral fantasia on Wagner's opera 'Die Meistersinger.' The principals were Miss Rosie Jones, Miss Mollie Owen, Mr. John Roberts, and Mr. Richard Evans. The orchestra was ably led by Mr. Vasco V. Akeroyd, of Liverpool. There was a large and appreciative audience present.

**QUEENSTOWN (TASMANIA).**—The first oratorio performance ever given in this town took place during the autumn, when Haydn's 'Creation' was given under the direction of Professor F. G. Constantine, who had specially collected, organized and rehearsed the choir and orchestra of fifty, known as the Queenstown Philharmonic Society. The



singing and playing were highly creditable, and good work was done by the soloists, Miss Irene Streader, Mr. A. G. Spening and Mr. A. B. Cruikshank.

**READING.**—For the purposes of a Coronation Festival Concert given at the Town Hall on May 10, the Philharmonic and Orpheus Societies, both of which are conducted by Dr. F. J. Read, were combined under his direction. The chief event was the first performance of Dr. Read's 'Ode on the Coronation Day of King George V,' which was appropriately broad and simple, and highly effective. Equally popular was Sir Frederick Bridge's, 'A Song of the English,' which the composer conducted. The remaining choral numbers were Bach's, 'A Stronghold sure,' and the seasonable 'Zadok the Priest' chorus. Miss Irene Scharrer played Schumann's A minor Pianoforte concerto, and the vocal soloists were Miss Gleeson-White and Mr. Robert Radford.

**RYE.**—'God, Thou art great' was excellently sung at the Rye Choral Society's concert on May 2. The choral singers acquitted themselves well, especially in the last number, and sympathetically accompanied the soprano soloist in 'Now, O earth.' They also gave a vivid performance of Stanford's 'The Revenge.' Mr. W. Sprigg Walker conducted.

**SITTINGBOURNE.**—For the first time the Sittingbourne and District Musical Society gave a performance of the complete cycle of Coleridge-Taylor's 'Song of Hiawatha.' The choral singing was commendably spirited and expressive; it roused the audience to great enthusiasm. Mr. W. J. Keech conducted, and the principals were Miss Clytie Hine, Mr. Albert Watson, and Mr. Joseph Ireland.

**SOLIHULL.**—The concluding popular concert of the Solihull Musical Society was given on May 9, when Mendelssohn's 'Psalm 13' was effectively performed, the voices being accompanied by organ and strings. This, and Macfarren's 'May Day,' were the principal works performed. Mrs. T. Cross sang the May Queen's song in charming manner. The orchestra gave Grieg's 'Two Melodies for strings,' and also two movements from Mendelssohn's 'Scotch Symphony.' The concert was given under the direction of Mr. S. Lindsay Kearne.

**STOURBRIDGE.**—The Worcestershire Musical Competition concluded on April 28 with a concert, the chief feature of which consisted of Mackenzie's 'Dream of Jubal,' given by the combined choirs of Astley, Colwall, Hagley, Hartlebury, Inkberrow, Kempsey, Tardebigge and Whittington. The performance of the choral portions was highly creditable, but the orchestral playing was less satisfactory. The principal solo vocalists were Miss Lucie Rosenberg and Mr. Frederick Thomas, and Mr. Charles Fry once more discharged the difficult post of reciter.

**WAKEFIELD.**—Choral music in this city has for some years past been in rather low water, but now a vigorous effort has been made to retrieve its position, and the first concert of the Wakefield and District Choral Society, on May 3, augured well for the success of the venture. In choosing Elgar's 'King Olaf' they showed that they aimed high, and though the orchestral force was inadequate to give full effect to the elaborate and picturesque score, a very creditable attempt was made. The choir promised well, and under Mr. Stanley A. Bligh's conductorship, sang heartily and expressively. The principals were Miss Alice Hayes, Mr. C. Nicholson, and Mr. Herbert Parker.

**WORCESTER.**—The Musical Society completed its nineteenth season on April 25, with performances of Joseph H. Adams's 'King Conor,' and Handel's 'Acis and Galatea.' An excellent orchestra and a well-prepared choir produced a beautiful *ensemble*. Both works were much enjoyed. The solos were well sung by Miss Hattie Molineaux, Mr. W. J. Otley and Mr. Percy Potter. Mr. W. Mann Dyson conducted, and is to be congratulated on an excellent concert, which should have been better patronised.

**WORTHING.**—On May 10, in the new Kursaal, Mr. Hawkins's Symphony Orchestra of sixty performers gave a concert to a full house. The vocalists were Mrs. Wiggins, Miss May Osborn and Dr. Densham. The chief numbers played were the Finale from Beethoven's third Symphony, and Sibelius's 'Tanz-Intermezzo' and 'Finlandia.' Mr. Horace A. Hawkins conducted.

## Foreign Notes.

### AMSTERDAM.

Under the conductorship of Herr Johan Schoonderbeck the Christian Oratorio Society recently gave the first performance outside Germany of Taubmann's 'Deutsche Messe,' in the presence of the composer, who was accorded an enthusiastic reception.

### ANTWERP.

The last of the Nouveaux Concerts for the season was entirely devoted to Belgian composers. Commencing with Emile Mathieu's Overture 'L'enfance de Roland,' the programme included the 'Idylle mystique' (d'après le 'Cantique de Cantiques') by Jos. Ryelandt, and Peter Benoit's oratorio 'The Rhine.'

### BARMEN.

The Allgemeine Konzert-Verein (conductor, Herr Hermann Inderau) terminated the season with an excellent performance of Max Bruch's choral work 'Die Glocke.' At another of the recent concerts, Wilhelm Friedemann Bach's Symphony for two flutes and string orchestra proved of more than historical interest.

### BERLIN.

The Königliche Kapelle (conductor, Dr. Richard Strauss) finished the season with an excellent performance of Beethoven's Choral Symphony, in which the conductor's individual interpretation showed many things in a new light.

—At the Komische Oper, Hermann Goetz's 'Die Zählung der Widerspenstigen' ('The taming of the shrew') aroused much interest on its recent revival.—On May 7, a concert was given in the Blüthnersaal in memory of the late Wilhelm Berger (conductor of the Meiningen Hofkapelle). The programme devoted to his compositions included a fine unpublished Pianoforte quartet which was performed for the first time, a number of his best songs (interpreted by Madame Julia Culp), and terminated with the E minor Variations for two pianofortes, excellently played by Professor James Kwant and Madame Kwant-Hodapp.—Herr Joseph Stransky has been appointed conductor of the New York Philharmonic Orchestra, in succession to the late Gustav Mahler.

### BRESLAU.

An interesting new Pianoforte quintet by Dr. Felix Rosenthal was recently produced by the Bohemian String Quartet, with the composer at the pianoforte.

### BRUSSELS.

The Théâtre Royal de la Monnaie terminated its season with a Wagner operatic festival (in German), under the direction of Herr Otto Lohse. The cast included Messrs. Van Dyck, Van Rooy, Hensel, and Knot, and Mesdames Preusse-Matzenauer, Edyth Walker, and Maud Fay. The operas chosen were 'Tannhäuser,' 'Lohengrin,' and the 'Ring.'—Other interesting occurrences have been two special performances of Gluck's 'Orphée' and Richard Strauss's 'Salome' and 'Elektra,'—Louis Delune's Violin sonata and a series of new pianoforte pieces by M. A. de Boeck figured in the programme of the fourth concert of the Société Nationale des Compositeurs belges.

### COLOGNE.

Humperdinck's 'Königskinder' has been successfully given for the first time at the Opera House, where also interesting revivals of Wagner's 'Rienzi' and Heinrich Zöllner's 'Die versunkene Glocke' have also recently taken place.

### DESSAU.

Weber's opera 'Euryanthe' (with the new edition of the libretto by Dr. Herman Stephan) has been revived with considerable success at the Court Opera.

### FRANKFURT A/M.

Under the conductorship of Dr. Rottenberg, Humperdinck's 'Die Königskinder' was introduced at the Opera. The composer, who was present, was accorded a cordial ovation.—The Reuber Quartet performed Arnold Schönberg's highly interesting String sextet, 'Verklärte Nacht' and a Pianoforte quintet by Richard Mandl for the first time in Frankfurt.

### THE HAGUE.

Her Willem Hutschenruyter (supported by the wealthy Dr. Hoogheuser), has conceived the project of building an ideal hall for the performance of Beethoven's music. This art

temple has been designed by Herr H. P. Berlage, and is to be erected on the Dünen (sandhills) in the vicinity of Haarlem. To assist the undertaking, a Beethoven Festival of colossal dimensions was given recently. The proceedings, which lasted a fortnight, were inaugurated with a performance of 'Fidelio' (with *mise-en-scène* specially designed for this occasion), and the programmes included the nine Symphonies, and the 'Missa solennis'; the Violin concerto, and the Piano-forte concerto in G major; the Piano-forte sonatas Op. 27 No. 2, Op. 31 No. 2, Op. 57, Op. 109, 110 and 111; the Piano-forte trios Op. 70 No. 2 and Op. 97; the Violin sonatas Op. 12 No. 1, Op. 30 No. 2; the Violoncello sonatas Op. 5 No. 2, Op. 69, Op. 102 (Nos. 1 and 2); the String quartets Op. 18 Nos. 1, 2 and 6, Op. 59 (1, 2 and 3), Op. 127, Op. 130 and Op. 131; the rarely-heard Quintet for piano-forte, oboe, clarinet, horn and bassoon, Op. 16, and Trio for two oboes and cor anglais, Op. 87; the Sextet, and song-cycle 'An die ferne Geliebte.' The conductors were Herren Siegmund von Hausegger, Willem Kes and Henri Viotta. A number of famous vocalists and instrumentalists took part, and everything was done on a lavish scale.

## KIEL.

Under the direction of the composer, the secular oratorio 'Die Heimkehr,' by Arnold Ebel, has lately been produced with success.—At the Municipal Theatre, Richard Strauss's 'Elektra' has been mounted for the first time.

## LEIPZIG.

On May 7, a new three-act comic opera 'Monsieur Bonaparte,' composed by Bogumil Zepler to the libretto by Hans Hochfeldt and Hans Brenner, was produced with considerable success at the Neues Theater.—At the last Sonata recital given by Professor Julius Klengel and Herr Leonid Kreutzer, a new Sonata for violoncello and piano-forte in A major (Op. 71), by Siegfried Karg-Elert, and a 'Sonate-Ballade' by the Russian composer Michael Gnessin, were produced.

## LAUSANNE.

Under the direction of M. Carl Ehrenberg, the late Gustav Mahler's fourth Symphony (with soprano solo) was played at the tenth subscription symphony concert.—Other interesting works recently performed have been Rimsky-Korsakoff's symphonic poem 'Antar,' Granville Bantock's overture 'The Pierrot of the minute,' and Hugo Wolf's 'Italian Serenade.'

## MILAN.

The last novelty of the season at the Scala Theatre has been Paul Dukas's 'Ariane et Barbe-bleu,' which was given with great success.

## PARIS.

On April 26 two two-act operas, viz., 'Le voile du bonheur,' composed by Charles Pons to the libretto of Paul Ferrier (adapted from the drama by Georges Clémenceau), and 'La Jota,' with text and music by Raoul Laparra, were produced at the Opéra-Comique.—A Beethoven Festival conducted by Herr Felix von Weingartner took place on May 2, 5, 8 and 10, the programme including all the Symphonies.—Chabrier's interesting opera 'Gwendoline' has been revived at the Grand Opéra.—At the Théâtre-Sarah-Bernhardt the Russian opera season commenced on May 2 with a performance of Dargomyjski's 'Roussalka.' On May 6, Rubinstein's 'The Demon' was given with great success.

## PRAGUE.

At the Czech National Theatre, Franz Picker's three-act opera 'Maler Rainer' (libretto by Karl Naschek) has been produced under the composer's direction.

## UPSALA (SWEDEN).

On May 5 and 6 a festival devoted to native music took place in the aula of the University. Among the works performed were Södermann's 'Wallfahrt nach Kevlar,' Ruben Liljefors's choral cantata 'Jungfru Maria,' choral works 'Klockorne' and 'Sekelkantate,' Drapa, 'Skärgårdsången' and Midsommervaka by Hugo Alfvén, and Stenhamner's new Piano-forte concerto in D minor.

A lecture on the 'Young British School' of composers, was given by Mr. Henry Riding, before the Metropolitan Academy Musical Union.

The Union of Graduates in Music held their annual meeting and dinner at the Criterion Restaurant on May 11. Professor Percy Buck took the chair at both gatherings. He made some interesting remarks on the existing conditions of the teaching of counterpoint. Sir Charles Stanford, Sir Walter Parratt, Dr. McClure, Dr. Pearce, Dr. T. Lea Southgate, and others, were amongst the numerous speakers at the banquet.

The *School Music Review* for June contains reports of the demonstration in practical musicianship given at Steinway Hall on May 11, by pupils of the Royal Normal College for the Blind; of the concerts given by the Lambeth, North West London, West London, and South-East London Choral Unions; and of the annual meeting of the Tonic Sol-fa College held at the Guildhall on May 20, with the Lord Mayor as chairman.

The annual festival will take place at Tewkesbury Abbey on September 28 next. The works to be performed are the 'Hymn of Praise' and Dr. A. Herbert Brewer's 'Song of Eden.' The choir will consist of the Gloucester and Worcester Festival Societies and the Tewkesbury Philharmonic Society. The orchestra will be drawn from London and the provinces.

On May 3 the President of the Board of Trade received a joint deputation of the Music Publishers' Association and the Society of British Composers, arranged in order to give music publishers and composers an opportunity of laying their views on the question of the mechanical reproduction of music before the President. The interview took place in the Chancellor of the Exchequer's room at the House of Commons.

The Concert-goers' Club, acting in conjunction with the Playgoers' Club, will entertain Mr. J. A. Fuller Maitland at dinner at the Hotel Cecil on Wednesday, June 14, on the occasion of his retirement from the post of musical critic of *The Times*. Lord Alverstone, the President of the Concert-goers' Club, will be in the chair.

The scheme of the Orphan Fund for the children of musicians, founded under the auspices of the Incorporated Society of Musicians in 1897, has been revised in order to admit boys to the benefits of the Fund, and by getting rid of the incubus of rent, taxes and other charges, to devote the whole of the amount received to the children.

A number of well-known pianists have given their approval of a scheme proposed by 'A Chopin lover,' for the endowment of a bed, to be called 'The Chopin bed,' in some sanatorium or convalescent home for pulmonary complaints such as that which caused Chopin's death.

The great annual Festival of the Sunday School Choir will be held at the Crystal Palace on June 14. Mr. J. Wellard Matthews and Mr. W. Whiteman will conduct the junior and senior choirs respectively, and Mr. Wesley Hammett will conduct the orchestral numbers.

## Answers to Correspondents.

**JOSIE, NORTHANTS.**—Two manuals and pedals are sufficient for the Bach organ sonatas. The quality of the manual stops used should be contrasted (*e.g.*, L.H. Swell Oboe and St. Diap.; R.H., Gt. 8-ft. flute), while their power should be equal. Do not change your stops during a movement. Use 16-ft. and 8-ft. pedal, coupling to Gt. if you possess no 8-ft. pedal.

**OLD SUBSCRIBER.**—Your scheme for dealing with the last movement of 'Thy voice, O Harmony' is a rational one, except as regards beginning *piano*. The tone at first should be fairly full, and gradually increase in power to the end. But take care that the final *forte* is not an unmusical frenzy. *Allargando*, with imposing grandeur, is the idea.

**A.R.C.O.**—Your suggestion is excellent, and we advise the smaller antiphonal passage, B flat, D flat, C, being played on Swell.

We much regret that many answers have to be held over. Others have been answered privately.

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## EXTRACT FROM PREFACE.

In the course of my experience as a teacher of the pianoforte, an experience extending over many years, certain ideas have from time to time suggested themselves to me which have proved useful—to myself, as enabling me to express more clearly that which I desired my pupils to understand, and to my pupils, as tending to facilitate their comprehension of the various difficulties they have had to encounter, at the same time leading them to perceive the most practical means of overcoming them, and thus accelerating their general rate of progress.

These suggestions relate to both the mechanical and intellectual sides of the study of pianoforte-playing, or, briefly, to Technique and Expression, the chief matters implied by the first of these terms being the production of various qualities of tone, the choice of suitable fingering, and the best methods of attacking certain difficulties; while the second, which may perhaps be more aptly designated the *means* of expression, includes rhythm, phrasing, variety, and gradation of tone, the use of the pedals, *et cætera*.

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The

# Competition Festival Record

No. 35.

MORECAMBE.—May 16 to 20.

This great Festival held its twenty-first meeting on the above dates. Last year most of the events had to be abandoned because of the death of the late King. It is gratifying to record that this year's Festival was a great success, at least on the artistic side, and, we trust to hear, on the financial side. Besides the competitions, a strong feature of the Festival was the concert by combined choirs. These comprised a performance of 'The Creation,' under the able conductorship of Mr. J. W. Aldous (of Lancaster), of Dr. H. Walford Davies's cantata, 'Hervé Riel,' and Elgar's 'Bavarian Highlands' suite, under the experienced guidance of Mr. Harry Evans, of Liverpool.

The adjudicators were: Sir Edward Elgar, Dr. W. G. McNaught, Dr. J. W. G. Hathaway, Mr. S. H. Nicholson, Mr. Harry Evans, Mr. T. Tertius Noble, and Mr. C. H. Fogg.

The performances at the chief choral competition reached a high level. Mrs. Bourne, with the Barrow Choir, again displayed her singular genius for choir training and subtle interpretation, and Mr. Hitchon showed equal skill and artistic insight with his marvellous Habergham Choir.

The Rev. Canon Gorton, who owing to illness has been obliged to resign the presidency, contributed an interesting retrospect of the Festival to the programme book. The following are extracts:

We decided at the first instance to give prizes in money, but of such an amount that no choir was likely to enter for pecuniary gain: our scheme must be so devised that the incentive must lie in the music for competition; this must provide a thorough test, must attract and educate both choir and audience, and secondly no pains must be spared in securing the best judges, every detail being so worked out as to eliminate all fuss and worry on the day of competition. In conjunction with Dr. McNaught, a scheme of marks was decided upon. Each judge was supplied with a printed schedule. These marks and remarks were issued in a pamphlet and proved of great educational value.

Our aim was to open a School for music which should commence with sight-reading for the smallest child and have its climax in the challenge choir and full orchestra, nor should we be content until every step between these classes had been filled in. It was not our aim to be merely an examining Board. A School, as we understand it in England in the best sense, is a Society, and involves a Fellowship. We strove therefore to promote a spirit of comradeship between the various conductors, their choirs and ourselves. Any balance which we had in hand was not used to increase the value of the prizes for the winning choirs, but to assist financially, when possible, those who were specially in need of assistance.

We stand now on Pisgah heights, some of us looking backward, some looking forward. As we look back on the past and trace the path we remember chiefly the difficulties we have overcome, the friendships made in pleasant places, it is now for others to go forward seeking 'fresh woods and pastures new.' Those who join this forward march need to be thankful that they have so veteran a campaigner as Mr. John Hatch.

The following are the principal results:

## ELEMENTARY SCHOOL CHOIR (C), (Villages).

Tests: Unison song, 'You are old, Father William' (Macdonald).	
Two-part song, 'His Majesty' T. Facer.	
Conductors.	
Haltom School (Mixed) ...	Mr. Alfred Willis.
Warton United ...	Mr. Fredk. G. Taylor.
Giggleswick ...	Mr. E. Paulton Brooks.
1st. Nether Kellet (C.S.) ...	Mr. Andrew Pollock.
3rd. Hambleton (C.S.) ...	Mr. T. E. Martin.
2nd. Wheatley Lane (Burnley) ...	Mr. H. Platt.

## CHILDREN'S CHOIR (Band of Hope).

Tests: Unison song, 'Boat song' (Faning).	
Two-part song, 'Bells at Eve' (Abt).	
Conductors.	
Lancaster ...	Mr. H. Bickerstaff.
Nether Kellet ...	Mr. Andrew Pollock.
3rd. Kendal Boys' C.S. B. ...	Mr. S. J. Bell.
Warton United ...	Mr. F. G. Taylor.
Nether Kellet C.S. ...	Mr. Andrew Pollock.
2nd. Kendal Boys' Central School A. ...	Mr. S. J. Bell.
1st. Keighley (Wesley Place) ...	Mr. W. H. Whitaker.
Wheatley Lane (Burnley) ...	Mr. H. Platt.
Skipton (Brougham St.) C.S. ...	Mr. Arthur Townsend.
Millom St. George's Girls' ...	Mr. H. G. Cooke.

## CHILDREN'S CHOIR (Open).

Tests: Three-part song, 'Jack and Jill' (Jarvis).	
Choruses from cantata, 'Spider and the fly' (Bridge).	
Conductors.	
Millom St. George's Girls' No. 2 ...	Mr. H. G. Cooke.
2nd. Millom St. George's Girls' No. 1 ...	Mr. H. G. Cooke.
Sandylands ...	Mr. J. A. McGregor.
Morecambe Central C.S. ...	Mr. M. Stoddart.
1st. Heaton Parish Church ...	Mr. C. Milne Rooks.
Lancaster Children's Choir ...	Mr. H. Bickerstaff.

## PUBLIC ELEMENTARY SCHOOL (B).

Tests: Two-part song, 'Rover Shanty' (Stanford).	
Choruses from cantata, 'Spider and the fly' (Bridge).	
Conductors.	
1st. Skipton (Brougham St.) C.S. ...	Mr. Arthur Townsend.
Heysham Sandylands C.S. ...	Mr. J. A. McGregor.
2nd. St. Thomas' (Lancaster) ...	Miss Ada W. Hendman.

## PUBLIC ELEMENTARY SCHOOL (A),—(Open).

### Challenge Shield Class.

Tests: Three-part song, 'The Shepherds' (H. Walford Davies).	
Choruses from, 'Spider and the fly' (Bridge).	
Conductors.	
2nd. Keighley (Ingrow) ...	Mr. W. H. Whitaker.
Kendal Central (Boys') ...	Mr. S. J. Bell.
1st. Morecambe Central C. S. ...	Mr. M. Stoddart.
Bradford (Heaton) Day School	Mr. J. Harvey
Choir ...	Wilkinson.
Hesketh-w-Baconsall C.E.	Mr Thomas Wilson.
Morecambe National ...	Mr. J. T. Prector.
Ancoats Girls' Institute	
Junior ...	Miss Say Ashworth.

## MAYPOLE DANCE AND SONG COMPETITION (Open).

		Conductors.
2nd.	Skipton (Brougham St.) C. S.	Miss M. F. Bentham.
1st.	Bolton-le-Sands Infants' Maypole Choir ...	Miss Amy Breary.
	Halton School (Mixed) ...	Mr. Alfred Willis.
	Halton School (Infants) ...	Mr. C. F. Bateman.
	Heysham Infants' ...	Miss S. Smith.

## ACTION-SONG COMPETITION (Senior)—(Open).

Competitors under 14 years of age.

		Conductors.
	Miss Stott's Choir ...	Miss Stott.
	Warton United Choir ...	Mrs. J. Smith.
1st.	* Skipton (Brougham St.) C. S.	Mr. Arthur Townsend.
1st.	* Kendal Boys' Central ...	Mr. S. J. Bell.
	Miss Ramsden's Choir ...	Miss Ramsden.
1st.	* Talbot Girls' School (Preston)	Miss Agnes Turner
	* Equal first.	

## GIRLS' FRIENDLY SOCIETY CHÖIRS.

Tests: Two-part, 'The Lord is my Shepherd' (Smart).

Two-part, 'To Daffodils' (O. King).

Unison, 'Come, happy spring' (Giordani).

		Conductors.
	Morecambe ...	Miss Clarice Proctor.
2nd.	Lancaster ...	Miss Lilian Brash.
1st.	Carlisle ...	Miss M. Shawyer

## FEMALE-VOICE CHOIR (B), (Local).

Tests: Two-part, 'Wanderer's night song' (Rubinstein).

Two-part, 'Down in a green and shady bed' (Kate Boundy).

		Conductors.
	Underwood Ladies' Choir (Arnside) ...	Mrs. M. Barker.
	Hornby ...	Miss G. M. Illidge.
	Caton Ladies' ...	Mrs. Locke.
2nd.	Cockerham ...	Miss Lilian Brash.
	Yealand Ladies' ...	Mr. Percy W. de Courcy Smale.
1st.	Burton Choral Society ...	Mr. John Atkinson.
	Wesley Church Choir (Amble-side) ...	Mr. T. B. Atkinson.

## GIRLS' FRIENDLY SOCIETY (Section I.).

Tests: Three-part, 'Rest thee' (Smart).

Three-part, 'Fly Singing Bird' (Elgar).

Three-part, 'The Lamb' (H. Walford Davies).

Anthem, 'Veni, Domine' (Mendelssohn).

		Conductors.
1st.	Lancaster ...	Miss Lilian Brash.
	Morecambe ...	Miss Clarice Proctor.

## MIXED-VOICE CHOIR (B) (Local).

Tests: 'As torrents' (Elgar).

'Love and Glory' (Carse).

'In going to my lonely bed' (Edwards).

		Conductors.
	Chatburn and Downham ...	Mr. F. Wood.
3rd.	Wesleyan Church Choir	
	Amble-side ...	Mr. T. B. Atkinson.
2nd.	Hornby Glee Class ...	Miss G. M. Illidge.
	Burton ...	Mr. John Atkinson.
1st.	Yealand ...	Mr. Percy W. de Courcy Smale.
	Cartmel ...	Mr. H. H. Norsworthy.

## FEMALE-VOICE (A) (Local).

Tests: Trio, 'The Snow' (Elgar).

Trio, 'Oh, happy fair' (Shield).

		Conductors.
	Bentham Musical Society ...	Mr. J. E. Constantine.
	Morecambe Vocal Union ...	Mr. G. H. Sutcliffe.
	Green Street (Morecambe)	
	Wesleyan ...	Mr. M. Stoddard.
	Morecambe ...	Miss Clarice Proctor.
1st.	Carnforth ...	Mr. E. E. Unsworth.
	Scorton Ladies' ...	Mr. E. A. Clegg.
2nd.	Settle ...	Mr. Frederick Lord.
	Lancaster Wesley Church ...	Mr. A. Douthwaite.

## MIXED-VOICE CHOIR (Local).

Tests: 'To Mary in Heaven' (Bennett).

'Fortune-teller's song' (Faning).

		Conductors.
	Clarence Street (Morecambe)	
	U.M.C. ...	Mr. J. Cooper.
	Lancaster (Mr. Bickerstaff) ...	Mr. H. Bickerstaff.
	Green Street (Morecambe)	
	Wesleyan ...	Mr. M. Stoddard.
	Settle ...	Mr. Frederick Lord.
3rd.	Carnforth ...	Mr. E. E. Unsworth.
	Lancaster Wesleyan ...	Mr. A. Douthwaite.
2nd.	Morecambe Vocal Union ...	Mr. G. H. Sutcliffe.
1st.	Bentham Musical Society ...	Mr. J. E. Constantine.

## MALE-VOICE CHOIR (A)—(Local).

Tests: 'At Andernach' (Albt).

'Boot and saddle' (Bantock).

		Conductors.
	Settle ...	Mr. Frederick Lord.
2nd.	Carnforth ...	Mr. Taylor Kigg.
1st.	Bentham ...	Mr. J. Constantine.
	Skerton Wesley Brotherhood ...	Mr. H. Teasdale.

## MALE-VOICE CHOIR (B), (Alto lead)—(Open).

Tests: 'Sailor's song' (Hatton).

'O thou whose beams' (Goss).

		Conductors.
	Heysham ...	Mr. S. Morphet.
	Vickerstown ...	Mr. Wm. Currie.
2nd.	Morley Vocal Union ...	Mr. Samuel Smith.
	Heaton Parish Church ...	Mr. C. Milne Rooks.
	Barnoldswick Glee Union ...	Mr. Fredk. Lord.
1st.	Carlisle Glee Union ...	Mr. W. C. Darley.
	Alfreton Orpheus Glee Club ...	Mr. Chas. Robinson.
	Flimby ...	Mr. T. Evans.
	Boots' Choral Union ...	Mr. Edwin S. Waring.
	Nottingham ...	
	Mexborough Orpheus Glee	
	Singers ...	Mr. G. A. Nixon.
	Holme Valley ...	Mr. Irving Silverwood.

## FEMALE-VOICE CHOIR (Open).

Tests: 'A love song' (Brahms).

'Chorus of sirens' (F. Corder).

		Conductors.
4th.	Mr. Aldous' Choir (Lancaster)	Mr. J. W. Aldous.
1st.	St. James' Ladies' ...	Mrs. Bourne.
	Carloli Madrigal (Carlisle) ...	Mr. W. H. Reid.
	Morecambe Madrigal Ladies' ...	Mr. Percy W. de Courcy Smale.
3rd.	'Triphena' (Penrith) ...	Mr. L. R. O. Petty.
	Greta Ladies' ...	Miss Marshall.
2nd.	Carlisle Madrigal ...	Mr. John R. Cockbain.
	The Lowther Choir (Carlisle)	Mr. W. C. Darley.
	Stocksbridge Congregational	Dr. Wm. Robertshaw.
	Ancoats Girls' Institute ...	Miss Say Ashworth.
	Whitehaven ...	Mr. H. R. Woledge.
	Wheatley Street Institute (Coventry) ...	Miss M. E. Thompson.

## MIXED-VOICE CHOIR (B)—(OPEN).

Tests: 'O happy eyes' (Elgar).

'The maiden' (Brahms).

		Conductors.
1st.	Carnforth ...	Mr. E. E. Unsworth.
	Millom Vocal Union ...	Mr. R. R. Johnston.
	Padiham Wesley Chapel ...	Mr. D. Dean.
	West End (Morecambe) ...	Mr. S. Morphet.
	United Methodist Church (Colne) ...	Mr. L. Greenwood.
2nd.	Carloli Choir (Carlisle) ...	Mr. W. H. Reid.
	Sheffield Clarion Vocal Union ...	Mr. George Norman.
	Keswick Madrigal ...	Mr. Percy W. de Courcy Smale.
	Whitehaven Harmonic ...	Mr. G. Tootel.

## ORCHESTRA COMPETITION (STRINGS)—(Open).

Test: Suite, 'Serenade' (1901), (Elgar).

		Conductors.
1st.	Nelson Congregational Orchestra	Mr. C. Townsley.
2nd.	Brackenburgh String Orchestra (Penrith) ...	Mr. E. G. difrey Browne.

## ORCHESTRAL COMPETITION—(Open).

For full Orchestras.

Test: Overture, 'The Magic flute' (Mozart).

Conductors.

- 1st. Nelson Congregational Orchestra...Mr. C. Townsley.  
 Brackenburgh Orchestra (Penrith)...Mr. E. Godfrey Brown.

## MALE-VOICE CHOIR (A), (Tenor Lead)—(Open).

Tests: 'The phantom host' (Hegar).

'Feasting I watch,' and 'It's oh, to be the wild wind' (Elgar).

'From the sea' (MacDowell),

'Happy light' (Scharwenka).

Conductors.

- Kendal Male Voice ... Mr. W. Granger.  
 Belfast Orpheus Male ... Mr. Wm. Cromie.  
 4th. Whitehaven Male Voice ... Mr. H. R. Woledge.  
 3rd. Lancaster Male Voice ... Mr. R. T. Grossé.  
 1st. Habbergham Glee Union ... Mr. E. Hitchon.  
 2nd. Todmorden Male Voice ... Mr. Harold Lees.  
 Millom Male Voice ... Mr. H. G. Cooke.  
 Ulster Male Voice ... Mr. Samuel Holmes.  
 Colne Orpheus Glee Union ... Mr. L. Greenwood.

## MIXED-VOICE CHOIR COMPETITION (Open).

Challenge Shield Class.

Tests: 'O lovely May' (Brahms).

Eight-part, 'O death' (Cornelius).

'Evening scene' (Elgar).

'Fire, fire' (Morley).

Conductors.

- 3rd. Sale and District ... Mr. Alfred Higson.  
 1st. Barrow Madrigal ... Mrs. Bourne.  
 Haverigg Madrigal ... Mr. H. G. Cooke.  
 4th. Morecambe Madrigal... Mr. Percy W. de Courcy Smale  
 Carlisle Madrigal ... Mr. John R. Cockbain.  
 Tynedale ... Mr. John Walton.  
 Mr. Aldous's Choir, Lancaster Mr. J. W. Aldous, M.A.  
 2nd. Blackpool Glee and Madrigal... Mr. H. Whittaker.  
 Nottingham Glee & Madrigal... Mr. Chas. E. Riley.

The *Times* critic, in a very interesting summary of the proceedings on the final day, says:

Most of these have become favourite works with competitive festival committees; at least two of them, Cornelius's and Hegar's, require in very different ways extraordinary technical command for their adequate performance; and, most important of all, every one of them calls out the interpretative faculties in a remarkable degree. But since all the music had been done before, and done by certain choirs almost perfectly, it followed that one did not come to this meeting with the expectation of being thrilled with new sensations of wonder at hearing choirs from unknown places, conducted by men of no great musical reputation, achieve feats of consummate virtuosity. Every one knew that the music has been sung in the past by such choirs under such conductors, and that men who have spent their lives in music have been astonished into silent admiration by the result, so that the question was rather whether the level would be maintained.

After referring to the beautifully-finished performance of Mrs. Bourne's Barrow Mixed-voice choir in the Challenge Shield class, he goes on to refer to the Male-voice choir (tenor-lead) class:

In the male-voiced class, the competition was less keen, for one choir coming from Habbergham, conducted by Mr. E. Hitchon, went far beyond the others in perception of the meaning of the music and their power of drawing out that meaning and impressing it upon their hearers. Mr. Evans was justified in speaking of them as great artists—a phrase too often grievously abused—because they had the artist's method. It was here that they differed from the second choir, a most able one from Sale, for the latter seemed to search for what they could put into the music, while the men of Habbergham were content with what they could draw out of it. Consequently they were nowhere more wholly satisfying than in Elgar's tiny part-song, 'It's Oh! to

be the wild wind,' for it will not bear the addition of a thought which the composer has not put there. There is nothing to be made of it; it must make the performance.

## THE NEW STARTING-POINT.

The inclusion of this exquisite miniature in the programme of one of the biggest classes of competition seemed to point out what is the future hope for festivals such as these, and as every retrospect naturally includes a prospect, this Festival at Morecambe is a suitable moment in which to emphasise it. The time for sensations of astonishment seems to be past. Pieces of mere vivid picture-making such as Hegar's 'Phantom host' already begin to sound stale. Choirs cannot go on curdling their own blood and that of their audiences to stone, as Canon Gorton's translation puts it; the attractions of the process begin to pall. That may account for the reports which one hears that these competitive festivals have reached their limit, that it is difficult to find new test-pieces for them, and that there are no fresh fields for these singing enthusiasts of Lancashire to conquer. With such views we entirely disagree. This last Festival shows indisputably that it and organizations like it are now on the threshold of their usefulness. Now is the time, when the possibilities of brilliant choral technique have been probed to the uttermost, to go forward with the real business of artistic interpretation. It will soon become quite impossible for any choir to make an impression by means of mere technical equipment; it is almost so now. But the possibilities of artistic interpretation are boundless, and the genuineness of the movement will be tested by the desire of choirs to devote themselves more and more to it. Both the mixed and the male-voiced choirs who won on Saturday did so because they entered into the music in the spirit of artists. Some of the others did so, too, but less fully. As this becomes recognised as the only possible means of distinction, the wretched 'pot-hunting' spirit of which we sometimes hear must be killed.

The competitive festivals will probably go through difficult times in the process. We shall not be surprised to hear in a few years' time of a falling-off in the number of entries and apparent loss of keenness. But that should be only the process of separating the dross from the gold, and the survival of the movement will depend upon the amount of the gold. After hearing this Festival we are the more convinced that there is a good quantity of sound metal to be extracted.

## ABERDEEN.—May 4, 5, 6, 7.

This Festival makes its appeal to the shires of Aberdeen, Banff, Elgin, Inverness, Kincardine, and Nairn. It was established in 1909, and has had widespread influence. Its operations are not confined to competitions: in fact, competition subserves other ends, and leads to much combination and co-operation. This year a children's day was instituted, and it provided some interesting experiences. The schools in the city of Aberdeen did not give the support the wholly generous object of the scheme deserved, but amends were made by the abundant entries from country districts. The sections of the competition included classes for junior choirs of varied constitution, and adult choirs of female voices, male voices and mixed voices from towns large and small, and for string and full orchestras.

In all there were twenty-five classes specified in the syllabus, and forty-three pieces were named as tests. There were no solo classes, instrumental or vocal. Such an expansion of the scheme would have involved the Festival in time-table difficulties, for as it was Dr. McNaught, Mr. Granville Bantock, and Mr. David Stephen were almost incessantly employed in dealing with the numerous competitions. Combination of resources is, as we have said, a great objective of the scheme. On the children's day this was effected by a performance of Mr. George Rathbone's musically and melodious cantata 'Vogelweid.' The work was performed with the assistance of an orchestra, and it was one of the successes of the Festival. It provided a unique experience for the country children, and must, one



can imagine, have awakened in their minds many novel sensations which will influence their future attitude towards music. The organization for dealing with the children was simply admirable. It was recognised that the children must be fed, and a special committee of ladies and gentlemen dealt with this necessary business. Every child became happy by the ample provision made, and the time-table for the meals was punctually carried out. As the weather was fine the whole occasion was a happy one.

In 1909, the combined choral societies performed 'Elijah,' and in 1910 'The Messiah.' This year the adult combination had a rest, and the last day was devoted wholly to competitions. But, as in previous years, the city church choirs had their great festival service on the Sunday in the Music Hall. This service drew into a common bond 500 voices from thirty church choirs. Its organization is one of the greatest achievements of Professor Sandford Terry, and its success is a measure of the remarkable welding influence he possesses in Aberdeen. The following was the Order of Service:

Voluntary, 'A festal march' (organ and brass) *David Stephen.*

(Conducted by the composer.)

Psalm, 'The Old Hundredth' (Music traditionally ascribed to *Claudio Goudimel.*)

Prayer, offered by Rev. J. W. Coutts.

(Ferryhill United Free Church.)

'Te Deum Laudamus' (set to music in the key of C),

*Sir Charles V. Stanford.*

(Arranged (for brass and organ) specially by the composer.)

First Lesson—Psalm cxlviii., read by the Rev. H. A. Inglis.

(Belmont Congregational Church.)

Anthem, 'There is none that can resist Thy voice,' *Ivor Atkins*

(Conducted by the composer.)

Second Lesson—St. Luke, i. 46-55, read by the Very Rev.

The Principal of the University, D.D.

Eight-part Motet, 'The Lord's Prayer' *C. Lee Williams.*

Short sermon, by the Rev. H. D. Rawnsley,

Canon of Carlisle Cathedral.

Hymn, 'O God, our Help in ages past' (tune, 'St. Anne').

During the collection, 'Feierlicher Einzug' (Investitur-

Marsch), by *Richard Strauss*, was played.

Anthem ... 'Come, and thank Him' ... *Bach.*

The Benediction, pronounced by the Rev. George Walker,

B.D. (East Parish Church).

Organists: { Mr. W. T. Clemens.

{ Mr. Alexander Kidd.

Conductor: Professor Sandford Terry.

The *Aberdeen Free Press* contained the following

admirable 'appreciation' of the Children's Day:

The Festival proceedings of yesterday will long remain a vivid memory in the minds of the 1000 and more young people who took part in the day's competitions. It was a red-letter day in their young lives. All was bustle and activity. The patter-patter of small feet, the indispensable sounds of 'throat-clearing,' the suppressed whisperings, the half-smothered sighs of mingled pleasure and anxiety were all in evidence, and helped materially in the making of a great moving picture of innocent exuberance and restrained happiness. And what a brave army it was that tramped into and out of the Ballroom and large Music Hall, with its numerous units of keenly alert little folk, all imbued with that delightful spirit of emulation that seems at once so natural and unaffected in children. The smiling faces, the bright, sparkling eyes, the restlessness that betokens excitement in the eager expectancy of coming results, all found a place in the behaviour and deportment of the little ones. And what an object-lesson it was to watch the sang-froid with which children took a defeat. There was no sign of dejection, annoyance, or disappointment. Everything was matter of fact with them, and partook largely of the 'well-it-can't-be-helped, we'll-try-to-do-better-next-time' kind of feeling. If downheartedness played any part in the day's scheme, it was never apparent in the demeanour of the young singers. What a contrast in this respect between the young folk and a similar crowd of grown-ups placed in circumstances entailing defeat!

As soon as the lesson was over, the merry little chatterboxes, throwing off their garments of demureness and decorousness, were ready to join in the hum of

conversation and let loose their joyous peals of laughter. And when they applauded! Why, the best disciplined army in the world could not have punctuated the periods with greater decision and unanimity where it was found advisable by audible manifestation to 'help on' colleagues in their various competitive efforts. When they sang, too, these youthful vocalists, it was in no hesitating, half-hearted manner. They gave their whole heart to the work, and put soul into their every essay. Sometimes the tiny voices bore the impress of fatigue, and got out of tune. Then, of course, they lost pitch. But they never lost the words! It is, we know, one of the first essentials in all good singers that they enunciate clearly and distinctly. And if one thing more than another was brought forcibly to the mind of the listener yesterday, it was the manner in which the young vocalists 'gripped' and 'spoke' the words, and it also emphatically proved the tenacity with which children retain what they have committed to memory.

The Children's Day closed with a superb rendering of the cantata, 'Vogelweid the Minnesinger,' by a massed chorus of some 300 of the young choristers. The work, which is essentially tuneful and grateful to both singers and listeners, made a most fitting finale to yesterday's proceedings. The chief points of interest in the rendering—and these stood out in marked clearness—were the bright, not to say brilliant, soprano part, and the rich, full, mellow tone of the altos. The choir was composed for the most part of girls, and the ringing, fresh voices held their own with no uncertain sound against an orchestra of some forty players, together with pianoforte and organ parts.

Mr. J. M. Riach led the band with his accustomed sureness and accurate setness of purpose, and Mr. Warren T. Clemens and Mr. A. Collingwood did admirable work at the pianoforte and organ respectively. In the instrumental introduction as well as all through the cantata the instrumentalists one and all did excellent service. Dr. McNaught conducted in a manner peculiarly his own, and his magnetic influence and enthusiasm and love for the music had their successful reflex on the huge choir.

The last chorus finished amid a burst of spontaneous applause from the large audience in the Music Hall. Then the children once more stood to attention and sang a verse of the National Anthem, the soprano voices again declaiming the measures with telling effect. Thus closed the second day of the Festival, and hall-marked the complete and magnificent success of the principal innovation of the year—the Children's Day.

The following are the chief results in the competitions:

#### MIXED CHOIRS.

Not less than 40 nor more than 70 voices.

Tests: 'Valentine's day' (C. V. Stanford).

'The dawn of song' (Edward C. Bairstow).

'Fire, fire my heart' (Morley).

				Marks.
1st.	Peterhead Choral Society	...	...	218
2nd.	Banff Choral Society	...	...	184

Not less than 16 nor more than 32 voices.

Tests: 'Come, shepherds, follow me' (John Benet).

'Music, when soft voices die' (Charles Wood).

'If to my lady fair and true' (John Pointer).

				Marks.
1st.	Peterhead Choral Society	...	...	216
2nd.	Aberdeen University Choral Society	...	...	204
3rd.	Banff Choral Society	...	...	195

Not less than 16 nor more than 40 voices.

Tests: 'The fairies' (C. V. Stanford).

'To take the air' (Farmer).

'O, where art thou dreaming' (Hamish MacCunn).

				Marks.
1st.	Turriff Choral Union	...	...	192
2nd.	Dufftown Choral Union	...	...	190

From works and factories. Not less than 16 voices.

Tests: 'Boat song' (Cowen).

'Who shall win my lady fair?' (R. L. de Pearsall).

				Marks.
	The Broadford Choir...	...	...	125

## FEMALE-VOICE CHOIRS.

Not less than 16 nor more than 30 voices.—Accompanied.

Tests: 'Rest thee on this mossy pillow' (Henry Smart).  
'The pixies' (S. Coleridge-Taylor).

	Marks.
1st. Buckie Ladies' Choir ... ..	145
2nd. Aberdeen University Choral Society ...	141
3rd. Duftown Ladies' Choir ... ..	133

From business firms, working clubs, and guilds.

Tests: 'Fairy elves' (S.S.), (Cuthbert Harris).  
'Under the greenwood tree' (Thomas Arne).

	Marks.
1st. Oldmachar Company of the Girls' Guildry	141
2nd. Charles Playfair and Co. Girls' ...	125
3rd. Holburn Girls' Club ... ..	116
4th. Berryden Mills' ... ..	115
5th. St. Andrew's Church Girls' Club ...	114

## CHURCH CHOIRS—(Open class).

Tests: 'Christus factus est' (Felice Anerio), accompanied.  
Magnificat in A (Sir John Stainer).  
Queen's Cross U.F. Church.

Choirs whose membership is voluntary.

Tests: Magnificat in B flat (Sir C. V. Stanford).  
'Hymn to the Trinity' (Tchaikovsky).

	Marks.
1st. Banff United Free Church ... ..	135
2nd. King's College Chapel ... ..	134
3rd. Gilcomston ... ..	128
4th. St. Fittick's ... ..	126

## CHURCH (OR OTHER) CHOIRS.

From places whose population was below 2,000.

Tests: 'Turn Thy face' (Sullivan).  
Magnificat in D (C. H. H. Parry).

	Marks.
1st. Mortlach Choir ... ..	139
2nd. Ellon Choral Society ... ..	123

## STRING ORCHESTRAS.

Not less than 16 players—(Open class).

Test: 'Serenade' (Sir Edward Elgar).

	Marks.
Aberdeen University Orchestra ... ..	75
Banff Orchestral Society ... ..	60

## STRING ORCHESTRAS.

With or without pianoforte accompaniment.

Limited to players whose instrument is neither a professional nor an habitual source of income.

Test: Sarabande and Gavotte, from the 'Holberg Suite,'  
Op. 40 (Edvard Grieg).

	Marks.
1st. Banff Orchestra Society ... ..	70
2nd. Queen's Cross Orchestra ... ..	67
3rd. University Orchestra ... ..	65

## MIXED ORCHESTRAS.

Not less than 16 players.

Test: Overture, 'Magic flute' (Mozart).

	Marks.
Banff Orchestral Society ... ..	60
Aberdeen University Orchestra ... ..	50

## MIXED ORCHESTRAS.

With or without accompaniment.

Limited to players whose instrument is neither a professional nor an habitual source of income.

Test: 'Paris and Helen,' ballet music, arr. by Carl Reinecke (Gluck).

	Marks.
Aberdeen University ... ..	70
Banff Orchestral Society ... ..	65

## STRING QUARTET.

Test: Minuet, Trio, and Andante cantabile from Quartet,  
Op. 18, No. 5 (Beethoven).

	Marks.
Banff Orchestral Society ... ..	60
Paterson Quartet ... ..	40

A pleasant side incident suggested by the Festival was the organization of a banquet by the local branch of the Incorporated Society of Musicians, to which the adjudicators were specially invited. Mr. J. M. Nisbet presided.

The results of the Junior Choral Competitions are reported in the *School Music Review* edition of the *Record*.

## WIRRAL.—April 26.

This newly-constituted Festival, the inception of which took place in the Auditorium, Port Sunlight, obtained only moderate patronage from the public, and there were only a small number of entrants. In three classes there was no competition, and it was considered that the singing, in most cases, was far below what might have been expected from a part of the country which boasts so many amateur organizations. The adjudicator, Mr. Sydney Nicholson, considered however that the Festival for a first attempt was very creditable, having regard to the high standard set. The proceedings were brought to a close on the second evening by a vocal and orchestral concert at which Elgar's 'Coronation Ode' was sung by a choir of 120 voices, assisted by the Oxtown and Cloughton Orchestral Society.

## NORTH NORTHAMPTONSHIRE.—April 28, 29.

This Festival, held in the School Hall, Oundle, was successful for the third time, attracting abundant entries and producing good results. Mr. Harry Evans, the chief adjudicator, made the following awards: Village choral societies, Barnwell. Church choirs, and Madrigal-singing (Byrd's 'The sweet and merry month of May'), Raunds Wesleyan. Mixed-voice choirs (Farrant's 'Lord, for Thy tender mercies' sake'): 1st. Townley House; 2nd. Oundle Congregational. Female-voice choirs (Hatton's 'Jack Frost'): 1st. Oundle Congregational; 2nd. Raunds Cecilia; 3rd. Raunds Vicarage. Male-voice choirs (Elgar's 'The Reveille'): 1st. Oundle Avondale. In the junior competitions the successful schools were Lilford (unison, boys and girls), Bramwell (two-part, boys and girls) and Oundle (boys, unison and two-part). Mr. C. J. King judged some individual sight-singing tests. At the end of the Festival Sullivan's 'O gladsome Light,' and Handel's 'O the pleasures of the plains,' were sung by the combined adult choirs under Mr. Evans.

## STOURBRIDGE (Worcestershire Competitions).

April 26, 27, 28.

This is a movable Festival, held annually with a success for which the secretary, Miss M. Bromley-Martin, is largely responsible.

We are obliged to summarize this year's results. The chief prize-winning choirs were the following:

Stourbridge Presbyterian Chapel (Mr. Arthur Woodall).

Stourbridge Institute Male-voice Choir (Mr. Harry Woodall).

Dudley Ladies' Choir (Mr. Joseph Lewis).

Newland Ladies' Choir (Mr. Bye).

Moseley Select Choral Society (Mr. Hyde).

Astwood Bank (Village choir), (Mr. A. J. Hodges).

St. Nicholas and St. Peter's Girls' Club, Droitwich, (Mr. R. A. Taylor).

Colwall Musical Society (Miss Chorley).

St. Agnes Male-voice Choir, King's Norton (Mr. A. Walker).

Miss Male's Children's Choir.

The adjudicators were Mr. Harry Evans, Dr. Sinclair and Dr. McNaught.

## BURY.—March 11—13.

(FROM OUR SPECIAL CORRESPONDENT.)

The sixth Festival of this Association was held in the Drill Hall, the adjudicators being Messrs. T. Tertius Noble and R. H. Wilson. Most conveniently situated at the junction of the Irwell and Rossendale Valleys, Bury is developing the abundant material of one of the strongholds of Lancashire choralism. Almost every phase of musical art was catered for, and generally the test-pieces were chosen with much discernment, if not originality: but Elgar's 'Go, song of mine,' Bantock's 'Pibroch of Donuil Dhu,' and Hegar's 'Phantom host,' were clearly beyond the capacity of any choir likely to enter and, as a fact, the mixed-voice competition fell through, and in the male-voice class only Todmorden appeared; but though shorn of any competitive delight, this choir's singing was of a very high order. Here the vocal soloists are classified as 'bona fide amateurs' and 'those who do



not earn their living by music,' a distinction most difficult either to preserve or to observe and, in any case, hardly worth the trouble; vocalists, more or less professional, have entered our chief Lancashire competitions at times, and more often than not their record has been merely 'also ran.'

The choral prizes were awarded to Bank Street Presbyterian, Bury (Dr. W. Rigby), Radcliffe Bridge Wesleyan (Mr. Edward Barnes), and Todmorden Male-voice Choir. The solo prize-winners were Miss Gwen Ellis (soprano), Miss Margaret Hudson (contralto), and Mr. J. Butterworth (bass).

#### SOUTH KESTIVEN, BOURNE (LINCOLNSHIRE).

April 25, 26.

This Festival was originated and energetically promoted by the Countess of Ancaster. On this occasion all concerned regretted very much the absence of her ladyship owing to the recent death of the Earl of Ancaster. It was fortunate for the Festival that its operations in former years had so favourably impressed the district with its advantage as an educational and social scheme that there was no lack of interest and support on the present occasion. The entries occupied Dr. McNaught, the adjudicator, for two whole days. Amongst the most notable of the junior choir results were the successes of Miss E. Stubble's choir, Mrs. Beaver's 'Twenty' school class, Witham-on-the-Hill school, and Morton. In a Morris dance class, which had the good fortune to be adjudicated by Mr. Cecil Sharp, Witham-on-the-Hill was again declared the winner. The Morton Council School (Mr. J. W. Palmer, head-teacher) having gained the highest aggregate marks during the day was awarded a special framed picture. The adult competition brought forward numerous village and small town choirs.

In the female-voice choir class, Mr. Stubble's choir sang with excellent effect, and Billingborough was equally successful in the male-voice class. In the choral society class, Billingborough came first, Mr. Stubble's choir close behind. The combined choirs, comprising about 350 voices, joined to give a concert performance in 'The Messiah,' under the conductorship of Mr. W. H. Wing. The singing of the choruses was remarkably good, and altogether the event was a great one for the town. Nothing on this scale had ever before been heard in Bourne.

The performance amply justified the trouble it took to organize, and it served to show what competitions plus certificates could accomplish. The soloists were Miss Margaret Gwynne, Madame Dewhurst, Mr. Fred Shaw and the Rev. R. Spurrell. The secretary of the Festival is Miss Bell, and her efforts are largely aided by her brother, Major C. W. Bell.

#### LEITH HILL (DORKING).—May 3.

The competing choirs in this successful little festival came from eight villages:

	Conductors.
Abinger ... ..	Mr. Hodson.
Albury ... ..	Mr. G. H. Coe.
Capel ... ..	Miss L. U. Harrison.
Coldharbour ... ..	Miss M. Vaughan Williams.
Ewhurst ... ..	Miss Clark Kennedy.
Shalford ... ..	Rev. G. Harding.
Shere ... ..	Mr. C. Whittington.
Westcott ... ..	Mrs. Carey Druce.

The chief awards were as follows: Sight-singing, Westcott; female-voice choirs (test, Brahms's 'The Nun'), Westcott; mixed-voice choirs (test, passage from Parry's 'Ode on St. Cecilia's day'): 1st. Capel; 2nd. Ewhurst. Male choirs (test, Schumann's 'Song of freedom'), Shalford. Madrigal-singing (test, Morley's 'My bonny lass'), Westcott. Dr. Percy Buck adjudicated. The Festival terminated with a concert, at which the combined choirs sang the 'Ode on St. Cecilia's day,' under Dr. R. Vaughan Williams's direction.

#### TROWBRIDGE.—May 2 and 3.

The new competitive meeting organized by the Wiltshire Musical Festival Association was inaugurated successfully at Trowbridge. The entries were not numerous, but were sufficient to be encouraging in a first venture, and there is every prospect that the movement will be taken up in the neighbourhood.

The following were the chief prize-winners:

##### JUNIOR CHOIRS.

County Secondary School, Bradford-on-Avon.  
Wilton School.  
Girls' British School, Bradford-on-Avon.  
Church Elementary School, Heywood.  
Girls' Club, Westbury.

##### ADULT CHOIRS.

Nunton and Odstock Choral Society.  
Holy Trinity, Fonthill Gifford.  
Sandford Street Congregational (two classes).  
Stanton St. Bernard Ladies' Choir.  
Swindon Male-Voice Choir.

The West Wilts Ladies' Orchestra were also successful. The adjudicators were Dr. Brewer and Mr. Clive Cary.

#### PONTEFRACT.—May 3, 4.

Dr. Walford Davies was the adjudicator at this year's Festival. His awards in the chief adult sections were as follows: (female-voice choirs) Monk Fryston; (male-voice choirs) Badsword; (madrigal) Darrington; (mixed-voice choirs) Darrington; (sight-singing) Darrington; (church and chapel choirs) Pontefract Parish Church (male) and Pontefract P.M. (mixed); (male-voice choirs) Pontefract Glee Party; (female-voice choirs) Pontefract; (chief mixed-voice class) Monk Fryston and Normanton, equal.

#### SOUTHPORT.—May 3—6.

(FROM OUR SPECIAL CORRESPONDENT.)

After a break of twelve months, owing to King Edward's death, the Southport Festival continued its career on May 3—6. In the interval the management has undergone some change, and the Winter Gardens has been abandoned in favour of the Cambridge Hall (in the Municipal Buildings), which possesses practically every advantage except that of accommodating a vast crowd, such as is usually found at Morecambe, Blackpool, or Preston, which are all within easy distance. The adjudicators were Dr. J. V. Roberts, Messrs. Dan Price, J. W. Ivimey, W. A. C. Crickshank, and Keighley. The Southport authorities tried the dangerous expedient of issuing a programme (excellently 'got up'), which gave the choral competitors in a certain order which was not followed owing to the introduction of a second ballot for order of singing. This led to confusion so marked that in one of the junior choral classes the adjudicators got astray and were obliged to amend their verdict an hour after having delivered it. No useful purpose can be served anywhere by such ill-advised attempts to put either audiences or judges 'off the scent' as to the identity of competitors. The mechanism of a big competitive festival is already sufficiently intricate without the addition of further complications. The male-voice entries in the 'open' classes were distinctly below Lancashire average in numbers as well as in quality, but the mixed-voice classes amply atoned for any shortcomings. The test-pieces were Fanning's 'Moonlight,' West's madrigal 'Woodmen, shepherds, come away,' and a setting in glee form by Frank Davidson (of Keighley, Yorkshire) of Wordsworth's 'O nightingale.'

There were nine choirs each on the platform for twenty minutes, so this competition absorbed practically the whole evening, and some choirs left at 10 o'clock without knowing the result. Southport came out ahead of Lancaster by two points, although Lancaster gained higher marks in two out of the three pieces; Bradford, under a new conductor, were third; and Blackpool Orpheus fourth. Southport and Lancaster tied in the sight-reading.

The reed or military band competition attracted thirteen different bodies, some regimental, others civilian. Such a



combination can rarely, if ever, co-operate with choral bodies; composers of note never write for such an orchestra, consequently music used must be that composed for full orchestra 'arranged' for this particular combination, woodwind instruments replacing strings. Further, such a combination is essentially an open-air one, and cannot be heard within four walls with complete satisfaction. Band contests in the North have been conducted along such lines as to make it extremely doubtful whether much, if any, good can come of the association of such competitions with the Competitive Festival movement as we know it to-day.

We append a list of further results :

#### FEMALE-VOICE CHOIRS.

Tests : 'My true love hath my heart' (Cruikshank).  
'The fairies' (Stanford).

- 1st. Mr. Aldous's Choir, Lancaster.
- 2nd. Orpheus Glee Society, Blackpool (Mr. Clifford Higgin).
- 3rd. Ancoats Girls' Institute (Miss Ashworth).

#### MIXED-VOICE CHOIRS (second-class).

Test : 'Eldorado' (Pinsuti).

- 1st. Model Laundry Choral Society (Mr. J. V. Raffles).
- 2nd. Chorlton Road Congregational (Mr. Rupert D. Bateman).
- 3rd. Adlington Congregational (Mr. Nathan Wood).

First prizes were won by the Mendelssohn Choir (Mr. A. W. Lomas) in the alto-lead male-voice class; by Colne Orpheus (Mr. Luther Greenwood), who were the only competitors in the tenor-lead class; and by Ancoats Elementary (Miss Ashworth) in the G.F.S. and Girls' Club competition.

The chief solo prize-winners were Miss Frances Collinge and Miss Bessie Hargreaves (sopranos), Miss Nellie Hamer and Miss Emily Laycock (contraltos), Mr. Goode Pimblott (tenor), and Mr. G. H. Crosland (baritone).

#### DONCASTER.—May 10, 11.

This Festival is growing in importance, and is producing a steady improvement in the musical possibilities to the neighbourhood. The ready support extended to the movement by the schools of the district is one of the most gratifying and notable features.

The chief prize-winners were the following : (School sight-singing) Wheatley Park Girls' School; (large schools, unison) Felkirk Parochial; (small schools, unison) Doncaster Wesleyan Girls'; (all schools, two-part) Doncaster Wesleyan Girls'; (unison song, Bridge's 'The song of the spider') Doncaster Hyde Park boys, eleven entries; (two-part song) Royston Girls, eight entries; (Morris Dancing) Doncaster Wesleyan Girls' A (Miss Collins); (female-voice choirs, two-part) Gringley; (male-voice choirs) Doncaster; (female-voice choirs, three-part) Hallgate Free Christian Church; (church choirs) Hallgate Free Christian Church; (choral societies), 1st Bawtry, 2nd Gringley.

The adjudicators were : Mr. A. T. Akeroyd, and for the Morris Dances Mr. T. Hercy Denman.

#### PEOPLE'S PALACE (East London).

May 10, 12, 13 and 15 to 20.

By its rapid expansion this event has become actually a nine days' wonder, for that is the time the Festival of this year occupied. The most conclusive justification for its existence is the continued evidence that it is creating, or fostering, or bringing to light an enormous growth of choral activity in an area of East London which the competitive movement had left practically untouched previous to the existence of the People's Palace Festival. Such a result must be a source of delight and pride to the chief organizers of the scheme, Miss Edith Barran and Mr. J. McGowan. The following is a list of the chief tests, entries, and results :

#### CONTINUATION SCHOOLS (Female Voices).

Tests : 'Honey-bees love heath'ry heights' (Lloyd).  
'Cleansing fires' (Cowen).

- 1st. Queen's Road E. Commercial Centre, Hackney (Mr. Walter Penn).
- 2nd. Cable Street E.C.S., St. George's (Mr. Hy. Bonshor).
- 3rd. Millwall E.C.S., Isle of Dogs (Mr. Leonard J. Gowings).
- Malmesbury Road E. Commercial Centre, Bow (Mr. A. J. Foot).
- Sigdon Road E.C.S., Dalston (Mr. A. Morgan).
- High Street, Stoke Newington, E.C.S., Hackney (Mr. Chas. Rowley).

#### CONTINUATION SCHOOLS (Mixed Voices).

Tests : Madrigal, 'Adieu, sweet Amarillis' (Wilbye).  
Part-song, 'O happy eyes' (Elgar).

- 1st. Queen's Road E. Commercial Centre Choir (Mr. Walter Penn).
- 2nd. Millfields Road E.C.S. Choir, Clapton (Mr. A. Morgan).
- Malmesbury Road E. Commercial Centre, Bow (Mr. A. J. Foot).
- Millwall E.C.S., Isle of Dogs (Mr. Leonard J. Gowings).

#### FEMALE-VOICE CHOIRS (Elementary).

(Nine entries.)

- 1st. Gibraltar Mission Girls' (Mr. R. E. Pearson).
- 2nd. St. James's, Ratcliffe, Young Women's Guild, Juniors (Mrs. Atherton Knowles).
- 3rd. Christchurch, Spitalfields, Working Girls' Club (Mr. W. T. Deane).
- 4th. All Saints', Haggerston, C.E. (Miss E. M. Phillips).

#### FEMALE-VOICE CHOIRS (Intermediate).

(Thirteen entries.)

- 1st. Grove Mission Choir, Clapton (Mr. Frank E. Creed).
- 2nd. Guild of St. Mary, Stratford-Bow (Rev. H. J. Kitcat).
- 3rd. St. Thomas's, Stepney, League of Hope Choir (Rev. H. Shrubbs).
- 4th. St. Philip's Girls' Club, Bethnal Green (Miss Strong).
- 5th. St. Ursula's Girls' Club, Whitechapel (Mr. Holmes).

#### FEMALE-VOICE CHOIRS (Advanced).

Tests : 'The blackbird's song' (Buck).  
'The nights' (Roberti).

- 1st. Miss Stanley Lucas's Choir, Hackney.
- 2nd. Mr. G. Day Winter's Ladies' Choir.
- 3rd. Queen's Road, E., Commercial Centre, Hackney (Mr. Walter Penn).
- St. Paul's, Shadwell, League of Hope.
- Old Girls', Coburn School, Choral Society (Mrs. C. J. Birch).
- St. James's, Ratcliffe, Young Women's Guild (Mrs. Atherton Knowles).

#### MALE-VOICE CHOIRS (Elementary).

Tests : 'The bay of Biscay.'  
'Lass of Richmond Hill.'  
(Nine Entries.)

- 1st. Shap Street Football Club, Haggerston (Mr. W. A. Warren).
- 2nd. St. Thomas's, Stepney, Working Lads' Club (Rev. H. Shrubbs).
- 3rd. St. Luke's, Burdett Road, C.E. Boys' Club (Miss Johnson).
- 4th. Christchurch, Spitalfields, Boys' Club (Miss K. Pearse).

#### MALE-VOICE CHOIRS (Intermediate).

Tests : 'The winter it is past' (Somervell).  
'A wet sheet and a flowing sea' (Lloyd).  
(Three Entries.)

- 1st. Bow Male-Voice Glee Party (Mr. W. Acton Gittins).

#### MALE-VOICE CHOIRS (Advanced).

- Tests : 'Feasting I watch' (Elgar).  
'Hymn before action' (Walford Davies).
- Queen's Road E. Commercial Centre, Hackney (Mr. Walter Penn).
  - Peel Male-Voice Choir, Finsbury (Mr. T. C. Hammersley).
  - 1st. Mr. G. Day-Winter's Choir.

## CHURCH AND CHAPEL CHOIRS.

(Two Classes.)

- 1st. Approach Road Wesleyan, Victoria Park (Mr. A. Morgan).  
 1st. Trinity Congregational, S. Hackney (Mr. Alfred Bond).

## CHORAL SOCIETIES (Under 30 voices).

- Tests: 'Down in a flow'ry vale' (Festa).  
 'Phœbe' (Stanford).  
 1st. St. Leonard's, Shoreditch (Mr. W. A. Warren).  
 Cubitt Town (Mr. J. R. Jones).

## CHORAL SOCIETIES (31-60 voices).

- Tests: 'There rolls the deep' (Parry).  
 'The hunting song' (Benedict).  
 1st. St. Peter's, London Docks (Mr. W. A. Hook).  
 St. Mary's, Stratford-Bow (Rev. H. J. Kitcat).

## CHORAL SOCIETIES (over 60 voices).

- Tests: 'A song for the seasons' (Smart).  
 'All creatures now are merry minded' (Benet).  
 1st. St. Thomas's Stepney, Musical Society (Rev. C. J. Beresford).  
 2nd. Mr. Day Winter's Select Choir (Mr. G. Day Winter).  
 Queen's Road, Hackney, E. Commercial Centre (Mr. Walter Penn).

The results of the junior choral competitions are reported in the *School Music Review* edition of the *Record*.

At the grand concert by prize-winners and combined choirs with which the Festival terminated, the prizes were distributed by H.R.H. Princess Alexander of Teck.

The adjudicators were Mr. James Bates, Mr. S. Coleridge-Taylor, Mr. T. F. Dunhill, Mr. Alfred Gibson, Dr. G. F. Huntley, and Dr. W. G. McNaught.

## CHELMSFORD.

(Central and East Essex Musical Association.)

May 13 and 15.

A gratifying feature of this year's Festival was the marked improvement in the school singing, which in many cases attained a high standard. The event was admirably organized, constituting in this respect a practically perfect model.

All the competing choirs are contained in the following list:

Birch Choral Society (Rev. E. P. Luard), Broomfield Choral Society (Mrs. T. H. Waller), Chelmsford High School (Miss Spikes), Colchester Secondary School (Miss Collins) Excelsior Choir, Chelmsford (Mrs. T. H. Waller); Feering Musical Society (Miss Hunt), Georgian Choir, Chelmsford (Mr. S. J. Burrell); Great Leighs Choral Society (Mr. J. H. Newman), Hatfield Peverel Choral Society (Mrs. F. C. Bramwell and Mr. F. C. Bramwell), North Ockendon Choral Society (Miss Rachel Russell), Springfield Choral Society (Mr. F. W. Harnack), and Writtle Choral Association (Mr. E. Swan).

We append a list of the chief test-pieces and awards:

## GIRLS' SCHOOLS.

Test: 'The shepherd' (Walford Davies).

- 1st. Chelmsford High School.

## FEMALE-VOICE CHOIRS.

(10 entries.)

Test: Madrigal, 'The nightingale' (Weelkes).

- 1st. Chelmsford High School.  
 2nd. Birch.

## CHOIRS FROM COUNTRY DISTRICTS.

Tests: 'Blessed are the men' (Mendelssohn).  
 Madrigal, 'Dainty damsels' (Anon., 1542).

- 1st. Hatfield Peverel.  
 2nd. { Birch.  
 Broomfield.

## MADRIGAL CLASS (Open).

Test: 'Thine eyes so bright' (Leslie).

- 1st. Excelsior.  
 2nd. Hatfield Peverel.

## ACCOMPANIED CHORUS (Open).

Test: 'Blessed are the dead' (Brahms's Requiem).

- 1st. Georgian.  
 2nd. Excelsior.

## UNACCOMPANIED PART-SONG (Open).

Test: 'Music, when soft voices die' (Parry).

- 1st. Georgian.  
 2nd. Hatfield Peverel.

## CHORAL SIGHT-READING.

(Two classes).

Feering.  
 Excelsior.

The adjudicators were Dr. H. P. Allen and Dr. McNaught.

## BERKS, BUCKS AND OXON.

May 13, 15, 16, 17, 18.

This highly-organized and progressive Festival was held with great success in the Public Hall, Slough. It appeals so largely to village musical organizations and receives such hearty support, that it is found necessary to subdivide the choral classes considerably, according to the population of the villages.

In the competition for Elementary School Choirs, classified according to this plan, the first-prize winners were the following:

Coteshill C.E. (Mr. Stubbings).  
 Ellesborough (Mr. Arnold).  
 Henley C.E. Girls' (Miss Jones).  
 Langley Parish Central (Mr. Swell).  
 Hedgerly C.E. (Miss Fleet), (in a 'Novice' class that attracted eleven entries).

Kendrick Girls' School, Reading (Mr. Scrivener), and Girls S.S., Henley (Miss Jones) won the first places in classes for the Junior Choirs.

The following Church and Chapel Choirs were successful:  
 St. Giles's Parish Church, Reading (Mr. Scrivener).  
 Beaconsfield Church (Rev. A. S. Commeline).  
 Saunderton Parish Church (Rev. L. Packer).

## MALE-VOICE CHOIRS.

The Rev. B. Everett's Choir.  
 Beaconsfield Chorus (Rev. A. S. Commeline).

## FEMALE-VOICE CHOIRS.

Beaconsfield G.F.S. (Miss Commeline) (there were seven entries in this class).  
 The Rev. B. Everett's Choir.  
 Wallington Ladies' Choral Society (Mrs. B. Storer).

## MIXED-VOICE CHOIRS.

The Rev. B. Everett's Choir.  
 Brightwell Musical Society (Mr. Holloway).  
 Wallington Choral Society (Mr. B. Storer).

The adjudicators were Dr. H. Walford Davies, Dr. Herbert Brewer, Mr. J. S. Liddle, Miss Fanny Davies, and Dr. R. Vaughan Williams.

The fifth annual Competitive Festival will be held at Stocksbridge in the Public Hall, on Friday and Saturday, October 6 and 7, 1911.

We regret that we are compelled to abandon or postpone our reports of competitions at Ilkley, York, Dublin, Retford, Sevenoaks, Tunbridge Wells, and other centres.



# SANCTUS, GOSPEL, LORD

COMPOSED BY

ED. C. BAIRSTOW.

223. Great is Jehovah (Male) Schubert 4d.  
 602. Great is our Lord M. B. Foster 4d.  
 136. Great is the Lord ... Dr. Hayea 4d.  
 708. Great is the Lord A. W. Marchant 3d.  
 237. Great is the Lord ... Sir F. Ouseley 6d.  
 484. Great is the Lord ... B. Steane 6d.  
 813. Great is the Lord E. A. Sydenham 3d.  
 220. Grieve not the Holy Spirit Stainer 3d.  
 609. Guide me, O Thou ... H. Blair 3d.  
 427. Hail! gladdening Light J. T. Field 3d.  
 545. Hail! gladdening Light ... Martin 4d.  
 326. Hail, the things of art ... A. Carnall 4d.  
 560. Hail to the Christ ... J. Barnby 3d.  
 915. Hail, true Body ... H. Willan 2d.  
 490. Hallelujah, Christ is risen Steane 3d.  
 382. Hallelujah! the Light Oliver King 3d.  
 173. Happy is the man ... E. Prout 8d.  
 681. Hark, the glad sound M. B. Foster 3d.  
 909. Hark, the glad sound A. R. ... 3d.  
 487. Hark, the glad sound E. V. Hall 3d.  
 345. Hark, the herald angels E. V. Hall 3d.  
 444. Hark! what news ... Oliver King 3d.  
 404. Harvest Hymn ... F. Tozer 2d.  
 820. Haste Thee, O God John Shepherd 3d.  
 784. Have mercy upon me J. Barnby 2d.  
 535. Have mercy upon me J. Goss 4d.  
 377. Have mercy upon me, Kellow J. Pye 2d.  
 401. Have mercy upon me J. Shaw 3d.  
 704. He sendeth the springs Wareing 4d.  
 701. He shall swallow up Greenish 3d.  
 707. He that dwelleth ... J. Booth 2d.  
 893. He that shall endure Mend Isoban 2d.  
 898. He that spared not His Gladsome 3d.  
 920. He will swallow up death W. H. Bell 3d.  
 389. Hear me when I call (Male) Distin 2d.  
 339. Hear my prayer Mendelssohn 3d.  
 146. Hear my prayer ... C. Stroud 4d.  
 442. Hear my words C. H. H. Parry 8d.  
 310. Hear, O God ... A. Friedländer 6d.  
 138. Hear, O heavens P. Humphreys 3d.  
 94. Hear, O Lord Sir John Goss 6d.  
 139. Hear, O Lord ... J. King 2d.  
 162. Hear, O Lord Sir F. Ouseley 3d.  
 831. Hear, O my people J. Holbrooke 3d.  
 203. Hear, O Thou Shepherd Dr. Clarke 4d.  
 522. Ditto T. A. Walmisley 4d.  
 776. Hear the voice and prayer Tallis 3d.  
 773. Hearken unto me W. H. Bell 3d.  
 376. Hide not Thy face Kellow J. Pye 2d.  
 360. Hoi every one J. M. Crament 4d.  
 246. Hoi every one ... G. C. Martin 4d.  
 330. Holy Ghost, to earth ... Dvorák 4d.  
 111. Holy, holy, holy ... Dr. Croft 3d.  
 843. Holy, Lord God T. Bateson 4d.  
 412. Honour the Lord ... J. Stainer 4d.  
 129. Hosanna ... O. Gibbons 3d.  
 43. Hosanna ... Sir G. A. Macfarren 3d.  
 657. Hosanna to the Lord Jordan 4d.  
 616. Hosanna to the Lord Luard Selby 3d.  
 260. How beautiful are thee Handel 3d.  
 691. How blest are they Tschakowsky 4d.  
 321. How excellent is Thy ... Cowen 6d.  
 374. How good is the loving ... 3d.  
 307. How long wilt Thou Oliver King 3d.  
 867. Ditto Jeremiah Clarke 3d.  
 647. How lovely are ... C. Salaman 3d.  
 104. How lovely are ... Spohr 8d.  
 766. I am Alpha ... Ch. Gounod 3d.  
 539. I am Alpha ... J. V. Roberts 3d.  
 623. I am He that dwelt ... T. Adams 4d.  
 43. I am the resurrection ... Croft 3d.  
 662. I am the resurrection R. Rogers 3d.  
 268. I am well pleased J. Rheinberger 3d.  
 120. I beheld, and lo ... Dr. Blow 6d.  
 280. I beheld, and lo ... Elvey 6d.  
 496. I came not to call C. Vincent 3d.  
 207. I cried unto the Lord Dr. Heap 3d.  
 528. I declare thee ... Crickheek 3d.  
 168. I desired wisdom ... J. Stainer 6d.  
 230. I did call upon the Lord Pattison 4d.  
 117. I have set God ... Dr. Blake 6d.  
 420. I have set God Hamilton Clarke 4d.  
 130. I have set God ... J. Goldwin 3d.  
 122. I have surely built ... Dr. Boyce 4d.  
 219. I have surely built T. T. Trimmell 4d.  
 590. I heard a great voice G. F. Cobb 3d.  
 396. I heard a voice Sir John Goss 2d.  
 993. I looked, and behold H. Willan 3d.  
 171. I saw the Lord ... T. Stainer 6d.  
 114. I was glad ... T. Attwood 6d.  
 32. I was glad ... Sir G. Elvey 3d.  
 79. I was glad ... C. E. Horsley 6d.  
 743. I was glad ... C. H. H. Parry 4d.  
 379. I was glad ... T. T. Trimmell 4d.  
 119. I was in the spirit ... Dr. Blow 6d.  
 205. I will always give thanks Dr. Clarke 3d.  
 87. I will cry unto God ... H. J. King 3d.  
 73. I will cry unto God Dr. Steggall 3d.  
 502. I will extol Thee C. M. Hudson 4d.  
 29. I will give thanks ... J. Barnby 4d.  
 156. I will give thanks ... E. J. Hopkins 4d.  
 568. I will give thanks ... Mozart 2d.  
 915. I will give thanks ... H. Blair 4d.  
 674. I will give you rain H. W. Wareing 4d.  
 245. I will go unto ... Dr. Gauntlett 3d.  
 591. I will go unto the altar C. Harris 3d.  
 437. I will greatly rejoice Crickheek 4d.  
 495. I will lay me down A. C. Edwards 3d.  
 195. I will lay me down ... H. Gadsby 3d.  
 209. I will lay me down ... Dr. H. Hill 3d.  
 87. I will lift up mine eyes Dr. S. Smith 3d.  
 588. Ditto J. V. Roberts 3d.  
 391. I will love Thee ... Kingston 3d.  
 126. I will love Thee, O Lord J. Clark 4d.  
 760. I will magnify Thee W. H. Bell 4d.  
 78. I will magnify Thee J. B. Calkin 3d.  
 27. I will magnify Thee Sir John Goss 3d.  
 613. I will magnify Thee ... Dr. Wareing 3d.  
 51. I will magnify Thee Oliver King 4d.  
 730. I will magnify Thee E. M. Lee 3d.  
 929. Ditto A. W. Marchant 3d.  
 886. I will magnify Thee Palestrina 3d.  
 153. I will magnify Thee ... J. Shaw 3d.  
 154. I will mention ... Sir A. Sullivan 6d.  
 790. I will not leave you W. H. Bell 3d.  
 519. I will not leave you B. Steane 3d.  
 591. I will open rivers E. Pettman 3d.  
 371. I will set His dominion H. W. Parker 4d.  
 100. I will sing a new song Dr. Armes 8d.  
 608. I will sing of the mercies J. Booth 3d.  
 134. I will sing of Thy power Greene 4d.  
 192. I will sing unto the Lord Wareing 3d.  
 375. I will wash my hands Hopkins 3d.  
 710. If any man hath not H. W. Davies 4d.  
 819. If Christ be not raised Macpherson 3d.  
 979. If the Lord had not E. C. Bairstow 3d.  
 825. If the Lord Himself W. Child 3d.  
 758. If the Lord Himself Walmisley 6d.  
 53. If we believe that Jesus died Goss 4d.  
 544. If ye love Me ... H. W. Wareing 3d.  
 453. If ye love Me ... B. Steane 2d.  
 789. If ye then be risen Ivor Atkins 3d.  
 469. If ye then be risen (s.a.) M. B. Foster 3d.  
 58. If ye then be risen ... Dr. Naylor 3d.  
 61. In Christ dwelleth Sir John Goss 3d.  
 913. In divers tongues ... Palestrina 2d.  
 619. In every place incense John E. Best 3d.  
 66. In heavenly love ... F. Parker 3d.  
 403. In my Father's house Crament 3d.  
 777. Ditto H. Elliot Button 3d.  
 102. In sweet consent ... E. H. Thorne 3d.  
 278. In that day ... Sir G. Elvey 4d.  
 802. In that day (Christmas) Bridge 3d.  
 720. In the beginning C. Macpherson 4d.  
 648. In the beginning ... F. Tozer 3d.  
 890. In the day shalt H. W. Wareing 3d.  
 338. In the fear of the Lord J. V. Roberts 3d.  
 659. In the Lord ... C. Macpherson 4d.  
 282. In the Lord ... Sir R. Stewart 6d.  
 385. In Thee, O Lord S. C. Taylor 3d.  
 33. In Thee, O Lord ... B. Tours 3d.  
 642. In Thee, O Lord ... F. Tozer 3d.  
 46. Is it nothing (s.a.) M. B. Foster 3d.  
 571. Ditto (4 voices) M. B. Foster 3d.  
 725. Is it not wheat-harvest T. Adams 4d.  
 91. It came even to pass Ouseley 4d.  
 180. It is a good thing ... J. Barnby 6d.  
 231. It is a good thing T. M. Pattison 4d.  
 215. It shall come to pass Dr. Garrett 6d.  
 908. Jesu, Lord of life and glory Elgar 3d.  
 397. Jesu, lover of my soul (Male) F. Liffie 3d.  
 907. Jesu, meek and lowly ... Elgar 3d.  
 654. Jesu, Thou joy ... E. H. Davies 3d.  
 944. Jesu, Thou sweetness H. J. King 3d.  
 901. Jesu, word of God incarnate Elgar 4d.  
 788. Jesu Christ is risen to-day Gaul 4d.  
 455. Jesus Christ is risen Oliver King 4d.  
 971. Jesus lives! no longer now Foster 3d.  
 548. Joy in harvest ... B. Steane 3d.  
 7. Judge me, O God ... Mendelssohn 4d.  
 677. Just judge of Heaven ... Garrett 6d.  
 614. Justorum anime ... Byrd 3d.  
 179. King all glorious ... J. Barnby 6d.  
 581. Kings shall be thy ... G. C. Martin 2d.  
 894. Kings shall see and arise Bridge 6d.  
 425. Lead, kindly Light ... R. Dunstan 3d.  
 528. Lead, kindly Light ... C. L. Naylor 4d.  
 589. Lead, kindly Light D. Pugne-Evans 3d.  
 37. Lead, kindly Light ... J. Stainer 4d.  
 706. Let all the world C. W. Jordan 4d.  
 132. Let God arise ... Dr. Greene 4d.  
 375. Let God arise ... T. Trimmell 3d.  
 357. Let my complaint Arthur Bateson 3d.  
 346. Let my complaint (Male) Thorne 3d.  
 509. Let not thine hand ... J. Stainer 3d.  
 807. Let not your heart Eaton Fanning 3d.  
 438. Ditto ... M. B. Foster 3d.  
 438\*. Ditto (8 v.) M. B. Foster 3d.  
 795. Let the heavens be glad M. Higgs 4d.  
 226. Let the peace of God J. Stainer 3d.  
 565. Let the righteous ... R. F. Lloyd 3d.  
 328. Let the words of my A. D. Culey 3d.  
 494. Let Thy merciful ears W. B. Bell 2d.  
 308. Let us now praise (Male) Thorne 3d.  
 962. Ditto A. J. Silver 3d.  
 96. Lift up thine eyes ... Sir John Goss 6d.  
 897. Lift up your heads ... J. Stainer 3d.  
 18. Ditto ... J. L. Hopkins 3d.  
 409. Ditto S. Coleridge-Taylor 3d.  
 847. Ditto ... William Turner 2d.  
 343. Lift up your hearts ... J. Barnby 4d.  
 972. Light in darkness D. C. Jenks 3d.  
 595. Light of the world ... E. Elgar 3d.  
 408. Lighten our darkness G. R. Vickers 2d.  
 393. Like as the hart Thomas Adams 3d.  
 799. Ditto H. Clarke 3d.  
 530. Lo, God, our God ... B. Haynes 3d.  
 335. Lo, summer comes again J. Stainer 6d.  
 504. Lo! the winter B. Farbrother 3d.  
 883. Look down, Holy Dove Selby 3d.  
 711. Look on the fields C. Macpherson 3d.  
 859. Look upon mine adversity Blow 2d.  
 619. Look upon the rainbow T. Adams 3d.  
 843. Look ye saints M. B. Foster 3d.  
 801. Lord God of Abraham A. H. Brewer 2d.  
 165. Lord, how are they ... H. Clarke 6d.  
 391. Lord, I have loved ... F. Liffie 3d.  
 722. Lord, I have loved G. W. Torrance 3d.  
 54. Lord, let me know mine ... Goss 3d.  
 331. Lord of all power (Male) J. Barnby 3d.  
 566. Lord of life ... A. C. Mackenzie 3d.  
 459. Lord of our life ... J. T. Field 3d.  
 411. Lord of the Harvest J. Barnby 4d.  
 404. Lord of the rich and golden F. Tozer 2d.  
 318. Lord, Thou art God ... J. Stainer 8d.  
 803. Lord, Thou art good H. Coward 3d.  
 434. Lord, Thou hast ... A. Whiting 3d.  
 830. Lord, we leave Thee ... A. Brahms 4d.  
 274. Lord, what love have I Dr. Steggall 6d.  
 267. Lord, who shall dwell Dr. Roberts 4d.  
 835. Love divine, all love E. V. Hall 3d.  
 350. Magnify His Name ... G. C. Martin 4d.  
 290. Make a joyful noise A. C. Mackenzie 6d.  
 108. Make me a clean heart ... Barnby 3d.  
 431. Make me ... A. W. Bateson 3d.  
 899. Make me, O Lord God J. Brahms 3d.  
 436. Man goeth forth ... A. Carnall 3d.  
 694. Man that is born S. S. Wesley 2d.  
 222. Me ye have bereaved C. Morales 3d.  
 527. Mercy and truth are met J. Stainer 3d.  
 211. Mine eyes look unto Thee H. Baker 3d.

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AND

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## SAVE US, O LORD

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THE MUSIC COMPOSED BY

ED. C. BAIRSTOW

(Mus. Doc.)

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*Molto moderato. ♩ = 50.*

*p* *cres.*

*Ped.*

TENOR. *p*

BASS. *p*

Save us, O Lord,

Save us, O Lord,

*dim.* *p*

*cres.* *sf*

wa - king, Guard us sleep - ing, That a - wake we may watch with

*cres.* *sf*

wa - king, Guard us sleep - ing, That a - wake we may watch with

*cres.* *sf*

SOPRANO.

ALTO.

Save us, O Lord,

Save us, O Lord.

Christ, And a sleep we may rest in peace, . . . Save us, O Lord,

Christ, And a - sleep we may rest in peace, Save . . . us, O Lord, . . .

wa - king, Guard      us sleep - ing,      That a - wake      we may watch      with

wa - king,      Guard . . us sleep - ing,      That a - wake      we may watch . . with

wa - king, Guard us sleep - ing, That a - wake we may watch with

wa - king, Guard us sleep - ing, That a - wake we may watch with

Christ, And a sleep we may rest in peace, Save us, wa . . . king.

Christ, And a sleep we may rest . . in peace, Save us, wa . . king.

Christ, And a - sleep we may rest in peace.

Guard us

Christ, And a sleep we may rest in peace.

Guard us

Ch. 8 &amp; 4 ft.

Sir

B. EL.

*l'ed*



# SAVE US, O LORD.

Save us wa - - king, Guard us sleep - - ing,

Save us wa - - king, Guard us sleep - - ing,

sleep - - ing, Save us wa - - king, Guard us sleep - - ing, That a -

sleep - - ing, Save us wa - - king, Guard us sleep - - ing,

*Gt.* *p Sw.* *f*

*Ped.* *Ped. to Gt.* *f Ped.*

That a - wake we may watch.. with

That a - wake we may watch with Christ, may watch with

- wake we may watch.. with Christ, may watch.. with Christ, may watch with

That a -

*dim.*

Christ, may watch, may watch.. with Christ, .. may watch.. with Christ, that a -

*dim.*

Christ, may watch, .. may watch with Christ, .. may watch With Christ, that a -

*dim.*

Christ, may watch, may watch.. with Christ, .. may watch with Christ, that a -

*dim.*

- wake we may watch, .. may watch.. with Christ, .. may watch.. with Christ, that a -

*dim.* *f*

# SAVE US, O LORD.

- wake we may watch, may watch with Christ,  
 - wake we may watch, may watch with Christ,  
 - wake we may watch, may watch with Christ,  
 - wake we may watch, may watch with Christ, And a - sleep we may rest, may

*p* *dim.* *pp*  
*p*

*pp*  
 Save us, O Lord, . . . wa - king, Guard . . us sleep - ing, That a -  
 rest in peace,  
*soft 8 ft. Flute.*  
*pp Strs.*

- wake we may watch with Christ, And a - sleep we may rest in peace,  
 And a - sleep we may rest . . in peace,  
 And a - sleep we may rest in peace, we may  
 And a - sleep we may rest in peace, we may

*pp Strs.*

# SAVE US, O LORD.

we may rest . . in peace, we may rest . . in peace, . . may

we may rest . . in peace, we may rest . . in peace, . . may

rest . . in peace, we may rest . . in peace, may

rest . . in peace, we may rest . . in peace, may

*ppp*

rest, . . may rest . . in peace.

rest, . . may rest . . in peace.

rest, . . may rest in peace.

rest, . . may rest in peace.

*rit.*

*Voix Celeste.*

*rit. pp a tempo.*

*Ped. -*

*pp rall.*

*pp rall.*

*pp rall.*

*pp rall.*

*pp rall.*

*dim.*

*pp rall.*

*men.*

*men.*

*men.*

*men.*



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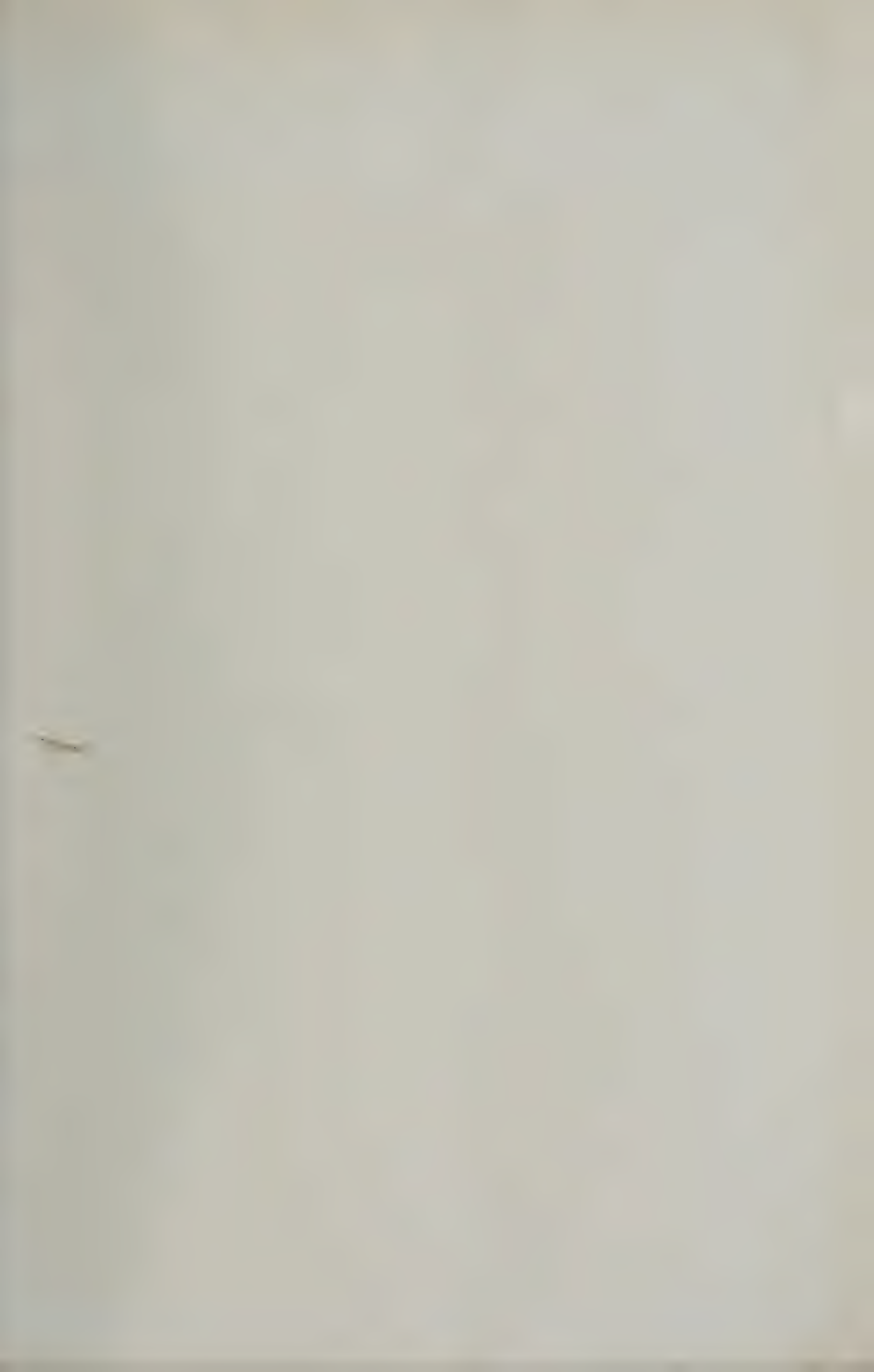
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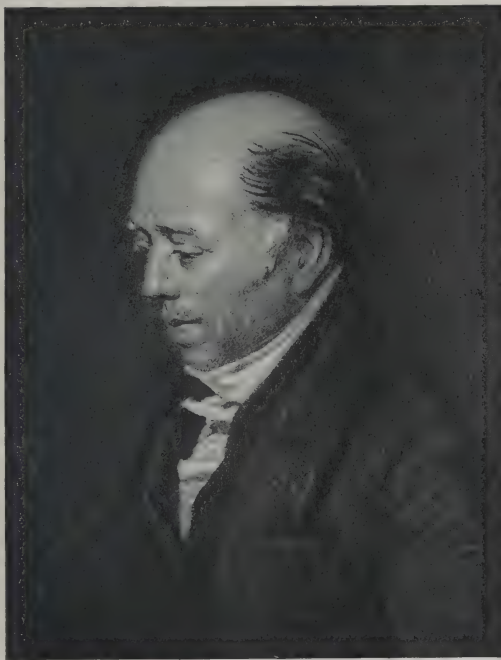
This year being the centenary of the foundation of the House of Novello & Co., we believe it to be an appropriate occasion for giving our readers a survey of the history of the firm and of its activities, more especially as we think we can claim, without any undue

pretension, that the history of the house of Novello is to a large extent the history of music in modern England. The past hundred years have seen an enormous growth in the appreciation and cultivation of music in every form in this country. We may not have progressed in all directions as far as we could wish—in operatic matters particularly England has still a lot of ground to make up; but as regards orchestral and choral music, domestic music, and the music of the church, the improvement has been a remarkable one. Not the least gratifying fea-

ture of the history of the century is the rise of a native school of composition that both in its best and in its average work can for the first time bear comparison with those of other countries. In this development Novello & Co. have played a leading part; by the variety, the quantity, the quality and the cheapness of their publications they have largely helped to spread that knowledge of and desire for music without which composers

must strive in vain for a hearing; while a mere glance at their catalogues will show how much they have done, in each generation, to bring the representative composers of the day into touch with the public, and to encourage a native school

The history of a great publishing House is shown forth in its publications; and these, when they extend over a sufficiently long period of time, are a record not only of the business activities of a few individuals, but of the habits and the culture of a nation. Each factor acts and reacts upon the other. Without the vast commercial and social developments of Victorian England, especially the rise of the middle class, the amelioration of the condition of the working classes, and the general improvement in machinery and the means of communication, a purely artistic business such as



VINCENT NOVELLO.

*Reproduced, full size, from an original painting by Edward Petre Novello, in the possession of Mr. Alfred H. Littleton.*

that of Novello & Co. could not have grown to its present size. On the other hand the firm can justly claim that they have made the demand for good music rather than merely satisfied it; they created the appetite it has been their duty and pleasure to feed. From the beginning they led English musical opinion instead of following it. There is not a department of English musical life of which it cannot be said that it would have been poorer to-day

but for the labours of Vincent Novello and his successors—labours often performed with far more disinterestedness, far less regard to the purely commercial aspect of a question, than is usually attributed to or expected of a large and successful business house. The full force of the record, however, can only be felt when we bear in mind the musical conditions in England before the firm began its activities; and to place the general reader in possession of these facts will be the first purpose of this survey.

No words could better express the ideal of the firm during the whole of the past century than those in which Mrs. Mary Cowden-Clarke, in the biography of her father, Vincent Novello, sums up the work of that pioneer—‘one who ‘has done perhaps more than any other single ‘individual towards spreading a love and ‘cultivation of the best music among the least ‘wealthy classes of England.’ That pioneer work was often done under serious difficulties; not only had the usual—nay, more than the usual—business risks to be taken, but the press laws were a serious hindrance for a time, the short-sighted policy of the printing trade in the first half of the last century also acted occasionally as a drag on the wheel, and even some of the classes whom it was proposed to benefit found cause for suspicion in the very cheapness and serviceability of the early publications of the House! That these and other difficulties were over-ridden was due to an exceptional combination of idealism and practical capacity in the successive rulers of the House. It is this combination that makes the story of Vincent Novello’s life and work so interesting to-day.

#### VINCENT NOVELLO.

Vincent Novello, the son of an Italian father and an English mother, was born in London on September 6, 1781. From his earliest years he lived in an atmosphere of music, though the ‘only direct instruction’ he ever received in the art was said to be some pianoforte lessons, when a child, from one Signor Quellici, a friend of his father. As a choir-boy at the chapel of the Sardinian Embassy, in Lincoln’s Inn Fields, however, he had plentiful opportunities for picking up both practical and theoretical knowledge. The organist at the chapel was Samuel Webbe, senior, and with him and Danby, the organist at the chapel of the Spanish Embassy, in Manchester Square, the boy became very intimate. He sometimes acted as deputy for them, and at the early age of sixteen became organist at the Portuguese Embassy’s chapel in South Street, Grosvenor Square. In 1812 he added to this activity those of pianist and conductor to an Italian operatic troupe performing at the Pantheon, Catalani being one of the stars. He received an offer from George the Fourth of the post of private organist at

the Pavilion, Brighton; but this he declined. His musical education and capacities must have been far above the average of his day, even among professional musicians. He was singer, composer, conductor, organist, and choir trainer; he was also a skilled performer upon the viola, and had a practical knowledge of organ building. From 1840-1843 he was organist at Moorfields Chapel. He was one of the founders of the Philharmonic Society (1813)—the concerts of which he sometimes conducted—of the Classical Harmonists’ Society, and of the Choral Harmonists’ Society,—the two latter organizations being formed for the cultivation of vocal and instrumental music. He died at Nice on August 9, 1861, in the eightieth year of his age. Of his eleven children, the best known to posterity are Mary—who married Mr. Charles Cowden-Clarke,—Joseph Alfred, who assisted and succeeded his father in the publishing business—Clara Anastasia, the famous singer (1818-1908), who married Count Gigliucci—and Mary Sabilla, who was also a singer for a time.\* Vincent Novello numbered among his friends not only many of the leading musicians but some of the most distinguished literary men of the time, including Charles and Mary Lamb, Keats, Shelley, Leigh Hunt, and Hazlitt. An admirable description of an evening ‘at the house of my good Catholic friend *Not*—’ will be found in Lamb’s ‘Chapter on Ears,’ in the *Essays of Elia*.

Vincent Novello was early struck by the paucity of good music published in England, and he never lost an opportunity of making copies of manuscript music with a view to future publication. In his early days he had access to the large musical library of the Rev. J. C. Latrobe; here he copied some of the

\* In the recently published volume of ‘Clara Novello’s Reminiscences’ her daughter, the Contessa Valeria Gigliucci, finds an explanation of the ability and energy of the Novello family in its comprehensive ancestry. Vincent Novello himself was half English, half Italian; his wife, Mary Sabilla Helm, was the daughter of a German father and an Irish mother. ‘The theory, generally accepted,’ says the Contessa, ‘that the fusion of races produces fine specimens of the human plant, was singularly verified in the Novello family. Endowed with splendid health, and an unusual fund of physical staving powers, they each and all possessed intellectual and artistic gifts of no mean order, and distinguished themselves all in greater or lesser degree. Mary Cowden-Clarke in letters, authoress of many works, chief of which, the ‘Complete Concordance of Shakespeare’ she began at nineteen years of age, and continued uninterruptedly to its completion, for nineteen more; Alfred in commerce, founder together with his father of the publishing house Novello & Co., and pioneer of cheap music—this not so much with a view to money-making, which was a rather unexpected result, but from his intense love of music and belief in its refining influence, which benefit he wished extended to the poorer classes, cheap music promoting choir and part-singing; Edward and Emma in painting; Cecilia on the stage; Clara in vocal art; Sabilla in music and letters. Their industry, inherited in equal measure from both parents, was quite exceptional,—efficiently industrious, as a friend once truly characterized them. This unwavering industry was doubtless one of the principal factors of their success in life. Their practical views, clear perception of worldly advantages and how best to secure these, were curiously blended with a complete indifference to money when possessed, with lofty ideals in art, and an unworldliness often bordering on childlike simplicity.’



Masses of Haydn and Mozart, which he afterwards edited and published. By incessant industry and prudent economy of time he managed to do a great deal of work of this kind, even in the thick of his many other occupations as teacher, organist, &c. His daughter, Mary Cowden-Clarke, tells us that 'that which has been printed and given to the world is scarcely a third of the manuscripts he made.' 'His editing,' she continues, 'generally implied re-writing the whole work, voice-parts as well as separate accompaniment, 'which he himself added.' In one well-known case his eagerness and habit of wasting no time saved the world from an irreparable loss. At the York Musical Festival of 1828 he obtained permission to make copies of four of Purcell's anthems and the Evening Service in G minor. On applying to a copyist he was told that the series would take three weeks to transcribe; the next morning this was extended to five weeks, but Novello in the interval had copied the whole of the works himself. Shortly after, the original manuscripts were destroyed in a fire at the Minster; so that but for Novello's promptitude they would have been lost for ever. He had now the satisfaction of being able to present the Minster with a copy of his own.

#### VINCENT NOVELLO'S EARLIEST PUBLICATIONS.

Vincent Novello's earliest publications were works intended for the Catholic service, primarily in the Chapel of the Portuguese Embassy, at which he was organist. He began in May, 1811, with 'A Collection of Sacred Music,' in two folio volumes; among the works were several written by himself.\* He was driven to have them engraved at his own expense by the fact that no publisher could be found to take the risk of bringing them out. Moreover the public taste for such works had to be made by giving regular performances of them. Novello was probably not the first to print an accompanist's part to choral music, instead of the mere figured bass, but he was certainly among the first to do so; and it stands on record that he was censured for it by many of the organists of the day, who probably felt that a valuable trade secret was being given away to the

\* 'Most of the following pieces,' he says in his preface to the volume, 'were written at different intervals for the sole use of the Portuguese Chapel, and without any view to future publication; but from their having been found not ill-adapted to the powers of a small choir, and more particularly in consequence of the very great scarcity of similar productions, so many applications were made from persons who were desirous of possessing copies, that I at last resolved to alter my original intention and to publish them . . . . The manner in which this work has been encouraged has so far exceeded my most sanguine expectations that should I prove so fortunate as to obtain the approbation of the subscribers I may probably at some future period endeavour to form (from the quantity of manuscript materials still in my possession) another addition to the very scanty stock hitherto published of music adapted to performance in a Catholic chapel.'

common herd. His second publication was 'Twelve Easy Masses for Small Choirs,' in three volumes, in 1816. This was followed in 1822 by 'The Evening Service, being a collection of pieces appropriate to Vespers, Complin and Tenebræ, including the whole of the Gregorian Hymns for every principal festival throughout the year,' in 2 volumes (twelve books). His next undertaking was in connection with the Masses of Haydn and Mozart. At that time only fifteen of these were accessible to the public—eight by Mozart and seven by Haydn,—and these only in full scores printed abroad, without separate organ accompaniment. Drawing upon the manuscript possessions of libraries and private owners,—including those of Prince Esterhazy—Vincent Novello was



MR. & MRS. CHARLES COWDEN-CLARKE.

(From an original drawing by Miss Emma Novello, in the possession of Mr. Alfred H. Littleton.)

able to issue, by the end of 1825, eighteen Masses by Mozart and sixteen by Haydn, in vocal score, together with the orchestral parts. The same year saw the issue of five volumes of Italian selections from the manuscript music in the Fitzwilliam Museum, Cambridge, which collection the authorities had asked him to examine and report upon in 1824; pieces were included by Bononcini, Carissimi, Clari, Colonna, Durante, Jomelli, Leo, Vittoria, Martini, Orlando di Lasso, Palestrina, Pergolesi, Stradella, and others. Writing after his death, in 1861, Mrs. Cowden-Clarke said that the portions published represented only about a third of the transcripts made by her father; sufficient copies remained to fill another ten volumes. In December, 1828, Vincent Novello commenced the publication of

'Purcell's Sacred Music,'—his first issue of other than Catholic music. This work was completed in 1832 in five volumes (seventy-two numbers) by his son Joseph Alfred (born 1810), who had begun as a publisher in 1829 at the new residence of the family, 67, Frith Street, Soho.\* The collection had been gathered together from all sources, and contained many pieces that had not hitherto been published. To the last number was added a 'Life of Purcell' by Vincent Novello. (Ten years later (1842-1844) the work was re-issued in four volumes, in the same *format* as the publications of the Musical Antiquarian Society.) Still pursuing the same line, the House added to its publications a collection of pieces for treble voices, entitled 'Convent Music' (2 vols., 1834); a collection of Psalm tunes, entitled 'The Psalmist'; 'The Congregational and Choristers' Psalm and Hymn Book'; Croft's Anthems (2 vols.); Greene's Anthems (2 vols.); Boyce's Anthems (4 vols.); organ and vocal parts of Boyce's 'Cathedral Music' (1842), and Masses by Beethoven and other composers. Another curious instance of unreasoning conservatism is afforded by the objection of choirs to sing from the separate vocal parts issued by the firm; and we are told that 'the neatly-engraved oblong editions of the Masses of Haydn and Mozart, which were given to the world at what was then a very cheap rate—the cost . . . ranging from two shillings to nine and sixpence, each Mass being priced according to size—were looked upon with suspicion, as representing a somewhat dangerous form of revolution in the musical world.'

#### ESTABLISHMENT OF THE *MUSICAL TIMES*.

In 1834 the family had removed to No. 69, Dean Street, which remained the publishing office of the house of Novello until 1868. It was from there that the first number of the *Musical Times* was issued, on June 1, 1844. (We gave a facsimile of this first number as a supplement to our Jubilee number, June 1, 1894.) The journal was born at the moment when an interest in choral music was springing up in many parts of England, largely through the efforts of men like Mainzer and Hullah. In Paris, in the early years of the 19th century, one Guillaume Wilhelm had inaugurated a new system of collective music teaching, mainly for the benefit of school children and of working people. His idea was taken up by Joseph Mainzer, a German musician, who, after much

wandering, had come to live in England, settling in Manchester in 1847. While Mainzer was training the people in collective classes in the north, Hullah had been doing the same work in London since February, 1841. The leading article of the first number of the *Musical Times* laid stress upon the fact that twenty years previously 'the execution of concerted and choral music in private was almost unknown,'—partly from the difficulty of obtaining music, partly from the scarcity of singers. The Classical Harmonists' Society † was founded in 1833 to remedy this latter defect, but for many years it could not muster the requisite twenty members 'willing and able to take a part.' During the next ten years matters improved in this respect, and by 1844 there were more than twenty societies of the kind in London. The movement for teaching the people to sing and giving them an interest in music was warmly supported by philanthropists and temperance reformers, Father Mathew being one of its most ardent advocates. But it could never have developed as it did without a constant supply of good and cheap music. It was this supply that Alfred Novello set himself to maintain. In the opening number of the *Musical Times* reference was made to 'a very important contribution to the cause of good music,'—the commencement of the publication of a series of 'Cheap Classics,' including in its early issues Spohr's 'Last Judgment' and Masses by Mozart and Haydn—and to the publication of the concluding numbers of Boyce's collection of Cathedral music, in vocal score and in separate vocal parts. 'Choral societies,' it was announced, 'can now perform some of the services produced by the great English cathedral writers, which previously to the present publication were sealed books.' In almost all churches except a few of the cathedrals the musical portion of the service was meagre and poor; it was mostly left to badly trained or untrained charity children, whose singing is pleasantly described in this first number of the *Musical Times* as a 'horrid infliction.' It is thus evident that without the bold line taken by Vincent and Alfred Novello in making good music accessible to people of moderate means, this country would have had to wait much longer for the improvement in the quality of the church service and of choral singing generally. Their policy was frequently regarded by other music publishers as a rash one; and judging from an announcement in the first number of the *Musical Times* that a new oratorio, 'The Deliverance of Israel,' by Mr. William Jackson, of Masham, was being published in *monthly parts* (!), the normal public demand for music could not have been large.

\* 'A very modest beginning, in appearance,' says Mrs. Cowden-Clarke—'a couple of parlour windows and a glass door, with a few title-pages bearing composers' names of sterling merit, and Vincent Novello as editor; but conscientious faith in promoting the diffusion of the best music on the part of him who edited, and industry, punctuality, and zeal on the part of the young publisher . . . made that original simple parlour shop the germ of the mart for supplying England—nay, the world—with highest-class music.'

† The better-known Sacred Harmonic Society was founded in 1832.

It was the great merit of Vincent and Alfred Novello that by furnishing a large supply of good music they created a demand for it all over England. This demand was stimulated and

existence, not only cheap music but expert practical advice. 'The culture of music,' Miss Sabilla Novello wrote in 1894, 'has wrought incalculable good among the working



JOSEPH ALFRED NOVELLO.

*From a photograph by Mr. Augustus Littleton.*

guided by the tours which Alfred Novello used to make in furtherance of his business and of his ideal, particularly in the crowded artisan districts of Lancashire and Yorkshire; he could give the mill or factory hands, eager to form themselves into choirs or to improve a choir already in

'classes, where its beneficent effect may be most palpably traced. This great reform was recognised and made possible by my brother, Alfred Novello, the "inventor," as he is rightly called, of cheap music. Forty years ago the startling novelty of printing



'first-rate compositions at the price of a few pence was resented by some music publishers as a mischievous innovation, and was laughed at by others as a philanthropic but unfeasible scheme.' The working men took a different view; as one of them put it to Alfred Novello, the procuring of 'a bit of music' was now a matter not of pounds or shillings, as it used to be, but simply of giving up 'a pot of beer'; and they were grateful to the 'cheap music chap,' as they called him, for what he had done for them.

The full title of the *Musical Times*, it will be observed, still includes also the words 'and Singing Class Circular.' This embodies a bit of literary history. In August, 1841, Joseph Mainzer began to issue a small sheet, the *National Singing Circular*, to assist in the propagation of his ideal of popular singing. Published at first at irregular intervals, it became so eagerly taken up that Mainzer resolved to regularise its issue and enlarge its scope; it was to be a 'regular musical journal, published at stated intervals, and conducted on a broad and extended plan.' The first number of this new paper,—*Mainzer's Musical Times and Singing Circular*—was issued on July 15, 1842. Part of the scheme was the inclusion of a piece of music in each number. Alfred Novello published for Mainzer, and in 1844 he took over the *Musical Times* from him, the last number of the old issue appearing on May 1, and the first of the new issue on June 1; the journal, by the way, had by this time shrunk from sixteen pages to eight, and it was with the latter number that it began under its new proprietor. The form and size of the old issue were retained, as well as the plan of the inclusion of a piece of choral music monthly. That given with the first number was Purcell's 'In these delightful, pleasant groves.' The journal was 'printed by Thomas Richards, 100, St. Martin's Lane,' and 'published by J. Alfred Novello at 69, Dean Street, Soho.'

#### ALFRED NOVELLO BECOMES HIS OWN MUSIC PRINTER.

The determination to maintain the octavo size for both the *Musical Times* and the musical supplement soon brought Alfred Novello into collision with the printing trade. Almost all sheet music at that time was printed from engraved plates. The method of printing by means of separate types was of course well known, and in this method Messrs. Clowes, the English printers, had effected several improvements in the early part of the 19th century. The rules of the composers' trade union worked oppressively, making the cost of setting up type in connection with music twice that of setting up the same quantity in the ordinary way. The

printers could not relax their rules for so small an order as the *Musical Times* amounted to at first; and as Alfred Novello's prophetic insight into the possibilities of his scheme made it impossible for him to abandon it, he was in time compelled to embark upon a new business,—that of the type music printer. The trade union gave way after a three years' struggle, but by that time (1847) Alfred Novello had begun on his own account, employing non-unionist men. He effected several improvements in the appearance of the music type, and was soon able not only to print his own publications but to undertake work for other publishers. The well-known format of the octavo editions of the house of Novello, it may be added, was suggested and determined by the size selected for the *Musical Times* and its supplements. Of these latter, a secular and a sacred composition were issued alternately. The new venture was greeted kindly after its sixth number by a slightly older paper, the *Musical World*, dating from 1836, which referred to it, not without a touch of patronage, as 'a very unpretending publication, but one of considerable merit and utility.' It noted as 'the principal feature' of the journal 'a composition in vocal score—'a glee, madrigal, or chorus, as the case may be—adapted peculiarly to the singing classes so much in vogue. Purcell, Winter, Festa, Weber, Beethoven, Novello, Spofforth, &c., have already been drawn upon. The 'price of the work,' it went on '(three-half-pence), leaves us no cause for surprise at the circulation which it has already attained—a circulation, we believe, little short of three thousand.' Thus from the beginning was vindicated Novello's policy of supplying the man of ordinary means with music at once cheap and good.

#### STRUGGLE AGAINST THE 'TAXES ON KNOWLEDGE.'

Before pursuing further the history of the firm and of the *Musical Times*, a word or two may be said on the struggle against the 'taxes on knowledge,' in which Alfred Novello played a very prominent part. These taxes—the excise duty on paper, the stamp tax upon newspapers, and the tax upon advertisements—weighed heavily and vexatiously on the press. Alfred Novello especially felt their burden; on the number for April, 1852 alone, he tells us, he had to pay taxes amounting to £24 10s. 10d.; and in 1850 we find him petitioning the House of Commons, through Mr. Milner Gibson, on the subject. From the mere fact that he had found it convenient to publish his cheap oratorios in numbers containing sixteen pages each with a wrapper round them to keep them clean, the catalogue of his publications became liable to the advertisement duty simply because these

wrappers bore a date, although books published with a catalogue bound with them were not liable; 'and if, for the better arrangement of the catalogue, dividing rules are used between the works enumerated, then separate duties are charged.' There was further trouble on account of the *Musical Times*. This was published at three-halfpence, or—stamped for transmission through the post—twopence-halfpenny. This latter practice, however, brought the proprietor under the operation of the Newspaper Act, which required him to enter into recognisances to the amount of £1,200 not to insert a libel in the journal—'an offence,' as Alfred Novello said in his petition, 'which the nature of the work renders scarcely possible, and for which offence there are remedies, should the offence be committed.' Other grievances were enumerated, especially the excise duty on paper; and the petition wound up with a practical suggestion that seems rational enough now, though perhaps excessively daring to many politicians of that day: 'Your petitioner therefore prays that the excise tax on paper, the tax upon advertisements, and the stamp tax upon newspapers may be abolished, leaving the authorities to fix a small charge for the transmission of newspapers by post.' Five years later the Government had again to take notice of the *Musical Times*; one official had threatened it with prosecution because, being a newspaper, it should have been printed on stamped paper, while another department meant to confiscate the journal and send it to the Dead Letter Office because, *not* being a newspaper, it ought to have been folded otherwise than it was! The outcome of all this agitation and discussion was the repeal of the advertisement duty in 1853, of the newspaper stamp in 1855, and of the paper duty in 1861. Alfred Novello's services in the long struggle for emancipation brought the suggestion of a knighthood from Mr. Milner Gibson; but the proposed honour was declined.

#### ALFRED NOVELLO REDUCES THE PRICE OF HIS PUBLICATIONS.

In face of all these difficulties it required some courage on the part of Alfred Novello to reduce the price of his musical publications in 1849, most of them to the extent of fifty per cent. He gave his reasons in a frank and straightforward circular addressed to the public, in which he pointed out—giving figures of cost of production to support his argument—that if a publisher could count on greatly multiplying his sales he could afford to reduce his prices. It was his hope that 'although the reduction of the prices . . . will entail much the same risk as that incurred by the earlier editions of classical music,' yet 'the diminished cost, by the impetus it will give to

'the cultivation of music, will again have the effect of creating fresh buyers in addition to those which already exist.' The venture was soon justified by its success; it was everywhere commended in the press, and no less than twenty thousand copies of the 'Messiah' alone were quickly sold. Mendelssohn's 'St. Paul' had been issued in a cheap edition in 1848\* in twelve monthly numbers of sixteen pages each, price sixpence per number; this also was now brought out in a still cheaper form, and was followed by 'Israel in Egypt.' A few years later (1854) the octavo score of the 'Creation' was reduced to three shillings, and the 'Messiah' and 'Judas Maccabæus' were issued at four shillings each. The success of the scheme had already forced other publishers to bring out their own editions of oratorios at the same prices; the celebrated Peters edition, for example, 'was confessedly based upon the inventions and suggestions made by the House of Novello.'

#### GROWTH OF THE FIRM.

All this while the business of the house had been growing in all directions. In February, 1848, the *Musical Times* was enlarged to twelve pages; while in November, 1849, an announcement was made of its 'permanent enlargement' to sixteen pages. When the word 'permanent' was penned, the writer could not foresee the great development the paper would undergo in the next three or four decades; the number of the pages in an average edition of the present year—including the advertisements and musical supplements—is about seventy. By 1859 the circulation had increased to 10,500, and by 1870 to 14,000. In January, 1868, it was enlarged,—again 'permanently'—to thirty-two pages, the price being raised from three-halfpence to twopence. Nine years later—in January, 1877—the paper was expanded to forty-eight pages, and the price raised to three-pence. Six months before this, the City office of the house had been removed from the Poultry to 80 and 81, Queen Street, Cheapside.

Within the firm itself a number of changes took place from time to time. In January, 1857, Alfred Novello retired, after a strenuous business life of twenty-seven years. He went to live first at Nice, then at Genoa, where he died on July 16, 1896. On his retirement the control was left in the hands of Mr. Henry Littleton (born 1823), who had entered the service of the firm in 1841, and had quickly risen to the highest position in it under Alfred Novello. In 1861 Henry Littleton was admitted to partnership, and the title of the firm became 'Novello & Co.' Five years later Alfred Novello entirely severed his connection with the business, Mr. Littleton becoming sole

\* Originally published by Alfred Novello in 1836.

proprietor. In 1867 he purchased the business of Ewer & Co.\* He had had the entire management of the business in his hands for many years. When it became his own he was careful to carry it on in the spirit of his predecessors—with the same insight, the same energy, the same view to the general advancement of music. The later survey of the activities of the publishing department and of the *Musical Times* will make manifest the breadth of mind and the steadfastness of purpose that animated the House of Novello under Mr. Henry Littleton's régime.

Novello & Co. were already the publishers of certain of Mendelssohn's works—'St. Paul,' the 'Hymn of Praise,' and the first two books of the 'Lieder ohne Worte,' the latter, by the way, being 'published for the author.' The purchase of the business of Ewer & Co. brought the firm into possession of a number of other Mendelssohn copyrights, including 'Elijah,' 'Athalie,' 'The Walpurgis Night,' and 'Hear my Prayer,'—as well as many other works, and a large circulating library of music. The increased operations of the House necessitated the removal of Novello, Ewer & Co. to No. 1, Berners Street, in December, 1867; but as even these premises were soon found to be too small for all the departments of the business, the printing part of it was removed to 69, Dean Street (the previous publishing office of Alfred Novello); later on, No. 70 was added. Berners Street soon became a recognised preserve of the music trade. When Novello, Ewer & Co. went there in 1867 there was only one other music house to bear them company; when they left there were more than fifty. In 1878 the firm opened large bookbinding establishments of its own at 111 & 113, Southwark Street, No. 115 being added shortly afterwards. On the expiration of the lease, in 1906, the Berners Street premises were abandoned for the present building in Wardour Street. This is a handsome structure erected from the designs of Mr. Frank Loughborough Pearson, F.R.I.B.A. The expressed intention of the Directors was to have not merely a building 'for the practical working and development of the business,' but one 'which should constitute in some degree a tribute to the art of music, and at the same time . . . stand as a memorial to their predecessors who laboured so earnestly for the progress and ever-widening influence of that art in this country.' The premises, which are held on a Crown lease, cover more than half an acre. The building is in the Renaissance style. Perhaps the most striking feature of it is the magnificent and spacious Hall—44 feet by 36 feet, and 24 feet high—with its chimney-piece of Pavanazza marble, its beautifully carved oak overmantel, and its

rich, harmonious scheme of decoration. It is in this Hall that the retail part of the business is carried on,—and nowhere, surely, can a business be conducted under more artistic conditions. The effect of the Hall on those who enter it for the first time is well-expressed in the involuntary ejaculation of one of the leading English musicians—'What an uplifting place!' Another interesting feature of the building is Roubiliac's celebrated Vauxhall statue of Handel, executed in marble in 1739; this was purchased from the Sacred Harmonic Society by Mr. Henry Littleton, and eventually presented to the Company by Mr. Alfred H. Littleton, the Chairman of the Board of Directors.

Mr. Henry Littleton retired at the beginning of 1887, and died on May 11, 1888, his sons, Mr. Alfred H. Littleton and Mr. Augustus J. Littleton and his sons-in-law, Mr. George T. S. Gill and Mr. Henry W. Brooke, succeeding him. In 1898 the business was formed into a private limited company, under the title of Novello & Co., Ltd., with Mr. H. R. Clayton as Secretary. For some years past the plant of the firm had been so enlarged as to make it capable of undertaking not only musical work but any kind of printing—books, periodicals, newspapers, &c.—and lithographing; and with the exception of the actual manufacture of the paper needed, the whole of the many processes in connection with the issue of each one of the firm's publications are in its own hands. With a view to making its musical issues equal in beauty and legibility to the best that could be produced in Germany, a number of expert engravers were brought over from Leipsic. The scores of Novello have for thirty years past been able to bear comparison with those of any other house in the world.

About 1850, Alfred Novello formed the plan of establishing a New York branch, in consequence of the increasing demand for his publications in America. An assistant was sent from London to manage the branch. In 1871 a new music store was opened at 751, Broadway, New York, 'the rapid growth of musical taste in America necessitating this step.' In 1906 the business of the New York House was handed over to the H. W. Gray Co.

#### BOOK PUBLICATIONS.

A glance at the book catalogue will show that the firm has done great service not only to practical music in England but to musical education. An important beginning was made in 1852 with a reprint, in ten monthly parts at 3s. 6d. each, of Sir John Hawkins's 'General History of the Science and Practice of Music.' The whole of the original text was printed, and nothing was omitted of the illustrative woodcuts, the musical examples, or the facsimiles

\* In 1851, it may be added, Alfred Novello had bought the plates of another firm of music publishers, Coventry & Hollier.



of ancient manuscripts. This cheap edition, in itself a boon to the student in days when good musical literature was scarce and expensive, was further enriched by the insertion of the

The first volume was a translation of Adolf Bernhard Marx's 'Allgemeine Musiklehre,' under the title of 'General Musical Instruction.' Later issues included Cherubini's



CLARA ANASTASIA NOVELLO.

(1818—1908.)

*From an Oil-painting by her brother, Edward Petre Novello.*

notes made by Hawkins in his own copy of the 'History,' now in the British Museum. A new edition of the work was issued in 1875. The year 1852 saw also the commencement of a valuable series of instruction books,—'The Library for the Diffusion of Musical Knowledge.'

'Treatise on Counterpoint and Fugue, Cotel's 'Treatise on Harmony,' and Berlioz's 'Treatise on Modern Instrumentation and Orchestration'—all translated by Mrs. Mary Cowden-Clarke; Fétis's 'Treatise on Choir and Chorus Singing,' translated by the

Rev. T. Helmore; Albrechtsberger's 'Collected Writings on Thorough-Bass, Harmony and Composition for self-instruction' (2 vols.), Mozart's 'Succinct Thorough-Bass School,' both translated by Sabilla Novello; and Crotch's 'Elements of Musical Composition.' For the English translation of Berlioz's 'Treatise on Instrumentation' the composer wrote a special chapter on conducting. Other interesting and valuable works published during this period were Stainer and Barrett's 'Dictionary of Musical Terms' (1876) and Carl Engel's 'Musical Myths and Facts' (1876). In 1877 appeared the first volume—Ernst Pauer's 'Treatise on the Pianoforte'—of a new series, 'Novello's Music Primers' under the editorship of Sir John Stainer (later of Sir Hubert Parry). These volumes, of which about seventy have been issued to date, cover between them the whole field of practical, theoretical, and historical instruction in music; the list of writers includes such names as those of Sir Hubert Parry, Dr. W. H. Hadow, A. J. Ellis, the Rev. T. Helmore, Ebenezer Prout, Franklin Taylor, Mathis Lussy, Edward Dannreuther, and A. J. Hipkins.

The early eighties saw the publication of two literary works of the first importance,—undertaken by the firm of Novello with small regard to the question of whether they were likely to turn out a financial success, the main object being to place the English public in possession of the two standard works upon their respective subjects. These were Otto Jahn's 'Life of Mozart,' translated by Pauline D. Townshend (8 vols.), and Philipp Spitta's 'Life of Bach,' translated by Clara Bell and J. A. Fuller Maitland (8 vols.). About the same time appeared Carl Engel's scholarly 'Researches into the Early History of the Violin Family' (1888)—this being a posthumous publication. The same writer's 'Musical Myths and Facts' had been issued in 1876, and his 'Literature of National Music' (a reprint of articles in the *Musical Times*) in 1879. Other noteworthy publications of the firm in the field of musical literature have been Captain Day's sumptuous volume on 'The Music and Musical Instruments of Southern India and the Deccan,' with its seventeen fine chromo-lithographic plates by William Gibb; Professor Niecks's 'Chopin as a Man and Musician'; Sir George Grove's painstaking and enthusiastic 'Beethoven and his Nine Symphonies'; a large volume of fifty compositions of Dufay and his contemporaries (1400-1440), transcribed from MSS. in the Bodleian Library, edited by Mr. E. W. B. Nicholson and Sir John Stainer; Mr. F. G. Edwards' 'History of Mendelssohn's "Elijah"'; a translation of Hanslick's 'Vom Musikalisch-Schönen,' under the title of 'The Beautiful in Music'; Moritz Hauptmann's 'Letters of a Leipsic Cantor'; Edward Holmes's

'Life of Mozart'; Mr. Daniel Gregory Mason's 'From Grieg to Brahms'; Stainer's 'Early Bodleian Music,' in two volumes, containing sacred and secular compositions dating from about 1185-1505; a translation of Wasielewski's 'The Violoncello and its History'; a handsome volume in commemoration of the Music Loan Exhibition of the Worshipful Company of Musicians; and Professor Niecks's exhaustive book on 'Programme Music.'

#### PROGRESS OF THE *MUSICAL TIMES*.

All these years the *Musical Times* was steadily pursuing its policy of giving its readers not only a complete monthly survey of the course of events in London, the provinces, and abroad, but a constant supply of historical, biographical, and critical articles by the leading writers of the day, both English and foreign. The writer of a retrospective article in the Jubilee number of the journal (June 1, 1894), gave his own youthful experience of the usefulness of the early issues of it, and the eagerness with which it was awaited each month. After speaking of the boon the musical supplements were to singing classes all over the country in the days when good music was as a rule prohibitively dear, he goes on to refer to 'the literary matter, which, while unpretentious, opened up a new world to thousands of budding amateurs. Through this medium we began to make acquaintance with the great masters of music, to learn the opinions of cultivated minds, and to gain some idea of musical activities on the stage of the world—advantages not easily obtainable from the columns of the local newspaper, or through casual perusal of a high-priced London daily. Perhaps the most useful feature in the journal at that time was the brief paragraphs recording the doings of musical societies and classes all the country over. Apart from the information they conveyed, and the means they afforded of estimating the comparative popularity of composers and their works, these paragraphs served to excite emulation and stimulate progress. It may appear a triviality in days of universal and indiscriminate publicity, but it is a fact that the chance of figuring in the *Musical Times* was sufficient to encourage a good deal of hard work at preparations for public display.'

While thus fulfilling one of the functions for which it was called into being—the encouragement of choral singing in England—the paper gradually added to and improved its purely literary columns. Distinction had been lent to it as early as 1846 by the addition to its staff of Edward Holmes (1797-1859), the author of 'A Ramble among the Musicians of Germany' (1828), and of a 'Life of Mozart' (1845) that is still of value. He was

the favourite pupil of Vincent Novello; Mrs. Cowden-Clarke tells us in her biography of her father that 'in order to facilitate the more assiduous study of the young man, Mr. Novello received Edward Holmes as an inmate of his own house; so that at all hours left free by other avocations, he could superintend the progress of his pupil in theory and practice.' Holmes contributed to the *Musical Times* analyses of Haydn's and Mozart's Masses, a 'Life of Purcell' (1847, afterwards issued with Alfred Novello's second edition of the composer's Sacred Works), 'Curiosities of Musical History' and 'Cathedral Music and Composers' (1850), 'English Glee and Madrigal Composers' (1851), 'Addenda to the Life of Mozart,' and 'Beethoven's Mass in C' (1858).

Other writers were equally busy. A Life of Palestrina commenced in the issue of September, 1847, and in January, 1848, appeared a biography and critical estimate of Mendelssohn, who had died November 4, 1847.

In May, 1852, appeared the first review of the London Musical Season, written by Mr. H. C. Lunn, who undertook a similar annual retrospect for many successive years. From the fifties to the present day the *Musical Times* has enlisted in its service most of the well-known musical writers of each generation. It is interesting to learn that between 1853 and 1856, when Mrs. Mary Cowden-Clarke was editress of the paper, Leigh Hunt contributed a number of articles,—more Huntian, of course, than strictly musical.

For some time in 1854 and 1855 the journal was issued fortnightly, the monthly order being then reverted to. In 1855 and 1856 Sabilla Novello translated for its columns the 'Soirées de l'orchestre' of Berlioz, and in 1865 published in it some articles 'On Voice and Musical Art' that led to an immediate increase of several thousands in the circulation. In 1859 reviews became a feature of the paper. In January and February, 1862, appeared Mrs. Cowden-Clarke's biography of her father, who had died on August 9, 1861; these articles were subsequently issued in book form.

In 1863, Mr. Henry C. Lunn became editor, and quickly gathered round him a representative body of contributors, including J. C. Lobe, G. A. Macfarren, E. F. Rimbault, W. A. Barrett, John Stainer, W. H. Cummings, Ebenezer Prout, Carl Engel, H. H. Statham, and Joseph Bennett; the first article of the latter appeared in 1873. In the number for April, 1869, Dr. William Pole began his fascinating 'Story of Mozart's Requiem,' which was afterwards brought out in volume form. G. A. Macfarren's articles at this time were particularly instructive; they covered such varied topics as 'Bach's Passion Music,' 'The National Music of our Native Land,' 'Oratorios in Church,' Bach's

'St. John Passion,' 'The Accompaniment of Recitative,' Handel's 'Theodora,' and 'The Pictorial Power of Music.' In 1877 Dr. Chrysander, the famous editor and biographer of Handel, contributed his 'Sketch of the History of Music Printing from the 15th to the 19th Centuries.' In 1877 Mr. Lunn retired from the editorship, being succeeded by Dr. W. A. Barrett. The next decade saw the accession of some new writers, including Professor Niecks, Ludwig Nohl, A. J. Jaeger, and Francis Hueffer. Dr. Barrett died in 1891, and was succeeded by Mr. E. F. Jacques, who was followed in 1897 by Mr. F. G. Edwards. The latter died November 28, 1909, when the present editor, Dr. W. G. McNaught, took the chief command. Among the leading contributors in recent years may be named, Dr. W. G. Alcock, Mr. H. C. Colles, Mr. Frederick Corder, Dr. W. H. Hadow, Mr. A. J. Hipkins, Mr. Arthur Johnstone, Mr. A. Kalisch, Mr. H. E. Krehbiel, Mr. Robin Legge, Herr Otto Lessmann, Dr. Charles Maclean, Mr. J. A. Fuller Maitland, Herr E. Mandyczewski, Mr. Ernest Newman, Mr. W. Barclay Squire, Mr. J. S. Shedlock, Mr. J. F. R. Stainer, Mr. Herbert Thompson, and Mr. Gilbert Webb.

The *Musical Times* has thus completed sixty-seven years of life—a longevity never equalled by any other English journal devoted to music. The old *Musical World* approached it most nearly, with its useful and honourable career of fifty-five years, from 1836 to 1891. On June 1, 1894, a 'Jubilee Number' was issued, containing a facsimile of the first issue. Ten years later the journal was able to indulge in a 'Diamond Jubilee Retrospect.'

On the occasion of the Jubilee a number of congratulatory letters were received, some of which were printed in the current *Musical Times*. All of them laid stress on the great boon that cheap music had been in England and among the English-speaking communities, and especially on the vast influence it had had for good upon the services of the churches. The Musical Society of Victoria testified to the esteem in which the *Musical Times* was held in Australia; and the Rev. G. T. Rider, Art and Literary Editor of the *Living Church*, Chicago, spoke of the improvement brought about in American worship by Novello's anthems and services. Half-a-century ago, he said, there were none of these of native growth; 'until Novello's brave and happily successful experiment of providing, at stated intervals, and at a nominal cost, the very best of . . . Anglican compositions, the liturgic worship of the American church continued in the most deplorable condition.' But most interesting and gratifying of all was a letter of Mr. Gladstone, acknowledging a copy of the 'Short History of Cheap Music, as exemplified in the Records of the House of Novello, Ewer & Co.,'



and special *Musical Times* supplements devoted respectively to Handel, Mozart and Beethoven. The letter ran thus:

'DEAR SIRS,—I receive your gift with particular pleasure, as proceeding from a firm which is inseparably associated in my mind with the introduction of cheap (instead of 'frightfully dear') music into this country, and thereby with the remarkable extension of musical taste, knowledge, and practice among the people of this country during the last half-century.

'I remain, Dear Sirs,  
'Your very faithful and obedient,

'Dollis Hill, N.W., 'W. E. GLADSTONE.  
'May 18, 1894.'

While on this topic, brief mention may be made of two other journals issued by the firm of Novello. One of these,—*The School Music Review*—is still flourishing. It was founded in 1892, and is further alluded to later on in this article. The other journal had a briefer life. *Concordia*—designated as 'a journal of music and the sister arts'—ran to fifty-two weekly numbers in 1875 and 1876, under the editorship of Mr. Joseph Bennett. It embraced in its surveys not only music but poetry, the drama and the fine arts. It contained a number of interesting articles by W. H. Stone, W. Chappell, C. K. Salaman, H. Sutherland Edwards, Dr. Rimbault, W. H. Cummings, H. H. Statham, Ebenezer Prout, and other writers, but the public support of it was not sufficient to justify its continuance. It is probably impossible to run successfully an English magazine devoted not to one art alone but to many.

#### NOVELLO'S AS CONCERT-GIVERS.

After this digression into literary matters it is time to return to the more purely musical activities of the firm of Novello. Its leading position in the English musical world gave it opportunities of doing service to the cause of music in more than one field. One of the most fruitful of these was that of concert-giving. As far back as 1867 the firm requested Joseph Barnby, who had been for some years its musical adviser, to organize a choir for the practice of secular and sacred music, 'with the view of presenting at public performances the best specimens of choral compositions, executed in the most finished style.' This new departure was warmly welcomed by press and public. The scope of the concerts was enlarged as time went on. In 1867 two concerts were given; in 1868 four; Mr. Barnby was the conductor, and the programmes included both choral and orchestral works. The concerts were put within the reach of all by the low admission price of one shilling. In 1869 the venture broadened out into the 'Oratorio Concerts,'

the object of which was to let the public have opportunities of hearing works of which the rather unadventurous Sacred Harmonic Society—the only other oratorio organization in London—was inclined to fight shy. The first concert was given on February 5, 1869, Handel's 'Jephtha' being performed with Arthur Sullivan's additional accompaniments. An interesting fact in connection with these concerts was that they introduced the Continental pitch (*le diapason normal*) into England. In the second season nine concerts were given, the works performed including Beethoven's Mass in D (which made a profound impression), his Choral Fantasia and Choral Symphony, Bach's 'St. Matthew Passion,' and Haydn's 'Seasons.' Six concerts were given in the third season, and ten in the fourth (1871-72); the choir by this time numbered 500 voices. Stockhausen sang the part of Elijah for the first time in England at one of the concerts. Bach's 'St. Matthew Passion' had been given in each of the three last seasons; these performances, and a cheap edition of the work published by the firm, roused so much public interest in it as to lead to its being given in Westminster Abbey on Maundy Thursday, August 6, 1871, under Joseph Barnby—the first of a long series of performances of the great work in English cathedrals.

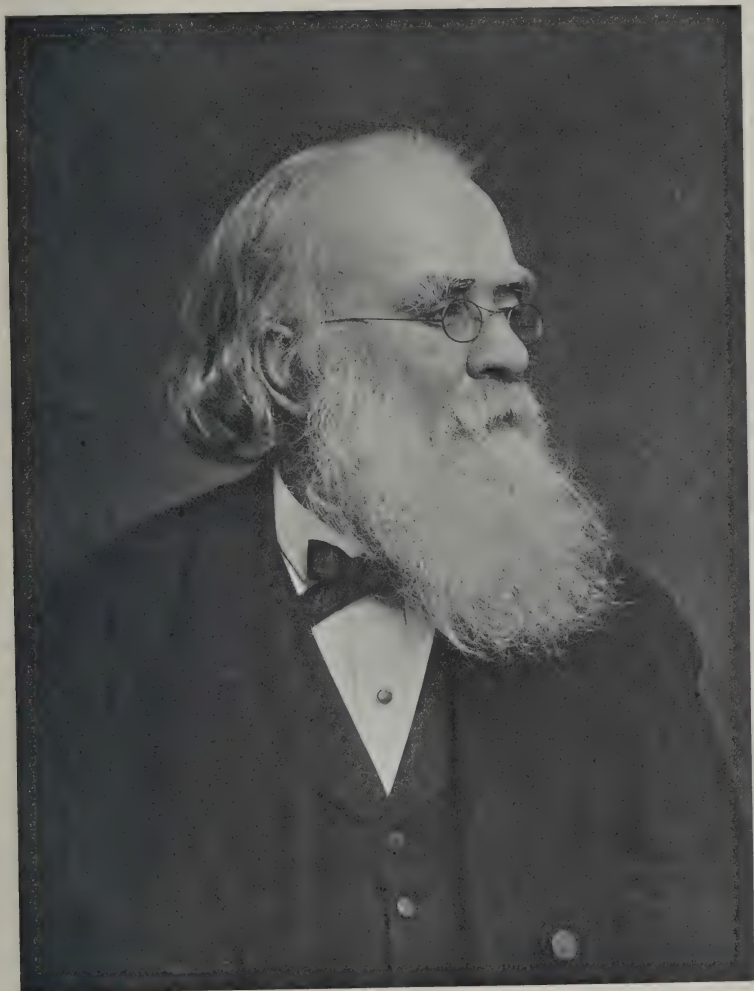
In 1872 the choir of the Oratorio Concerts was amalgamated with that of the Royal Albert Hall Choral Society (founded in the previous year), and the firm of Novello was asked to take charge of the new concerts, which were under the direction of Mr. Barnby. In 1874 the bold plan was conceived of giving concerts in the Albert Hall every night of the week—Monday being the ballad night, Tuesday the English night, Wednesday the classical night, Thursday the oratorio night, Friday the Wagner night (a daring stroke this, for 1874!), and Saturday the popular night. The scheme necessitated the formation of two choirs,—a larger one for the oratorios and a smaller one for part-songs; the conductors were Messrs. Barnby, Dannreuther, Randegger, W. H. Thomas, and J. F. Barnett. The plan was carried out for seven weeks, after which the concerts were given twice a week until May, 1875. In that year the firm abandoned the active control of the concerts. Ten years later it established a new series, 'Novello's Oratorio Concerts,' with Dr. A. C. Mackenzie as conductor. Many new or rarely-heard works were given, including Gounod's 'Mors et Vita,' Mackenzie's 'Rose of Sharon,' Liszt's 'St. Elisabeth,' Dvůřák's 'St. Ludmila,' Sullivan's 'Golden Legend,' Spohr's 'Calvary,' and Beethoven's Choral Symphony. These were continued till 1889, when Mr. Alfred H. Littleton was invited to join the committee of the Royal Choral Society, Royal Albert Hall.

## FOREIGN MUSIC: DVORÁK, GOUNOD AND LISZT.

The commanding position of the firm enabled it at this time to introduce a good deal of new foreign music to the English public, sometimes under the baton of the composer.

of the copyright of the work; and four performances were given, as well as an invitation rehearsal.

In 1881, the English musical world began to be interested in Dvořák, largely as the



HENRY LITTLETON.

*From a photograph by Mr. Augustus Littleton.*

Included in the Albert Hall Series for 1875 was Verdi's 'Requiem' (in May), to conduct which the composer came specially to England. Messrs. Novello took entire charge of the arrangements, at the request of the owners

result of an article on him in the *Musical Times*—the first in the English press—by Mr. Joseph Bennett. Messrs. Novello published in that year his 'Stabat Mater,' which it was intended to produce at the Birmingham

Festival of 1882. This was not found possible, and the work was performed for the first time in England by the London Musical Society (an amateur organization conducted by Mr. Barnby), at St. James's Hall, on March 10, 1883. So great was the success of the work that the composer was invited by Messrs. Novello and the Philharmonic Society to conduct the second performance, on March 13, 1884, this being his first visit to England.

In 1882 Gounod made a tremendous English success with his 'Redemption,' which was first performed at the Birmingham Festival of that year. For this oratorio Messrs. Novello paid the composer the large sum—unparalleled in those days—of £4,000.

In 1886 the firm had the great pleasure of bringing Liszt to England. He had persistently refused large offers to visit our shores as a pianist; but he yielded to the solicitations of Mr. Henry Littleton and other friends to be present at a performance of his 'St. Elizabeth' under Dr. A. C. Mackenzie. It was nearly half a century since Liszt had been to England before. He spent sixteen days in our country; they were a long round of admiration and homage from all classes. He was the guest of Mr. Henry Littleton at the latter's residence, Westwood House, Sydenham.

#### PUBLICATIONS OF THE FIRM.

The affairs and the publications of the last twenty years or so are more recent history, and considerations of space in themselves make it impossible to pursue the record with anything like the fulness of that of the previous years. The story of the doings of the House of Novello is sufficiently set forth in the catalogues of its publications. There is not an English composer of distinction during the last hundred years who is not represented there; nearly all of them owe the publication of their first work to the firm of Novello. Among the prominent composers of the present and preceding generations whose names will be found in the catalogues of the firm may be mentioned Sir Hubert Parry, Sir Arthur Sullivan, Sir A. C. Mackenzie, Sir Charles Stanford, Sir Edward Elgar, Mr. Granville Bantock, Dr. Walford Davies, Mr. Joseph Holbrooke, Mr. Coleridge-Taylor, Mr. Wolstenholme, Dr. F. H. Cowen, Mr. Edward German, Mr. Rutland Boughton, Mr. Hamish MacCunn, Dr. Ernest Walker, Mr. Ernest Austin, Mr. W. H. Bell, Mr. Percy Pitt, and Miss E. M. Smyth.

The catalogues, twenty in number, cover the whole field of music and of musical literature. Especially ample provision is made for the forms of art that have always flourished the most strongly in this country. Organ music, both new and old, is particularly well represented. The series of 'Original Compositions

for the Organ,' which has now run to over four hundred numbers, contains the representative work of some scores of modern writers for the instrument, with an admixture of others by older men such as Bach, Eberlin, Buxtehude, Frescobaldi, Pachelbel and others. The complete edition of the organ works of John Sebastian Bach was the first of its kind to be issued in England. In the series of 'Old English Organ Music' the finest compositions of the men who were the glories of the older English school—Benjamin Cooke, T. A. Walmisley, S. Wesley, W. Crotch, Boyce, Purcell, Nares, Battishill, Attwood, Gibbons, Blow, and many others—are placed within the reach of every organist.

The eight volumes (forty-eight books) of the 'Village Organist' are intended to serve a practical as well as an artistic purpose. Another rich pasturage is opened to organists by the nine volumes (seventy-two parts) of the 'Organist's Quarterly Journal,' and by the very large collection of organ works in John Hiles's series of 'Short Voluntaries' by various composers. In addition there are the organ works of S. S. Wesley, and an enormous number of arrangements for the organ by W. T. Best, Sir George Martin, John E. West, and others. For the harmonium player there is a hardly less plentiful supply. In the catalogue of 'Services' is contained what is probably the fullest collection of the works of English writers for the church that could be put together; many of the services are issued with orchestral accompaniment, fitting them for especially ceremonial use. Even more numerous are the anthems issued by the House; the list covers practically everything of beauty and interest that has been given to the world for more than 800 years. With Bach, Palestrina, Eccard, Purcell, Anerio, Sweelinck, Schubert, Morley, Battishill, Beethoven, Sterndale Bennett, Byrd, Blow, Boyce, Farrant, Gibbons, Tallis, Tye, Humphreys, Brahms, Carissimi, Cherubini, Cornelius, Elgar, Gounod, Greene, Handel, Haydn, Orlando di Lasso, Marcello, Mendelssohn, Mozart, Vittoria, S. S. Wesley, Pergolesi, and a hundred others to draw upon, no English church need labour under the reproach that its anthems are not worthy of its religion. The House of Novello may fairly claim that its cheap editions of all that is best in religious music have done much both to elevate the tone of the ordinary church service and to improve its artistic quality. Upon this point, indeed, almost all the writers of the congratulatory letters published in the Jubilee Number of the *Musical Times* had something to say. One London clergyman wrote, 'I remember the old time when there was the barrel organ in the west gallery of the church, and the service was commenced with the singing of "I will arise"; the clerk sat in his



'box below the clergyman and led the anthem. 'We did not indulge in many hymn-tunes, as 'the organ only professed to play a limited 'number. Then we had Jackson's *Te Deum* 'and *Jubilate*, and with that bill of fare we were 'made content for many years . . . In 'those times the music in use by choirs was in 'MS., and it was no doubt on account of the 'expense of purchasing printed music that so 'little progress in the art was made . . . 'If it had not been for Novello enabling choirs 'to obtain music on such easy terms, music 'would have been behind in the general advance 'of modern education.' It is a far cry from the days of the 'horrid infliction of the charity children's present mode of singing' to the average choir singing of to-day. In the forties of the 19th century there were only four surpliced choirs in London—at St. Paul's, Westminster Abbey, the Chapel Royal, and the Temple Church. 'Such a thing as an anthem,' it was said in the issue of the *Musical Times* for June 1, 1904, 'much less a solo, in a Nonconformist church would have been regarded with as much horror as rank infidelity. But all that has been changed, and changed very much for the better in the promotion of a more orderly and reverent rendering of divine service in the churches of all denominations.' Other publications of the house of Novello—the many Psalters, manuals of plainsong, chant books, choir manuals, hymnals, carols, &c.—have also undoubtedly helped in this welcome renaissance.

It is, perhaps, almost unnecessary to draw attention to the work done by the firm in the departments of the cantata and the oratorio; it is safe to say that for the past half-century at least there has not been an English musical festival or a series of choral concerts at which the familiar octavo editions have not figured.

Within recent years a number of Bach's church cantatas have been placed within the reach of all, carefully edited and provided with English texts; his larger sacred works have long been available. Most other representative composers in the sacred and secular fields, English and foreign, ancient and modern, will be found in the catalogues of the firm,—Berlioz, Beethoven, Astorga, Byrd, Carissimi, Cherubini, Walford Davies, Dvořák, Brahms, Elgar, Granville Bantock, Gounod, Graun, Handel, Haydn, Mozart, Mendelssohn, Hubert Parry, Palestrina, Purcell, Rossini, Schubert, Schumann, Schütz, Spohr, Stainer, Villiers Stanford, Sullivan, Weber, the Wesleys, Liszt, and many others.

Other publications can be referred to only briefly,—those of works for the pianoforte, violin, violoncello, and other instruments, of part-songs and madrigals for every combination of voices, of folk-songs and national songs, of glees, of solo songs in various languages,

of sacred music with Latin words, of works of every description in the tonic sol-fa notation, of music of every possible kind for use in schools, of musical literature, of the operatic series that gave the English public the masterpieces of Auber, Beethoven, Bellini, Donizetti, Gluck, Massenet, Meyerbeer, Mozart, Purcell, Rossini, Schumann, Verdi, Weber, and (in part) Wagner in cheap form and in our own tongue. Nor can more than the briefest reference be made to the large number of full orchestral scores issued by the firm. Here again the firm of Novello has been of service not only to the cause of music and to the music student, but to the innumerable concert societies scattered over England, and last, but not least, to the English composer. It is safe to say that probably in no country has one publishing house issued so many of the full scores of living native composers. The list includes Mr. Ernest Austin's 'Vicar of Bray' variations, Mr. Granville Bantock's 'Old English Suite,' 'Sapphic Poem' and 'Witch of Atlas,' Mr. Frederick Cliffe's *Symphony in C minor*, Mr. Coleridge-Taylor's 'Hiawatha,' Dr. Cowen's 'Ruth' and his fourth and fifth *Symphonies*, Dr. Walford Davies's 'Everyman,' almost all the works of Elgar, from the 'Black Knight' (Op. 25) to the second *Symphony* (Op. 63), Mr. Edward German's 'Welsh Rhapsody,' Mr. Henschel's 'Stabat Mater,' Mr. Holbrooke's 'Byron' and 'Apollo and the Seaman,' Mr. Hamish MacCunn's 'Land of the Mountain and the Flood' overture, Sir Alexander Mackenzie's 'Bride,' his *Violin concerto*, 'Jason,' 'Rose of Sharon' and 'Story of Sayid,' Dr. Horatio Parker's 'Hora Novissima,' Sir Hubert Parry's 'Blest Pair of Sirens,' 'Job,' 'Symphonic Variations,' 'English' *Symphony* and 'Cambridge' *Symphony*, Mr. Percy Pitt's 'Oriental Rhapsody,' Sir Charles Stanford's 'Irish' *Symphony*, fourth *Symphony* and 'Revenge,' and Sullivan's 'Golden Legend.' In addition, there are full scores of numbers of other works by these and other British composers, and still others by Handel, Haydn, Mozart, Mendelssohn, Gounod ('Redemption,' 'Mors et Vita,' &c.), Tchaikovsky, Wagner and Dvořák (the 'Requiem Mass,' the 'Spectre's Bride,' 'St. Ludmila,' 'Stabat Mater' and the fourth *Symphony*).

#### THE SCHOOL MUSIC SERIES AND THE SCHOOL MUSIC REVIEW.

In order to meet the demand for a good class of music for use in schools, the firm in 1890 commenced to issue a comprehensive series of school songs, cantatas and operettas that made an appeal to every grade of school from the kindergarten to the teachers' training college. The series was received by the scholastic profession and the press with

great approbation. The higher grade schools especially were gratified by the provision of songs by the classical writers such as Schubert, Schumann, Mendelssohn, and others, besides numerous new compositions by the best living British composers, at three-halfpence a copy and in book form.

The great expansion of the interest in music in schools and the demand for discussion of methods of its treatment led the firm in 1893 to establish the *School Music Review*, a monthly journal issued at three-halfpence, which has now reached its 229th number. The *Review* is read by teachers in all parts of the English-speaking world, and has created a bond of sympathy between school singing teachers and a forum for the discussion of ways and means. From its establishment to the present day it has been edited by Dr. W. G. McNaught, who also has edited the graded school-song series.

In August, 1908, the *Competition Festival Record* was established. It is issued each month as a supplement to the *Musical Times* and the *School Music Review*. It has proved to be an important factor in the progress of one of the most remarkable musical movements of recent years.

This retrospect will, we trust, justify the pride with which the House of Novello looks back upon its hundred years of life. It has invariably done its best for the public, for the churches, for the home, and for the composer,—for the latter, perhaps, most of all, for in its

absence the English composer would have found a far less easy outlet for his work than has been the case during the last half-century at any rate. The firm can thus claim to have been a leading factor in the renaissance that has at last made native English music a phenomenon that can no longer be disregarded on the Continent or elsewhere. The present year finds the activity of the House, and its influence for good, not merely unimpaired but greater than ever. It is certainly the largest firm of its kind in this country, and one of the largest in the world. It has recently been entrusted by His Majesty's Stationery Office with the official printing of the music of the Coronation Form and Order of Service; a similar honour was bestowed upon it in connection with the coronation of the late King Edward. The head of the firm, Mr. Alfred H. Littleton, is this year Master of that venerable institution the Worshipful Company of Musicians. It has had a share in the arduous but pleasant duties of elaborating the arrangements for the International Musical Congress, now sitting in London (May 29—June 3), which, it is hoped, will further consolidate the musicians of Europe and America, and increase the respect of our foreign visitors for England as a musical nation. But the House, even in the year of its centenary, looks to the future rather than to the past. Its hundredth birthday it regards not as green old age but as a mere point in a stage of vigorous maturity.

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4. With verdure clad ("Creation") ... J. Haydn
5. I will extol Thee, O Lord ("Eli") ... M. Costa
6. I mourn as a dove ("St. Peter") ... J. Benedict

### TENOR.

1. O God, have mercy (Pieta, Signore) ... A. Stradella
2. In native worth ("Creation") ... J. Haydn
3. Be thou faithful unto death ("St. Paul")...  
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4. Cujus animam ("Stabat Mater") ... G. Rossini
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6. The soft southern breeze ("Rebekah") ... J. Barnby

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2. But the Lord is mindful ("St. Paul")  
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3. What tho' I trace ("Solomon") ... Handel
4. Evening Prayer ("Eli") ... M. Costa
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### BASS.

1. Dost thou despise ... J. S. Bach
2. O God, have mercy ("St. Paul")  
F. Mendelssohn-Bartholdy
3. Now heaven in fullest glory shone ("Creation") J. Haydn
4. Pro peccatis ("Stabat Mater") ... G. Rossini
5. How great, O Lord ("St. Peter")... J. Benedict
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C. Saint-Saëns
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4. Great is Jehovah ... F. Schubert
5. Turn Thee unto me ("Eli") ... M. Costa
6. Let the bright Seraphim ("Samson") ... Handel

### TENOR.

1. Only be still, wait thou His leisure  
("If thou but sufferest") ... J. S. Bach
2. Daughters of Jerusalem ("St. Peter") ... J. Benedict
3. Thus was the sun ("Samson") ... Handel
4. O come, let us worship (Psalm xc.)  
F. Mendelssohn-Bartholdy
5. Twilight is gently falling (Ave Maria) ... J. Raff
6. Song of Penitence (Busslied) ... Beethoven

### CONTRALTO.

1. To living waters ("The Lord is my Shepherd")  
J. S. Bach
2. O God, have mercy (Pieta, Signore) ... A. Stradella
3. All my heart inflamed and burning  
("Stabat Mater") ... A. Dvořák
4. The glory of God in Nature (Creation's Hymn)  
Beethoven
5. Fac ut portem ("Stabat Mater") ... G. Rossini
6. Morning Prayer ("Eli") ... M. Costa

### BASS.

1. Mighty Lord and King all glorious  
("Christmas Oratorio") ... J. S. Bach
2. Rolling in foaming billows ("Creation") ... J. Haydn
3. Litany for All Souls' Day ... F. Schubert
4. The glory of God in Nature (Creation's Hymn)  
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The Butterfly.		The Flowers of Edinburgh.
Nancy's Fancy.	SET II.	Haste to the Wedding.
Bonnets so Blue.		Hunt the Squirrel.
The Triumph.		Tink-a-Tink.
Step and fetch her (or Follow your Lovers).		Three meet (or Pleasures of the Town).
Jenny Pluck Pears.	SET III.	Ruffy Tufty.
Putney Ferry.		Parson's Farewell.
Mage on a Cree.		The Glory of the West.
The Fine Companion.		Saint Martin's.
Newcastle.		Hey, boys, up go we.
Gathering Peascods.		Crimstock.
Oranges and Lemons.		The Beggar Boy.
Dull Sir John.		
Chestnut, or Dove's Figary.	SET IV.	Staines Morris.
The Black Nag.		Amarillis.
Cheerily and Merrily.		Black Jack.
Ten Pound Lass.		Jamaica.
Nonesuch, or A la Mode de France.		My Lady Cullen.
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Coddesses.		The Twenty-Ninth of May.
New Bo-Peep, or Pickadilla.		

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# The Musical Times

AND SINGING-CLASS CIRCULAR.

JULY 1, 1911.

## THE CORONATION OF KING GEORGE THE FIFTH AND QUEEN MARY IN WESTMINSTER ABBEY, JUNE 22, 1911.

This great State function was carried through with due dignity, splendour and solemnity in the presence of a vast concourse of notabilities representative of the whole vast British Empire and of practically every foreign nation on the globe. The imposing ceremony was one that kindled the imagination of all who were privileged to be present, and it was calculated to stir the pride of every patriotic Briton. To the musician there was an added gratification in the obvious indispensability of music, and it was a tribute to the genius of British composers that nearly all the service music was drawn from their works and that it proved to be so fit for its high purpose.

We need not here describe the details of the elaborate ritual which occupied nearly three hours. The choir had to assemble at 8.30, but the important formal proceedings did not begin until about 11 o'clock. Meanwhile the orchestra played some of the pieces enumerated below, and Dr. Alcock—now, to the gratification of all his friends, an M.V.O.—played on the organ in his best style. The entry of the Queen and King (we follow the processional order) began the service proper. This was the signal for the singing of Sir Hubert Parry's broad and fine anthem, 'I was glad when they said unto me.' The course of this music is interrupted for about a dozen bars during which, in accordance with a time-honoured privilege, the King's scholars of Westminster School (who were stationed in the Triforium) shouted 'Vivat Regina Maria! Vivat! Rex Georgius!' The words are set to a sort of animated recitative. The musical effect was pleasing, in so far as it provoked a smile, and otherwise it was exhilarating in its naturalness. During the Recognition, the choir did service by lustily shouting 'God save King George!' and then succeeded the Litany, with its incomparable setting by Tallis. The Introit was the profoundly beautiful fourteen bars, 'Let my prayer come up,' by Henry Purcell. The Creed was sung to John Merbecke's solemn setting, to which Sir George Martin had arranged a fine accompaniment for brass instruments and organ.

During the Anointing the 'Veni Creator Spiritus' was sung to the ancient Plain-song attributed to Palestrina, and then came the apparently indispensable Coronation anthem, 'Zadok the Priest,' by Handel. The massive diatonic choruses of this work displayed the choir at its best. After the putting on of the crown, Sir Walter Parratt's vigorous *Confortare*, 'Be strong, and play the man,' was sung, and at the Homage a new anthem,

'Rejoice in the Lord, O ye righteous,' was given. This is one of Sir Frederick Bridge's most notable contributions to ecclesiastical music. A solo tenor part was sung with much warmth by Mr. Edward Lloyd, who had emerged from his retirement for the occasion. A great effect is made at the conclusion of the anthem by the introduction of the chorale, 'Ein feste Burg ist unser Gott.'

During the Communion the offertory 'O hearken Thou,' composed for the occasion by Sir Edward Elgar, made a deep impression. It is written in the composer's latest vocal idiom, and its beauty, originality, and elevation provided one of the most memorable moments of the whole service. It was sung twice through, the first time by a semi-chorus and the second time by the full chorus. A new *Sanctus*, by Dr. Alcock, was not less effective and appropriate. The first three utterances of the word 'Holy' are low and hushed, and finely contrasted with the upward sweep of melodic themes in the accompaniment. A short soprano solo accompanied by the chorus leads up to a climax of splendid intensity, the choral parts being distributed in a manner that enables the singers to display the utmost sonority. A final Amen brings back the mood of tranquil adoration. Stainer's seven-fold Amen was used after the Prayer of Consecration, and the Lord's Prayer was sung to Merbecke's music. The Gloria was given in a new setting in B flat by Sir Charles Stanford, who brought to the work his ripest experience and command of modern harmony. The setting is an elaborate one, and it displays much original thought and fine treatment.

An Amen by Orlando Gibbons carried us to another world, and then came the most important new work composed for the service, Sir Hubert Parry's *Te Deum Laudamus*. This imposing setting displays to great advantage the composer's breadth of style and power to associate intimately words and music. It contains many passages of splendour, and a *Lento* section has much beauty of melodic treatment. It is impossible in this necessarily cursory account to do justice to so long a work (it occupies thirty-six pages of the service book). Coming as it did at the close of a very long service, when the performers were wearied after their five hours' confinement in a limited space, it was not so effectively presented as were other items given earlier. No doubt there will be other and more favourable opportunities of making a closer acquaintance with the setting. The only other music with which the choir was concerned was the National Anthem. After the departure of the Royalties, the choir, orchestra and congregation dispersed as quickly as the outside arrangements would permit, and the great Coronation Service was over. But the memory of its incidents will for all who were present be lifelong. Sir Frederick Bridge, by his alertness and the exercise of unprecedented experience, has added one more to his numerous laurels, and Dr. Alcock has once again exhibited his great ability as an accompanist and performer on the organ.



## THE CORONATION ORCHESTRA.

## FIRST VIOLINS.

Gibson, Alfred, *Leader*.  
Bent, Arthur.  
Fayres, W. H.  
Hopkinson, E.  
Sammons, A. E.  
Parker, W. Frye.  
Lewis, Philip.  
Bridge, Frank.  
Lewis, Henry.  
Marriott, Val.

## SECOND VIOLINS.

Blagrove, S. F.  
Satchiffe, Wallace.  
Slocombe, A. J.  
Brennan, W. A.  
Roberts, Ellis.  
Wilby, G. H.  
Hann, E. Hopkins.  
Solomon, A.

## VIOLAS.

Hobday, Alfred.  
Tomlinson, E.  
Shelton, E.  
Woolhouse, C.  
Troutbeck, J.  
Lawrence, T.

## VIOLONCELLOS.

Squire, W. H.  
Hann, W. C.  
Hambleton, J. E.  
Woolhouse, Edmund.  
Carrodus, J.  
Trust, H. T.

## CONTRABASSES.

Winterbottom, C.  
Hobday, Claude.  
Schmettau, H. R.  
Carrodus, E. A.  
Streather, W. R.  
Crudge, Arthur.

## FLUTES AND PICCOLOS.

Hollis, H. W.  
Wood, D. S.

*Orchestral Secretary,* Dr. J. E. Borland.

*Band Stewards.*

Mr. H. Crouch Bachelar. | Mr. Neil Forsyth.

## THE CORONATION CHOIR.

## SOPRANOS.

*Westminster Abbey.*

Adams, G. A.  
Ambley, C.  
Bavin, G.  
Chidson, R.  
Crux, R.  
Dear, J.  
Dodd, A.  
Francis, J.  
Haddock, G. M.  
Howland, A.  
Jekyll, J.  
Johnson, N.

Oxtoby, R.  
Phillips, J.  
Steele, E.  
Tarbutt, G.  
Thomson, W. Y.  
Turpin, L.  
Vincent, D.  
Warr, H.  
Warren, E.  
Whitelaw, W. B.  
Williams, D.  
Williams, S.

*Chapel Royal, St. James's.*

Armstrong, T. H. W.  
Butler, A. E.  
Cox, R. W.  
Dancey, L. J.  
Farebrother, C. A.

Marriott, J.  
Naylor, F. A.  
Pownall, F. G.  
Pridmore, L. N.  
Whingates, S. W.

## OBOES.

Malsch, W. M.  
Horton, Edgar C.

## CLARINETS.

Draper, C.  
Gomez, M.

## BASS CLARINET.

A. W. Augarde.

## BASSOONS.

James, E. F.  
James, W.

## DOUBLE BASSOON.

Davis, W.

## HORNS.

Busby, T. R.  
Smith, Joseph.  
Borsdorf, A.  
Brain, A. E.

## TRUMPETS.

Solomon, J.  
James, F. G.  
Flynn, D. F.  
Short, W.  
Hall, Ernest.  
Moxon, S.

## TROMBONES.

Geary, J. H.  
Stamp, J.  
Guttridge, T. H.

## TUBA.

F. Reynolds.

## TIMPANI, ETC.

Henderson, C.  
Schroeder, J.  
Henderson, S. C.

## HARP.

Timothy, Miss Miriam.

## BELLS.

Mrs. R. T. Bridge.  
Mr. H. Dawson.

## SOPRANOS—Continued.

*St. Paul's Cathedral.*

Adams, J. A.  
Adkins, J. B. F.  
Archer, T. G.  
Bramble, C. P.  
Bramble, N. T.  
Brown, A.  
Calkin, B. P.  
Copland, D. C. J.  
Day, C. W.  
Dean, A.  
Dickinson, J.  
Easton, P.  
Eccles, J. W.  
Fulljames, R. E. G.  
Gatehouse, K. O.  
Hall, F. M.

Head, J. B.  
Helder, C.  
Holm, D. F.  
Jobson, E. M. F.  
McMillan, A.  
Nixon, L. M.  
Paice, J.  
Pennington, E. G.  
Phelps, H. H. B.  
Sadler, K. A.  
Stranack, J. R. S.  
Sykes, J. G.  
Sykes, P. H.  
Turner, G. F.  
Washbourne, H. M.  
White, A. J.

*St. George's Chapel, Windsor.*

Cazalet, P. C.  
Court, G. F.  
Crowe, J. P.  
Deane, C.  
Deedes, B. G.  
Demuth, N. F.  
Ellison, W.  
Goodall, R.  
Gordon, H. More.  
Harrison, A. R. W.  
Hicks, H. F.  
Hildyard, C.

Hoale, B.  
Kitchingman, E. F.  
Lodge, C. E.  
Lodge, C. W. G.  
Marshall, C.  
Norcott, J. F. B.  
Phelps, H. M. P.  
Shepherd, J.  
Smith, B. R. L.  
Symington, A. A.  
Woodhouse, F. V. R.  
Wynch, W. A. D.

*St. Peter's, Eaton Square.*

Appleby, Ernest B.  
Batten, Archibald J. O.  
Evans, Edward F.  
King, Lawrence W.

Lee, Harold V.  
McCreary, Frank L.  
Mould, Leonard A.  
Regan, Leslie W. A.

*Temple Church.*

Bishop, W.  
Bothamley, L.  
Frederick, C.

Ripley, E. S.  
Vane, L.  
White, T.

*Chapel Royal, Hampton Court Palace.*

Blake, Ernest. | Faggetter, Reginald.

*The Royal Collegiate Chapel of St. Katherine.*

Bond, Arthur. | Mead, Victor.

*St. Saviour's Collegiate Church, Southwark.*

Fitzgerald, James. | Paget, Sidney.

*St. Michael's College, Tenbury.*

Denton, H. Sydney. | Munn, Leonard S.  
Hampton, John Willis.

*All Saints', Margaret Street.*

Hooker, Bernard. | Lowrie, J. E.

*Chapel Royal, Savoy.*

Olley, Harold. | Reynolds, Newton.

*Foundling Hospital.*

Arcol, Frederick. | Nevill, Charles.

*Nottingham Cathedral.*

Cuckney, Stewart. | Oxford, Victor.  
Hickson, F. | Tully, Eric.

*St. Margaret's, Westminster.*

Dibbin, Sydney Percival. | Pleasance, Alec.

Bridgman, F. J. | Morgan, J.  
Kadcliffe, K.  
Miss M. Bridge. | Mrs. Edward Stainer.



THE CHORAL REHEARSAL OF THE CORONATION CHOIR, IN THE LARGE HALL OF THE CHURCH HOUSE, SATURDAY, JUNE 17.

(Reproduced from a photograph taken specially for THE MUSICAL TIMES by Lemere Bedford & Co.)

## THE CORONATION CHOIR.—Continued.

## ALTOS.

Balfour, H. L.  
 Bavin, J. T.  
 Belton, F. J.  
 Bird, Ernest.  
 Bower, George E.  
 Brown, James A.  
 Brown, Leonard.  
 Cherry, A. W.  
 Clarke, Hatherley.  
 Clay, Walter.  
 Cooke, L. R. V.  
 Coward, Walter.  
 Cozens, F. W.  
 Dancy, Harry.  
 Davison, Munro.  
 Dear, Frank.  
 Docker, F. A. W.  
 Dutton, Henry J.  
 Dyson, E. M.  
 Foster, John.  
 Fowler, G. S.  
 Frost, W. A.  
 Grover, Haydn.  
 Heney, R. W.  
 Henry, Frank.  
 Hewitt, Harold.  
 Hodges, W. Paul.  
 Hodgkins, E. E.  
 Hunt, Hubert W.  
 Jeffries, H. C.  
 Jolley, Dr. C. E.  
 King, Henry  
 (Secretary).  
 Large, J.

## TENORS.

Aveling, Claude.  
 Bennetts, Vivian.  
 Benson, Lionel.  
 Besley, Rev. W. P.  
 Birch, E. C.  
 Boyle, S. Malcolm.  
 Bragg, C. B.  
 Brierley, G. W.  
 Bryant, Edwin.  
 Burke, Harold.  
 Butler, J. J. Ernest.  
 Chandos, Lloyd.  
 Child, Charles.  
 Clemens, Rev. Alfred R.  
 Coates, John.  
 Coleman, C. W.  
 Collingwood, L. A.  
 Collins, H.  
 Cook, E. T.  
 Cooper, E. Ernest.  
 Cornish, A.  
 Cozens, F. H.  
 Cummings, Dr. W. H.  
 Dalzell, Edward.  
 Dalzell, John.  
 Dams, Rev. H.  
 Davies, Ben.  
 Dear, James R.  
 Dempster, J. W.  
 Dumayne, F. E.  
 Ellison, Charles.  
 Evans, W. H.  
 Everett, Rev. B. C. S.  
 Fearnley, J. B.  
 Fell, J. William R.  
 Finlay, Col. Alexander.  
 Flinn, C.  
 Foote, A. E.  
 Fryer, A. Lawrence.  
 Galloway, W. J.  
 Gawthrop, B.  
 Gawthrop, James.  
 Gibbs, H. Brandreth.  
 Gill, Allen.  
 Godfrey, L.  
 Goldney, A. M.  
 Green, William.  
 Grizelle, H. F.  
 Grover, Ager.  
 Hast, H. Gregory.  
 Heather, Alfred.  
 Henley, H. B.  
 Hennings, R. J.  
 Hine-Haycock, Rev. T. R.  
 Hoare, E. B.  
 Holden, W. C.  
 Hollingworth, J. W.  
 Honeychurch, C. W.  
 Horncastle, J. F.  
 Hunter, A. C.  
 Huntley, Dr. G. F.  
 Hyde, Walter.  
 James, S. D. B.  
 Kearton, T. Wilfred.  
 Kellett, J. A.  
 Kenningham, Alfred.  
 Klein, H.  
 Knight, J. D.  
 Lee, A. A.  
 Leeds, E.  
 Leeds, F.  
 Lloyd, Dr. C. Harford.  
 Lloyd, Edward.  
 Macpherson, Charles.  
 Masters, Samuel.  
 Maunder, J. H.  
 McGuckin, Barton.  
 McKay, Iver.  
 Morgan, W. H.  
 Morgan-Brown, Rev. N. M.  
 Norcup, Frederick.  
 Oldroyd, T.  
 Parker, Chas.  
 Parry, S. H.  
 Pinches, J. H.  
 Pinnington, Alfred.  
 Purcell, Rev. H. N.  
 Pyne, Dr. J. K.

## TENORS.—Continued.

Reed, Rev. L. G.  
 Robson, R. W.  
 Roper, V. N.  
 Saunders, Charles.  
 Saxe Wyndham, H.  
 Selby, B. Luard.  
 Sheath, Charles.  
 Sheppard, Rev. H. R. L.  
 Stainer, C. L.  
 Stainer, J. F. R.  
 Stapley, E. J.  
 Starkey, C. A.  
 Strong, Chas.  
 Strong, David.  
 Stubbs, Harry.  
 Thompson, C. W.  
 Thompson, Hebert.  
 Thompson, T. J.  
 Timothy, H. J.  
 Tuffill, D. F.  
 Vincent, Dr. Charles.  
 Waterman, Alfred A.  
 Watson, A.  
 Webster, F. J.  
 Westlake, Rev. H. F.  
 Whittington, A. V.  
 Wilde, Harold E.  
 Wilkinson, Rev. G. G.

## BASSES.

Adams, Thomas.  
 Aikin-Sneath, Rev. D.  
 Akerman, R. F. Martin.  
 Alcock, J. W.  
 Alderson, Dr. Percy.  
 Andrews, George F.  
 Archdeacon, Albert.  
 Baker, G. A.  
 Baker, Henry J.  
 Baker, R. H.  
 Baker, Santley.  
 Barlow, Arthur.  
 Barker, John.  
 Barnes, R. C.  
 Barrand, W.  
 Barrett, F. E.  
 Belton, F. H.  
 Benwell, F. C.  
 Biggerton-Evans, Rev. A.  
 Birkett, Montague.  
 Bradford, W.  
 Brereton, W. H.  
 Bridge, R. T.  
 Brooke, Henry W.  
 Bullock, W. H.  
 Burgess, G. W.  
 Burke, Edmund.  
 Carter, J. Hilton.  
 Chapman, C. (Librarian).  
 Childs Clarke, Rev. S. J.  
 Clarke, Sir Ernest.  
 Colles, H. C.  
 Conning, G. J.  
 Cooper, Alan.  
 Cooter, F. E.  
 Corfe, Rev. E. C.  
 Cowen, Sir Frederic H.  
 Crimp, H. E.  
 Cruickshank, W. A. C.  
 Dale, C. J.  
 Dams, Rev. C.  
 Dams, Rev. W. B.  
 Daniell-Bainbridge,  
 Rev. H. G.  
 Davey, E. W. Woods.  
 Davis, Rev. Dr. T. W.  
 Dearth, Harry.  
 Dodds, W.  
 Dunstan, Dr. Ralph.  
 Evans, H.  
 Fanning, Dr. Eaton.  
 Farrington, J. E.  
 Fellowes, Rev. E. H.  
 Ferguson, A. F.  
 Flamank, Sydney W.  
 Flanagan, W.  
 Foster, Myles Birket.  
 Gale, P. B.  
 Gamage, A.  
 Gardner, Stewart.  
 Gilbert, G. W.  
 Gilbert, G.  
 Gilbertson, Rev. Lewis.  
 Gill, George T. S.  
 Goss-Custard, R.  
 Gould, W. Monk.  
 Graham, John.  
 Grahe, Otto G.  
 Greenish, Dr. A. J.  
 Halland, Ed.  
 Hamilton-Gell, Rev. A.  
 Haskey, E. (Asst.-Librarian).  
 Hawkins, A. J.  
 Hedgcock, Walter.  
 Hill, Arthur G.  
 Hilton, Robert.  
 Hislop, Edward.  
 Hollday, T. C.  
 Horner, Dr. E. F.  
 Hubbard, G.  
 Hubbard, L. F.  
 Hughes-Hughes, A.  
 Ivimey, Walter T.  
 Jamblin, Rev. Robert.  
 Jenner, H.  
 Johnson, Greaves.  
 Johnston, Rev. E. T. R.  
 Kempton, W. Bell.  
 King, G. H. S.  
 King, J. H. Strickland.  
 Lamplough, E. S.  
 Lord, Charles.  
 Lyttelton, Hon. Robert H.  
 Lyttelton, Hon. Spencer.  
 Macnamara, Rev. H. D.  
 Maitland, J. A. Fuller.  
 Mann, Dr. A. H.  
 Marshallsay, W. H.  
 Matthews, James.  
 May, C. J.  
 McCheane, Rev. A. H. O.  
 McNaught, Dr. W. G.  
 Miles, R. E.  
 Mills, A. F.  
 Mills, Bertram.  
 Mills, R. Watkin.  
 Muncey, Rev. E. H. P.  
 Nelson, B. W.  
 Nicholls, E. W.  
 Nix, E. B.  
 Nixon, Rev. L. H.  
 Ogbourne, F. G. M.  
 Oswald, Arthur L.  
 Parratt, Geoffrey T.  
 Parsons, G. A.  
 Percival, Rev. L. J. S.  
 Perkins, Rev. Jocelyn.  
 Pettit, C. W.  
 Philpott, Basil H.  
 Pownall, R. A.  
 Price, H. S.  
 Prout, J.  
 Radford, Robert.  
 Randalow, F. B.  
 Rivers, W. P.  
 Robb, Thomas H.  
 Roberts, Rev. R. Edwin.  
 Rootham, Dr. C. B.



## BASSES.—Continued.

Rothery, W. G.  
Rube, Charles.  
Selfe, Claude R.  
Sheddon, Rev. R.  
Shepley, D. Sutton.  
Shindler, Thos.  
Sinclair, Dr. G. R.  
Smart, Graham.  
Southgate, Dr. T. Lea.  
Stainer, Dr. Edward.  
Stainton, L.  
Stewart, C. Hylton.  
Stewart, Rev. C. H. Hylton.  
Stracker, A. J.  
Stubbs, George.  
Symes, Herbert W.  
Symons, H.

Talbot, J. E.  
Taylor, Vernon.  
Thomas, W. H.  
Thorp, Frank W.  
Tinney, Charles E.  
Tracey, H.  
Ullyett, J. W.  
Vinden, E. L.  
Visetti, Albert.  
Waterman, T. H.  
Watt, John.  
Wetton, Dr. H. Davan.  
Williams, Lucas.  
Wilson, D.  
Wright, E.  
Yarrow, R.

*Choir Secretary*—Mr. Henry King.

*Organist*—Dr. Walter G. Alcock, M.V.O.

*Assistant-Organist*—Mr. W. J. Winter.

*Assistant-Conductors*:

Sir Walter Parratt, M.V.O., Mus. Doc.  
Sir George C. Martin, M.V.O., Mus. Doc.  
Joseph C. Bridge, Mus. Doc.

*Director of the Coronation Music and Conductor-in-Chief*:

Sir J. Frederick Bridge, M.V.O., M.A., Mus. Doc.,  
Organist of Westminster Abbey, Gresham Professor of Music,  
and King Edward Professor of Music, London University.

*Music played by the Orchestra.*

Fanfare ... ..	J. E. Borland.
Solemn Melody ... ..	H. Walford Davies.
Coronation March ... ..	Frederic Cliffe.
Prelude (Reverie) ... ..	Frederic H. Cowen.
*An English Joy Peal ... ..	A. C. Mackenzie.
Schiller Fest-Marsch ... ..	Meyerbeer.
Coronation March (Revised) ... ..	Edward German.
March Solennelle ... ..	Tschaikovsky.
Huldigungs-Marsch ... ..	Wagner.
*Coronation March ... ..	Edward Elgar.
Imperial March ... ..	Edward Elgar.

\* Specially written for the occasion.

## WAGNER'S AUTOBIOGRAPHY.

By HERBERT THOMPSON.

(Continued from p. 370.)

The unhappy circumstances of Wagner's early and improvident marriage are told, and are in many respects even more tragic than one surmised. It is apparent that Minna Planer was not a fitting partner for him, and it was undoubtedly her pretty face rather than her character which attracted him. He, too, with his fiery temper and keen ambition, was anything but a comfortable spouse, and he acknowledges his shortcomings in this respect, as he does his wife's courage and helpfulness in all their terrible Paris time. The long and dangerous voyage from Riga to London (lasting three weeks!) is described with a vividness which proves how strongly it had impressed itself upon Wagner's memory. The week they spent in viewing the sights of London included a visit to the House of Lords, where Wagner witnessed a debate in which Lord Melbourne (then Premier), Lord Brougham, the Duke of Wellington, Lord Lyndhurst and the Bishop of London took part. The Duke, with his

grey beaver hat on his head and both hands in his trouser-pockets, accentuating by the movements of his body the points of his speech, which was delivered in a very conversational fashion, seems to have made a disillusionising but very pleasant impression on his hearer. Among the events in Paris may be mentioned a visit to Lablache, whom he sought to propitiate by writing an air which he could as Orovist sing in Bellini's 'Norma.' He was politely received, but, as in all his Parisian enterprises, he got no more lasting results than a 'polite reception.' We are told how he was reduced to perambulating the Paris streets in sole-less boots; and how, when the arrival of a parcel seemed to promise help, it turned out to be the score of the 'Rule, Britannia' overture returned by the London Philharmonic Society, on which seven francs postage was payable. As Wagner possessed no such sum as seven francs in the world, he could not take in the parcel, and his only copy of the score was lost to him. Possibly it was this score whose reappearance was rumoured some few years ago (see the *Musical Times*, 1904, p. 372). The lowest depth was reached when Wagner was commissioned to write a 'Méthode' for the cornet à pistons, an even greater indignity for an ambitious young composer than the concoction of arrangements from Donizetti's 'Favorita.'

Before leaving Paris he had come across the story of the 'Venusberg,' so when, on his way to Dresden, in the spring of 1842, he found himself in Eisenach, he visited the Wartburg, and found his way thence to the 'Hörselberg,' the reputed Hill of Venus, constructing in his mind as he walked a picture of the scene which he afterwards utilised for the third act of 'Tannhäuser.' There are some other interesting little details connected with this opera. In the summer of 1842, during a stay at Töplitz, he began the sketch, and as he was making his daily ascent of the Wostrai, a neighbouring height, he heard a shepherd piping a merry dance-tune, and incorporated the idea into the chorus of Pilgrims, but, when he came to compose it, could not recall the tune and had to invent one for himself. The 'popular' character of the march is explained by the fact of its being adapted from a little *pièce de circonstance* composed at a moment's notice to celebrate the return of the King of Saxony from a visit to England. The occasion is mentioned by Ellis, but is described in greater detail by Wagner, as are all the preparations for the production of the opera, including the long delayed scenery which was painted in Paris. About this time (1845) occurs the first mention of 'Die Meistersinger.' He was spending a summer vacation in Marienbad, and was full of ideas for 'Lohengrin,' but was warned not to occupy his mind with any strenuous labour. So he turned his attention to the Nuremberg Mastersingers, of whom he had been reading in Gervinus's 'History of German Literature.' He had been greatly taken with the name of the 'Marker,' and with his functions, and in the course of a country walk there came into his mind a comic scene in which Hans Sachs, the shoemaker-poet, should mark upon his 'last' the errors made by the 'Marker' in singing, by way of

revenge for the pedantic criticisms of the latter. This was the kernel of 'Die Meistersinger,' and he lost no time, in spite of medical prohibitions, in setting it down on paper. It was on another holiday, spent in Saxon Switzerland in 1846, that he began the composition of 'Lohengrin,' concerning which we have an interesting reminiscence. 'When I wanted to set to work at the first sketch of the "Lohengrin" music I was to my great distress beset by the Rossinian melodies of "William Tell," the last opera I had conducted, ringing incessantly in my ears: in my despair I hit upon an effectual method of counteracting this tiresome besetment, by singing with the utmost emphasis the first theme of the ninth Symphony—equally fresh in my memory—as I went on my lonely walk. This proved efficacious.' It is interesting to notice this same theme which, as we have seen, the lad Wagner found so significant, again playing a part in his artistic career. In composing 'Lohengrin,' by the way, he began with the last act, regarding 'Lohengrin's narration' as the germ of the whole work; just as he had done with Senta's ballad in the case of 'The Flying Dutchman.'

Though Wagner always refers to the great masters with respect, he inclines to be sarcastic about his contemporaries, and there is a suspicion of bitterness in his references to Mendelssohn, with whom he had, indeed, very little in common, and he seems to have arrived at terms of greater intimacy with Schumann, though of course they were by no means in perfect sympathy. They walked out together occasionally, and 'so far as was possible with a man so singularly chary of words, exchanged ideas on many subjects of musical interest.' Hiller was among his Dresden acquaintances, but references to him are always tinged with contempt. Liszt, Spohr, and Spontini he speaks of with cordiality, but they were almost the only musicians of the first rank who showed real sympathy with his aims, and, like all composers, he found it difficult to appreciate those of his colleagues with whom he was not in sympathy. He certainly gave frank expression to his dislikes, but after all the difference between him and other musicians in this respect is not so very great,—only some have the discretion not to give publicity to their opinions.

It was 'Rienzi' which proved, in a material sense, the turning-point in Wagner's career: it led him to Dresden, and made him famous, but he makes it quite clear that the success it then achieved was due to its least estimable qualities. The delight which the principal tenor, Tichatschek, experienced, was of a purely personal kind. He found his part vocally effective, and it afforded him an opportunity for wearing magnificent attire, so no wonder the rehearsals were accompanied by much enthusiasm. 'Specially favourite passages were greeted by the singers at every rehearsal with acclamation, and an ensemble in the third finale, which later on had unfortunately, on account of the length of the work, to be totally omitted, actually became a source of revenue for me. Tichatschek used to say that this B minor passage

was so beautiful, that one ought to pay something for it each time, and put down a bright silver groschen, calling upon the other singers to do the same; in the best of humour all added to the sum; when we got so far, it would be said, "Now comes the Neugroschen place," and Frau Schröder-Devrient, as she too must pull out her purse, declared that this study would make her absolutely poor. I received each time this curious "tantième," and no one suspected that this playful honorarium was often very welcome to me and my wife in providing our dinner.'

Another indication of the character of the success of 'Rienzi' is furnished by an anecdote Wagner tells of his brother Julius, who came over from Leipsic to one of the performances. As the brothers sat in a box in full view of the whole audience, Julius had been warned against making any demonstration of applause. He obeyed the behest till a particular evolution in the ballet roused his enthusiasm so much that he felt compelled to join in the storm of applause, and said that he could restrain himself no longer. Again, it was the ballet which won the interest of the King of Prussia (the first German Emperor), and in later years, when Wagner witnessed a performance at Darmstadt, he found that, while cuts were extensive and numerous, in the ballet repeats and extensions were found necessary! Considering that, he adds, it was just this ballet music over which he had bestowed least trouble, putting it together when at Riga in a few days, it must have been very galling to his artistic pride to find it met with the most enthusiastic approval!

But Wagner's was the 'Nie zufriedene Geist' which always years after something unattained, and it is to his credit that he never wrote down to the popular taste, but always in advance of it. His Dresden career as Royal Capellmeister was, as might be expected from one of his temperament, of increasing difficulty. He began by being the pet of the public, a favourite with the Court, and a friend of the Intendant, but before seven years he had estranged them all. The public were puzzled by the 'Flying Dutchman' and 'Tannhäuser'; the Intendant, Count Lüttichau, no doubt found him a difficult person to deal with, and he and the Court were not unnaturally offended at his democratic ideas, which led him to be identified with the 'May Rising' of 1849. He certainly took no such active part as has been ascribed to him: Mr. Ashton Ellis has proved conclusively that the worst charges against him are baseless, and from his own account, which goes minutely into the events of the three or four fateful days, he appears to have been only a spectator, and in a very slight degree a participator, in the affair. But he was certainly a sympathetic spectator, and his association with some of the ringleaders must have made him a suspected person, so that one cannot wonder if his flight was construed in the worst sense.

Even before this his position had become impossible. In the previous winter the Court had assumed a critical attitude towards his work as a conductor. On one occasion 'The Queen was of



opinion that in "Norma" I had "conducted badly"; on another that in "Robert le Diable" I had been "incorrect in my beat"; and for these offences he received official censure. Whatever weight one may attach to royal criticisms, there is no doubt that they count for much with a snobbish public, and in this case it must be admitted that, as the King provided the funds, he had a right to express his opinion as to the result. The singers, noting the royal disfavour, felt themselves in a position to withstand Wagner's wishes in regard to the repertory. His niece, Johanna (whom, by the way, he styles his brother Albert's 'step-daughter,' though dates seem to make his correctness herein doubtful), and the tenor, Tichatschek, joined forces in procuring the production of 'Zampa' and 'La Favorita,' finding the parts suited to their voices and the costumes effective. So Wagner had to conduct the opera which in Paris he had arranged for the cornet-à-pistons, and it, with 'Zampa' and 'Martha' (!), were the principal works he had to conduct during this last season. One can hardly be surprised if a man of his temperament and leanings found the position intolerable.

After the crisis of the Dresden Revolution Wagner became a wanderer, not only during the period of his enforced exile, but up to the time (1864) when his reminiscences come to a close with the King of Bavaria's invitation. He had no official position and no settled income. His operas were but slowly and tentatively taken up, and even the small and fitful returns from this source were, with characteristic improvidence, anticipated. In 1860 we find him offering the 'Nibelungen' trilogy, of which only 'Rheingold,' the prelude, was completed, to Schott; and he adds, with delightful naïveté, 'In the event of Schott accepting my offer, I immediately formed a plan of spending the money thus unexpectedly acquired for the furtherance of my Paris undertaking.'

His childlike love of luxurious surroundings formed another source of embarrassment. Even in his Zurich days, he tells with amusing complacency how Minna arranged for him an ordinary deal work-table, covered with a green cloth and hung round with light green silk curtains, 'which gave uncommon satisfaction to myself and to everyone else who saw it.' His love of silk, satins, and velvet, by the way, may be traced to something more than a mere love of display, for his constant liability to erysipelas no doubt made his skin peculiarly sensitive to soft and delicate textures. After his early privations, one may forgive his inclination to what Liszt chaffingly described as his 'Kleine Éléance,' but one cannot wonder if such a man ran into debts which followed him in his wanderings, and multiplied exceedingly, nor does it seem so outrageous that, at a time when he sought for a peaceful retreat to compose his later works,—none of which could be brought to a hearing until the Bavarian King took Wagner under his protection,—he should have sought the pecuniary help of his friends and admirers.

Nor yet, when one remembers his struggles, can one feel much surprise at a tinge of bitterness which underlies his memories of these times, and is more perceptible here than in his account of his youth, his experiences of which, though still more painful, had grown so remote when he dictated these memoirs that he could speak of them with a certain detachment. Even his intimate friends and ardent supporters, Tausig and Cornelius, come in for an occasional lash. To Saint-Saëns, whom he met in Paris in 1860, he gives the strongest testimonial for his astonishing power for reading at sight the most complicated scores, and for a memory which enabled him to play Wagner's works—including even 'Tristan,'—with such clearness of detail that one would imagine he must have the score always before his eyes. But by way of a set-off to this warm tribute Wagner adds: 'Later I ascertained that this stupendous receptivity in seizing all the technical details of music was not accompanied by any remarkable productivity, so that when he made repeated efforts to appear as a composer I completely lost sight of him.'

The help of his influential friends he accepts as a matter of course, while from his own account of his treatment of Hanslick one cannot wonder if he made that critic an opponent whose attitude was embittered by strong personal feeling. It has often been said that the character of Beckmesser was based on Hanslick's personality, and Wagner, though he gives no countenance to this idea, implies that at any rate the cap fitted, for he gives an account of a reading of the 'Meistersinger' poem in Vienna, when Hanslick, who was present, showed great annoyance, and evidently regarded the whole poem as a pasquinade directed against himself. It certainly cannot be said that Wagner ever went out of his way to conciliate an adversary, and he often did not scruple to estrange a friend: his character was not, perhaps, a very amiable one, but he had at least the virtue of the courage of his opinions.

Among the most interesting episodes in the book are those which refer to the circumstances under which Wagner's works were composed. The introductory scene of 'Rheingold' was conceived under peculiar conditions. After a long and trying journey to Spezia, followed by a sleepless night in an hotel, he took a long walk amid the pine-woods and, tired out, threw himself on a hard bed to seek for sleep which did not come to him, but, he continues, 'I fell into a sort of somnambulist condition, in which I suddenly received the impression of sinking into a strongly flowing stream, the noise of which presently resolved itself into the chord of E flat major, which welled forth continuously, broken up in figures of increasing movement, but never departing from the E flat chord, which by its duration gave a sense of infinity to the element in which I was sinking. With the sensation that the waves were coursing far above my head I woke in affright out of my half-sleep.' This, he realised, was the prelude which had been forming itself, subconsciously, in his mind, and, instead of continuing his travels



in search of ideas, he returned to Zurich to begin the composition the clue to which had thus come to him.

In 1861 he was in Venice, and was persuaded to enter the Academy of Arts, where, he tells us, Titian's 'Assumption' made such a profound impression upon him that he felt his creative power renewed within him, and promptly set about composing 'Die Meistersinger.' On the journey to Vienna the musical ideas began to flow, and he at once planned with the greatest clearness the greater part of the overture. This was before he had written the text, to obtain material for which he had recourse to Wagenseil's famous book on Nuremberg and the Mastersingers, a copy of which he procured from the Imperial Library in Vienna. But though he set about this task with great avidity, he met with such obstacles that the opera was not completed at the time when he began his memoirs, for it was not till after his call to Munich that 'Tristan' could be performed, or the 'Mastersingers' and the 'Ring' completed. In the meantime, however, he had found it well to make his aims known by giving performances of portions of his as yet unknown works in concert form. At a concert in Leipsic in 1862 the 'Meistersinger' overture was heard for the first time in public. It was in the Gewandhaus; but the regular attenders of the subscription concerts made it a point of honour not to attend, and Wagner 'never saw a concert-room quite so empty on a similar occasion.' For another concert which Wagner gave in Vienna several concert-selections from the later works were prepared, and he got some of his friends to assist him in preparing the orchestral parts. In this connection we have an interesting incident: 'Tausig also introduced Brahms to me, recommending him as "a thoroughly good fellow," who, famous as he already was, would willingly undertake to share their work: to him a portion of the "Meistersinger" was allotted. He behaved indeed modestly and genially; but he was so quiet that he was often hardly noticed in our meetings.' These concerts met with much greater success, a matter on which Wagner had reason to congratulate himself, though here, by the way, the English translation misses the point of his remark. After mentioning the large audience at the third concert, he goes on to say that on this occasion he received a proof of the good taste of the public of Vienna in music, in that the by no means sensational prelude to 'Pogner's address' was encored; by running two sentences together he is made to find the proof of Viennese good taste in the large audience at his concert,—which would be natural enough to think, but indiscreet to set down in a book!

In Breslau he conducted a concert the distinguishing feature of which was that the audience consisted chiefly of Jews, a fact which suggests that Jews are above personal prejudice, seeing that this happened after the publication of 'Das Judenthum in der Musik!'

Of his visit to London in 1855 to conduct the Philharmonic Concerts, an episode which Mr. Ellis,

in his biography, has described with such wealth of detail, Wagner gives an interesting account, coloured of course by his individual and not very impartial views. He attributes most of the difficulties he encountered to Costa, who, from what one knows of him, would not be likely to favour a rival, and to J. W. Davison, whose thorough-paced devotion to Mendelssohn set very narrow bounds to his critical outlook. The account of these concerts has many amusing touches. In the analysis which Wagner wrote for the 'Lohengrin' prelude the words 'Holy Grail' and 'God' were very solemnly struck out as unfitting in the programme of a secular concert. Dr. Wyld, the conductor of the New Philharmonic Concerts, is described as a typical, chubby Englishman, exceedingly good-natured, but ridiculously incompetent, who had had some lessons in conducting from Lindpaintner, and had progressed far enough in the art to follow with fair success the orchestra, which, for its part, took its own course. Wagner's memory for English names is not always accurate: he writes of Dr. 'Wilde' and of a 'Mr. MacFarrine,' whose overture 'Steeple Chase' seems to have found favour with Wagner, who admired its 'peculiar, wildly passionate character,' and enjoyed conducting it. The reference is, of course, to G. A. Macfarren and his 'Chevy-Chase' overture, concerning which an explanatory note might well have been added to the English translation. The London theatres Wagner found interesting; a fairy-tale extravaganza at the Adelphi appealed to his imagination, and some Shakespearean revivals had much to recommend them. The Sacred Harmonic Society's oratorio performances were, as may be imagined, less to Wagner's taste. He gives them credit for great precision, especially in 'Messiah,' and here, with some truth, he recognizes the real spirit underlying English musical taste, 'which' he finds 'is allied to the spirit of English Protestantism, so that such an oratorio performance meets with much more general appreciation than opera; and has, besides, this advantage, that an oratorio concert is so like a church-service that it almost counts as an attendance at church. Just as at church one sits with a prayer-book, one sees there in the hands of the audience the scores, which in a popular shilling edition are sold at the ticket office, and are followed most diligently.' As, however, Wagner goes on to say that his chief recollection of his stay in London is one of uninterruptedly bad health, of suffering from a succession of colds, it may well be that his experience was a jaundiced one, and it would be interesting to know whether his impressions were more favourable when he came, in 1877, as a composer who had won his way to fame and fortune. He ends his account of this episode by mentioning that, as a distraction from the task of instrumenting 'Die Walküre,' he took to reading Dante, 'whose "Inferno" acquired an unforgettable realism in the London atmosphere.'

For Paris, Wagner had a hankering rather strange in view of the painful disillusionment of his first visit. His long stay there in 1859-61, ending with the terrible fiasco of the 'Tannhäuser'

production, brought him very little further, and it is worthy of note that all his later works had been accepted in England long before they had been even heard in France. In 1882 all his operas, from 'Rienzi' to the 'Ring,' were given in London, and it was not till some years after his death that the reaction began in Paris from the time when Wagner was so unpopular that 'Lohengrin' was prohibited for fear of a popular tumult. Wagner tells with great spirit of his long struggle for the adequate production of 'Tannhäuser,' how from the first the Director, Alphonse Royer, insisted on the necessity of remodelling the second Act so as to introduce a ballet at the hour when it was expected by the opera-habitues, of the difficulty experienced in translating the libretto, of the painful and exhausting rehearsals, and of the incompetence of the conductor, Dietzsch. Finally, there was the uproar raised by the fine gentlemen of the Jockey Club, whose shrill whistles made the music inaudible, and who persisted with such determination that at the third performance, when the composer stayed at home, the proceedings were twice suspended by free fights of a quarter of an hour's duration! On this occasion the presence of a strong force of police conveyed the impression that order was to be maintained, but it turned out that they were there to ensure the safety of the 'Jockeys,' who feared reprisals on the part of those who wished to listen to the music!

Wagner had, however, some compensation in the many artistic friends he won at this time. Berlioz, as we know from his letters, did not conceal his delight at the failure of one for whom he professed some friendship, but whom he must have regarded as a dangerous rival. Gounod, on the other hand, though Wagner never pretended to admire his music, seems to have behaved with chivalry: 'It was reported to me that everywhere in society he spoke up for me with enthusiasm; he was said to have exclaimed, "Que Dieu me donne une pareille chute." As an acknowledgment I presented him with a score of "Tristan und Isolde," for his behaviour delighted me all the more, since no considerations of friendship had been able to induce me to hear his "Faust." Happily, as the way seemed for the time closed in Paris, it became open in Germany, for a grudging consent was obtained from King John of Saxony to Wagner's return to other German States, though that of his own home was still forbidden to him. He was now able to witness, for the first time, a performance of 'Lohengrin,' an event which took place in Vienna. It was on this occasion, by the way, that Hanslick sought for an introduction, and was, according to Wagner's own account, received so brusquely as to make any reconciliation impossible. It was in this way that Wagner himself contributed not a little to the acerbity with which the controversy surrounding his works was conducted.

Not the least interesting features of these frank memoirs are Wagner's accounts of his relations with the women who took an interest in his career. His first wife, Minna, though in many respects an excellent helpmeet, was notoriously without

sympathy for his artistic ambitions, but his friendships for Madame Laussot and Frau Wesendonck, though they caused many heart-burnings, seem to have been based on admiration for his genius. The latter affair is certainly minimised, for the published correspondence shows how deep was the feeling between them, and one can understand how Wagner, dictating to his second wife, Cosima, these recollections, did not incline to make too much of them. But there can be no doubt that, however liable to misapprehension, there was nothing to be ashamed of in the affair, to which those concerned had the wisdom to put an end before there was the possibility that sympathy could develop into passion. As for the Laussot episode, it reads like a chapter in a French novel: a jealous husband calling for the aid of the police, and a suspicious mother making mischief about nothing. Concerning the more delicate matter of his attachment for Cosima von Bülow, Wagner writes with a frankness which makes it difficult to believe he could have intended his autobiography to be published during her lifetime. We are made, by many allusions, to realise that their union was the result of a very gradual growth, for a long time hardly acknowledged even by themselves, but becoming in the end inevitable. Whatever judgment may be passed on this and other episodes in Wagner's career, one can only rejoice that there is no attempt to present only one side of his character, but that the shadows combine with the lights to give us a picture of a real human being, not the impossible hero of a common type of biography.

## THE INTERNATIONAL MUSICAL CONGRESS.

LONDON, MAY 29 TO JUNE 3.

The long-prepared and much-discussed Congress organized by the British Section of the International Musical Society was by general consent admitted to be a brilliant consummation. In the first place the Congress Committee succeeded in gaining the confidence and substantial support of many leading men and societies in this country, and were therefore free from financial anxiety, and in the next place they succeeded in attracting many distinguished foreign musicians and in giving them a reception unmistakable in its cordiality. There were some difficulties in connection with the reading at the London University of the eighty-five papers submitted, arising chiefly from the physical limitations of the accommodation provided. But such dissatisfaction as arose was dispelled like the morning mist before the sun when the social functions and the numerous carefully-prepared musical performances began to take place.

The proceedings were initiated by an eminently-successful reception given by Messrs. Novello & Co. in their music room at Wardour Street. The guests came in almost overwhelming numbers (a full list is given below), and were soon in polyglot conversation with one another and their British hosts.



An interesting feature of this event was the exhibition of a series of printed music books belonging to Mr. Alfred H. Littleton, illustrating the progress of music-printing from its beginning in the 15th century to the end of the 17th century. The band of the Royal Regiment of Artillery, under Mr. E. C. Stretton, performed a miscellaneous selection, and a party of six singers sang a number of English glees for male-voices. On Tuesday morning, May 30, the formal opening of the Congress took place at the London University (Imperial Institute), South Kensington. Mr. A. J. Balfour, M.P., the president of the Congress, made a notable speech, which, with other speeches made, is reported on pp. 444-6. On the same afternoon an extremely interesting concert of old English Chamber music, arranged by Mr. J. A. Fuller Maitland, was given. The programmes of this and the other concerts will be found on pp. 449-51. A reception and tea was kindly arranged for by the Lyceum Club to follow this concert. An orchestral concert of works by British composers was given at the Queen's Hall on the same evening. As it is impossible to criticise the mass of music presented on this and on other occasions, we have to be content simply to record the performance. The audience at the Queen's Hall was small, but this was not by any means the only concert given during the Coronation period that suffered lack of support. On Wednesday, May 31, the reading of papers took place, and during the morning the band of the Coldstream Guards, under Lieut. Mackenzie Rogan, Mus. Doc., performed; on the same afternoon a deeply interesting selection of English Church music was impressively presented at St. Paul's Cathedral under the direction of Sir George Martin. The Lord Mayor (Sir T. Vesey Strong) and Lady Mayoress gave an afternoon reception at the Mansion House, and thus identified the civic authorities with the Congress operations, and in the evening the Grocers' Company received about 500 guests in their magnificent hall and suite of apartments in the City. The hospitality of the Grocers' Company on this occasion was lavish, and greatly pleased the visitors.

On Thursday afternoon, June 1, the Huddersfield Choral Society, which had travelled from Yorkshire that morning, gave a performance of choral works, nearly all of which were unaccompanied. The chief and most successful item was Bach's splendid motet for double choir, 'Sing ye to the Lord.' This masterful work was sung with great virility and deep expression, and it served to exhibit the sonority, musicianship and resource of this famous choral body. Wesley's 'In Exitu' was also very finely sung. Dr. McNaught conducted, as Dr. Coward, the regular conductor, has been absent abroad since March. On the same evening the second orchestral concert was given, at Queen's Hall. The programme included Sir Edward Elgar's new Symphony, this being the second time of its performance. The impression made on its first presentation a week previous was deepened. It was evident that, although even on slight acquaintance, there was

much in the Symphony to attract, there is very much more to be discovered when greater familiarity has been gained. This arduous day was followed by a sumptuous midnight reception, given at the offices of the *Daily Telegraph*. The processes of preparing the journal were exhibited, and at 2 a.m. each visitor was presented with a copy of the ensuing day's issue, containing a full account of the reception.

On the afternoon of June 2 a long and varied concert of modern English Chamber music was given under the auspices of the Society of British Composers, and this was overlapped by a performance of Early English Church music to Latin words at the Westminster Cathedral, under the direction of Mr. R. R. Terry. On the same evening a banquet was given at the Savoy Hotel, which was attended by 300 guests. The Lord Mayor presided, and delivered an able speech. On Saturday, the Congress members attended at the University to deal with formal business. We have much pleasure in reproducing, as our special supplement this month, the photograph taken at this gathering.

On Saturday, June 3, the British Government extended recognition to the Congress by inviting foreign members to luncheon at the House of Commons. Earl Beauchamp received the visitors on behalf of the Government, and afterwards very kindly conducted them through the Houses of Parliament. Finally, the Opera Syndicate invited members to Covent Garden to hear Verdi's 'Rigoletto,' in which Madame Tetrassini and Signor Sammarco took part.

The full fruits of the London Congress are yet to ripen. But it is certain that the crop will be an abundant one. Never before, in one week, has there been presented such a comprehensive exhibition of British musical art.

#### LIST OF FOREIGN VISITORS.

Dr. Guido Adler, Vienna	Madame Ecorcheville, Paris
Mr. Otto Anderson, Helsingfors	Mr. Eisner von Eishof, Vienna
Mr. Rich. Anderson, Stockholm	Madame Eisner von Eishof, Vienna
Fräulein A. Arnheim, Charlottenburg	Mr. Emil Ergo, Antwerp-Berghen
Fräulein Betti Volkmann, Arnheim, Charlottenburg	Prof. Dr. Rich. Falckenberg, Erlangen
Prof. Leop. von Auer, St. Petersburg	Madame Rich. Falckenberg, Erlangen
Prof. Giorgio Barini, Rome	Dr. Erwin Felber, Vienna
Dr. M. Bauer, Frankfurt a/M	Mr. Vito Fedeli, Novara, Italy
Mr. E. Behm, Berlin	Mr. V. Fiedler, Moscow
Dr. E. Bernoulli, Zürich	Mr. Gregorio Fitelberg, Warsaw
Mr. Alex. de Bertha, Paris	Mr. Hugh Robt. Fleischmann, Vienna
Mr. Johannes Biehle, Bantzen	Mr. Louis Fleury, Paris
Mr. Eugen Bogolowsky, Moscow	Dr. Ferruccio Foa, Milan
Ch. Van den Borren, Brussels	Madame Foa, Milan
Mr. Wolfgang Bruhn, Berlin	Dr. Max Friedländer, Berlin
Mr. Michael Calvocoressi, Paris	Kapellmeister Iwan Frübe, Berlin
Madame Calvocoressi, Paris	Prof. Ignaz Fuhrmann, Lemberg
Mr. Julian Carillo, Mexico	Madame M. Gallet, Paris
Mr. A. P. Cesbron, Paris	Mr. H. Siegfried Garfunkl, Brunn
Mr. Jean Chantavoine, Paris	Prof. Gmeiner, Vienna
Dr. R. Chrysander and guest, Bergedorf, Hamburg	Mr. Maurice Griveau, Paris
Mr. Sylvain Dupuis, Brussels	
Mr. Jules Ecorcheville, Paris	



Dr. Leon Gruder, Lemberg	Mr. Dorsan van Reysschott, Ghent	Lieut.-Col. A. G. Balfour, Mr. Granville Bantock,
Mr. F. Guérillot, Paris	Prof. Dr. Heinrich Rietsch, Prag-Smichow	Mr. Frank Barrett, Mr. Oscar Beringer, Mr. A. L. Birmstingl, Mr. James Boynton, Mrs. James Boynton, Prof. Percy C. Buck, Mr. Robert Brandt, Mrs. Robert Brandt, Mr. Henry W. Brooke, Mrs. Henry W. Brooke, Mr. Beard, Mr. Orton Bradley, Mr. Baggallay, Mrs. Baggallay, Mr. Bambridge, Sir Vincent Caillard, Sir Francis Champneys, Sir Ernest Clarke, Lady Clarke, Mr. Guy Campbell, Mr. Hugo Chadfield, Miss Nellie Chaplin, Mr. Lloyd Chandos, Mr. Henry R. Clayton, Mr. Oliver Fleet Cobb, Mrs. Oliver Fleet Cobb, Mr. W. Willson Cobbett, Mrs. W. Willson Cobbett, Mr. John C. Collard, Miss Cook, Alderman E. E. Cooper, Mrs. E. E. Cooper, Mr. John Cope, Mr. Felix Corbett, Mr. F. Corder, Dr. F. H. Cowen, Mrs. F. H. Cowen, Rt. Hon. Sir James Dimsdale, Bart., Miss Dimsdale, Sir George Donaldson, Mr. C. J. Dale, Rev. Canon Duckworth, Mr. Oswald Durer, Sir Alfred East, Lady East, Sir Edward Elgar, Lady Elgar, Mr. E. B. Ellington, Mr. Richard Epstein, Mr. Emil Ergo, Sir George Frampton, Lady Frampton, Dr. Eaton Fanning, Mrs. Eaton Fanning, Mr. Arthur Fagge, Mr. T. C. Fenwick, Mrs. T. C. Fenwick, Colonel Alexander Finlay, Mr. Percy Fletcher, Mrs. Percy Fletcher, Mr. Myles B. Foster, Mr. Charles Fry, Rev. Dr. Frere, Dr. C. J. Frost, Mr. Charles Gardner, Miss Elena Gerhardt, Mr. Edward German, Mr. Alfred Gibson, Mr. Frank W. Gibson, Mrs. Frank W. Gibson, Mr. George T. S. Gill, Dr. Dundas Grant, Mrs. Dundas Grant, Miss Elsie Grant, Rt. Hon. Lord Arthur Hill, The Lady Arthur Hill, Sir Alexander Henderson, Bart., Lady Henderson, Mr. F. W. Hancock, Miss R. Hancock, Mr. Robert P. Hart, Mr. H. L. Hayman, Mrs. H. L. Hayman, Mr. A. M. Henderson, Mr. Welton Hickin, Mrs. Welton Hickin, Miss Cecilia Hill, Mr. C. D. Hoblyn, Miss Hoblyn, Miss Beatrice Horne, Mr. G. F. Troup Horne, Mr. Theodore S. Holland, Mr. John W. Ivey, Mr. Ernest Jacobs, Mr. Edwin F. James, Col. Jocelyn, Miss O. Jones, Mr. E. Howard-Jones, Mrs. Howard-Jones, Mr. F. Keel, Mrs. Charles B. Kelsey, Miss Kelsey, Mr. Viggo Kihl, Mr. Ernest Kiver, Mrs. Ernest Kiver, Mr. N. Kilburn, Mrs. N. Kilburn, Mr. W. J. Kipps, Mr. Hermann Klein, Mrs. Hermann Klein, Rt. Hon. The Earl of Londesborough, Rev. H. Cart de Lafontaine, Miss E. M. Lang, Dr. Lediard, Mrs. Lediard, Dr. E. Markham Lee, Mrs. E. Markham Lee, Mr. F. Liebich, Mrs. F. Liebich, Mr. J. Lightwood, Mr. Alfred H. Littleton, Mr. J. B. Littleton, Mrs. J. B. Littleton, Mr. Augustus Littleton, Mrs. Augustus Littleton, Miss Olga Littleton, Mr. Walter Littleton, Mrs. Walter Littleton, Dr. C. Harford Lloyd, Mr. G. S. L. Löhr, Miss Loughnan, Sir Alexander C. Mackenzie, Lady Mackenzie, Sir George C. Martin, Lady Martin, Mr. Frank Macey, Dr. Charles Maclean, Mr. MacLulich, Dr. and Mrs. McNaught, Mr. Charles Manners, Miss Joan Manners, Madame Matthaei, Mr. Tobias Matthay, Mrs. Tobias Matthay, Dr. H. A. Miers, Madame Fanny Moody, Dr. Morgan, Mr. Thomas Mountain, Mr. Ernest Newton, Miss Nicholl, Prof. A. Nikisch, Mr. E. W. Nicholls, Mrs. E. W. Nicholls, Mr. Walter van Noorden, Mr. Norman, Editor of <i>The Observer</i> , Miss Ohlenschlager, Mr. Arthur O'Leary, Miss O'Leary, Mr. J. Berwick Orgill, Sir Gilbert Parker, Sir Hubert Parry, Bart., Editor of <i>The Pall Mall Gazette</i> , Mr. S. Ernest Palmer, Mr. Louis N. Parker, Mr. Herbert Passmore, Mrs. Herbert Passmore, Mr. J. R. Pakeman, Mr. Frank L. Pearson, Mrs. Frank L. Pearson, Miss Caroline Perceval, Miss F. Pertz, Mr. George von Pirch, Miss von Pirch, Miss A. Prendergast, Mr. Daniel Price, Dr. Pringle, Mrs. Stansfield Prior, Cav. A. Randegger, Mrs. A. Randegger, Dr. J. F. Read, Mrs. J. F. Read, Editor of <i>The Referee</i> , Mr. C. R. Rivington, Mr. Landon Ronald, Mr. W. G. Rothery, Lieut. J. Mackenzie Rogan, Mr. George Rowson, Mr. L. H. Ruffer, Mrs. L. H. Ruffer, Miss Schlesinger, Mr. H. A. Scott, Ven. Archdeacon Sinclair, Rev. Canon Edgar Sheppard, Mr. Cecil J. Sharp, Mr. L. G. Sharpe, Dr. Fred G. Shinn, Miss H. Skinner, Mr. Slingsby-Tanner, Mrs. Slingsby-Tanner, Dr. Ethel Smyth, Mr. Henry Smith, Mrs. Henry Smith, Mr. Gordon Smith, Colonel Somerville, Dr. T. Lea Southgate, Mr. Charlton Speer, Mrs. Charlton Speer, Dr. W. H. Speer, Mr. W. Hugh Spottiswoode, Mr. Herbert Sullivan, Miss Swale, Captain Swinton, Mrs. Swinton, Professor C. S. Terry, Mrs. C. S. Terry, Mr. R. R. Terry, Mrs. R. R. Terry, Mr. Frank Thistleton, Mr. W. H. Thomas, Dr. Ferris Tozer, Miss Josephine Troup, Mr. Albert Visetti, Mrs. Albert Visetti,
Mr. Hermann Güttler, Königsberg	Mr. Max Rikoff, Paris	
Prof. Dr. Angul Hammerich, Copenhagen	Miss Roche, Paris	
Prof. Fritz Hartvigson, Copenhagen	Mr. La Roche-Burckhardt, Basle	
Mr. C. F. Hennerberg, Stockholm	Mr. Cécilio de Roda, Spain	
Mr. Roger Henriehson, Copenhagen	Mr. Paul Runge, Colmar	
Direktor E. Hertzka, Vienna	Mr. Curt Sachs, Berlin	
Mr. Holban, Bucharest	Mr. M. E. Sachs, Munich	
Frau von Holten, Berlin	Prof. Dr. A. Sandberger, Munich	
Prof. Dr. Otto Kinkeldey, Breslau	Pastor Dr. Sannemann, Hettstadt, Germany	
Dr. Carl Koch, Grolitz	Mr. D. T. Scheurleer, La Haye	
Prof. Dr. Hermann Kretschmar, Berlin	The Rev. D. Karl Schnabl, Vienna	
Dr. Richard Kühn, Vienna	Dr. Gustav Schreck, Leipsic	
Dr. Armas Launis, Helsingfors	Dr. Georg Schünemann, Berlin	
Madame Armas Launis, Helsingfors	Direktor Schwalge, Aachen	
Mr. L. de la Laurencie, Paris	Mr. Schwerts, Berlin	
Mr. Lefeuve, Paris	Prof. Dr. Max Seiffert, Berlin	
Madame Lefeuve, Paris	Mr. Stefan Sihléanu, Bucharest	
Dr. H. Leichtenritt, Berlin	Mr. W. A. de Silva	
Mr. Lerolle, Paris	Madame de Silva	
Mme. Eugénie Lineff, Moscow	Fräulein Alicia Simon, Berlin	
Miss Alice Loughnan, Boulogne s/M	Mr. Carlo Somigli, Rome	
Dr. Fried. Ludwig, Strassburg	Mr. Oscar G. Sonneck, Washington	
Mme. Fried. Ludwig, Strassburg	Mr. Stephan Spiess, Warsaw	
Mme. Henriette Lutz, Moscow	Dr. F. Spiro, Rome	
Mr. Gaston Lyon, Paris	Madame F. Spiro, Rome	
Dr. Paul Marsop, Munich	Dr. Herm. Springer, Berlin	
Dr. Charles Martens, Belgium	Mr. Albert A. Stanley, Ann Arbor	
Dr. F. H. Mathias, Strassburg	Madame Albert A. Stanley, Ann Arbor	
Dr. Mayer-Reinach, Kiel	Dr. Fritz Stein, Jena	
Mme. Mayer-Reinach, Kiel	Dr. Richard Stein, Charlottenberg	
Mr. Angel Menchaca, Buenos Ayres	Dr. Rich. Stöhr, Vienna	
Mme. Margaret Meyer-Norden, Berlin	Mr. Joseph Summers, Perth, W. Australia	
Mr. Felix Michel, Paris	Dr. Süß, Vienna	
Mr. T. Wesley Mills, Montreal	Mr. H. Suter, Basle	
Dr. Hermann Müller, Paderborn	Ch. Szymanowski, Warsaw	
Mr. A. Mutin, Paris	Son Excellence Pierre de Tchéremissnoff, Russia	
Mr. E. Neruda, Berlin	Madame Tilliaux-Tiger, Paris	
Dr. Carlos Oliveira Nery, Uruguay	Mr. Fausto Torrefranca, Rome	
Miss Hedwig Neumayer, Vienna	Dr. Karl Waas, Vienna	
Mr. A. Nikisch, Leipsic	Mr. Eug. Wagner, Paris	
Mr. Tobias Norlund, Tomelilla	Madame Eug. Wagner, Paris	
Rev. Rudolf Nowowiejski, Lemberg	Mr. G. A. Walter, Berlin	
Mr. Henri Opienski, Warsaw	Dr. K. Weinmann, Regensburg	
Mme. Patinot, Paris	Dr. Egon Wellisz, Vienna	
Le Docteur Patron, Salindre	Madame Egon Wellisz, Vienna	
Mr. Franz Pazdirek, Vienna	Mr. E. St. Willfort, Paris	
Mlle. Marie Louise Pereyra, Paris	Mr. Nicolaus Winter, Vienna	
Dr. Sanitätsrath Walter, Berlin	Dr. Prof. Johannes Wolf, Berlin	
Mme. Pogosky, Moscow	Dr. Victor Ernst Wolf, Berlin	
Mr. Henri Quitard, Paris	Dr. Werner Wolfheim, Berlin	
Mr. Felix Raugel, Paris	Madame Werner Wolfheim, Berlin	
Mr. P. H. Raymond-Duval, Paris	Mr. Fr. Wulff, Lund, Sweden	
	Mr. Astrid Yden, Gothenburg	
	Mr. W. N. T. Sibmacher-Zynen, Amsterdam	

The following Ladies and Gentlemen accepted invitations to Messrs. Novello's reception :

Rt. Hon. Lord Alverstone, Dr. W. G. Alcock, Mrs. W. G. Alcock, Mr. George Alexander, Mrs. George Alexander, Mr. B. Wm. Asch, Mr. Claudius J. Ash, Mrs. C. J. Ash, Mr. W. H. Ash, Mr. Frederic Austin, Mrs. Frederic Austin, Mr. Herbert Antcliffe, Miss F. G. Attenborough, Miss G. Azulay, Mr. J. Percy Baker, Mrs. J. Percy Baker,

The Hon. Charles Stuart Wortley, Mr. W. Wallace, Mrs. W. Wallace, Dr. J. Warriner, Mrs. J. Warriner, Mrs. Wedgwood, Mr. J. Ellis Wells, Mr. John E. West, Miss Weston, Mr. Westrope, Mrs. Westrope, Mr. Healey Willan, Mr. C. F. Abby Williams, Mrs. C. F. Abby Williams, Mr. C. Lee Williams, Mrs. C. Lee Williams, Dr. R. Vaughan Williams, Miss E. Willmott, Rev. C. E. L. Wright, Mr. H. Wyatt.

OPENING CERÉMONY AT THE UNIVERSITY OF LONDON, IMPERIAL INSTITUTE ROAD, ON MAY 30, AT 12 O'CLOCK NOON.

THE RIGHT HON. ARTHUR J. BALFOUR, M.P., presided, and there was a large attendance.

SIR ALEXANDER MACKENZIE said :

Mr. Balfour, Members of the Society, Ladies and Gentlemen, in virtue of my Presidency I assume the privilege of speaking the first words on the occasion of this very happy event which has called us together, and brought to us so many distinguished and prominent Members of the International Musical Society from all parts of the world. These shall be words of warmest and most cordial welcome to London, not only on behalf of the British Section of the Society, but in the name of the musicians and music-lovers of this country who are proud to act as their hosts. (Hear, hear.)

Before we enter upon the business of the first Musical Congress yet held in England, I would point to the gracious act of His Majesty The King in becoming its Patron. It is a sign of goodwill towards our Congress, and an encouragement of every endeavour in its favour in which we all rejoice.

A further mark of honour is paid to the Congress by Mr. Balfour in so amiably consenting to be its President. We all know how much this means in view of the arduous and unceasing duties which so constantly claim him. Let me also gratefully acknowledge the recognition which Earl Beauchamp, on behalf of His Majesty's Government, bestows on our united work. The Lord Mayor and Lady Mayoress, as well as the representative Worshipful Company of the City of London, the Grocers' Company, are showing an active interest, and along with many others, including the Royal Opera Syndicate, are taking a most generous share in contributing to the success of this International gathering. All this briefly to mark the fact that the greeting, coming as it does from all quarters, is as general as it is spontaneous. We are all looking forward in agreeable anticipation to the useful work which lies before us during the remainder of this week. Those who have had the time to study the plan of campaign will realise that serious occupation in scientific research has been tempered and lightened by much which we hope will assist in making the visit of our foreign members and friends a pleasurable and memorable one.

Mr. Balfour, I have now a pleasant duty to perform. It is to present to you certain distinguished delegates who have been chosen by the Council to act under you as Vice-Presidents of this Congress, and also the gentlemen who have the honour to represent their respective Governments at the Congress.

These gentlemen having been presented, MR. BALFOUR then delivered his address, without referring to any notes :

Ladies and Gentlemen, I hope you will permit me to express not merely on my own behalf, but on behalf of all musicians and music-lovers in this country, our hearty welcome to our foreign friends, who have come here to adorn the first Musical Congress ever held in this country. I believe I am right in saying that the last Musical Congress was held at Vienna on the centenary of the death of Haydn, and that the Congress preceding it was held at Leipzig on the occasion of the great Bach Festival. We, alas ! in this country cannot boast names like these ; nor are we in a position to celebrate the anniversary of men who in foreign countries have led the great art in which we are all interested.

There was a time, indeed, when Britain bore its full share in the output of music, when we were not behind our Continental friends in our contributions to the art. I suppose we may say that without undue pride, as having represented the facts right down to the middle of the 17th century, and

perhaps even later, to the death of Purcell. Why, after that, for a long period we have to admit ourselves to have been, relatively speaking, barren in original production, I know not ; nor perhaps is it within the power of any historical investigator to say why in this century such and such a country excelled in this and that art, and why the period of splendid production has so often in the history of the world been followed by periods as long of comparative barrenness. The fact, however, I think all will admit, is as I have stated it ; and it is even possible to say—putting aside the overpowering personality of Handel, who can hardly be called an English musician, though so much of his art was produced in England, and may have been influenced by his English environment—it is unquestionably true to say, that the original production in the 18th century and in much of the 19th century of British musical art centred in the main round Church services in the great Cathedrals, where a school, if not of profound originality, at least of great merit, has never ceased to flourish.

I think there are signs—I think there have long been signs, and much more than signs—that this state of things is not only coming to an end, but has come to an end. And I certainly can look back over the period of my own life and see how, year by year, more men of original productive capacity have come to the front in this country, until we can now, I think, look our Continental friends in the face and say that England—Britain (your country and mine, Sir Alexander Mackenzie), has at last come into the process of taking its place among the great creative musical communities.

It is fit, then, that at such a moment music-lovers from all parts of the world should come here and meet each other in conference. The value of such Conferences in all branches of learning and of art has long been recognised, and I see no reason why, in music, it should not be as fruitful of admirable results as it has proved itself in other departments.

Indeed, when I look down the list of subjects which are going to be discussed, I do not think any member of the Congress will complain that the sphere of discussion is unduly limited. The history of the art, the theory of the art, matters æsthetic, matters dealing with music as it was, with music as it is, with the evolution of the art, which of all the arts is at this moment showing itself more eager about the future than about the past, looking forward with a more confident belief to what it is going to be, and not merely casting, as some of the arts are apt to do, longing glances back into the historic past, appraising what has been done—music, I say, which is in this living and vital stage, is surely, of all the arts, the one in which those who take an interest in its future, as well as those who have a learned knowledge of its past, may meet together and exchange ideas.

Indeed, I think from all points of view discussion about music, as well as the practice of music and the creation of music, is well deserving the attention of those interested in æsthetic problems. I believe that it would be well worth while for all those who take a deep interest in that kind of problem for a moment to put aside all other arts and concentrate on music ; and for this reason, that we have got, through centuries of discussion on matters literary and artistic, into—I will not say, a jargon of criticism ; but we employ terms as if they were of universal validity in literature and other arts, having absolutely no meaning that I can see when applied to the art in which we are primarily interested. You may see such phrases as 'romanticism,' 'classicism,' 'materialism,' and 'impressionism,' scattered up and down programmes at concerts of good music ; but they really have no meaning and no relevance to musical art. They are borrowed from literature, and when they are applied outside the scheme of literature to the æsthetics of music, they become, in my opinion, if not absolutely unmeaning, as nearly unmeaning as possible. For music has no element of copying Nature like art. It is not framed upon a study of Nature or man, as literature is ; it stands by itself, self-supporting, self-sufficing, not having to borrow either terminology or ideas from any of the sister arts. There is another most interesting peculiarity of music from the philosophic point of view, which is that of all the arts it seems to be more intimately connected with what I may call dry scientific facts. You can state in terms of mathematical physics certain very important truths with which music is intimately connected ; and at first sight it might seem, therefore, as if



science was to give you some assistance in building up a theory of musical aesthetics. I confess my own opinion is that that belief will prove to be illusory. The circumstance to which I have adverted is a most interesting fact. It separates music from all the other arts and puts it on quite a separate basis. And although I do not believe that out of the mathematical theory of the scale or of the chords, or of the theory of harmony, you can ever deduce anything in the nature of a true musical æsthetic, still, this intimate relation with mathematics and physics puts it upon entirely separate ground.

I am afraid I have started off rather upon a hobby of my own which may interest very few of those who are listening to me—(cries of 'No, no')—and I will revert to what is more properly the subject which has brought us here together, which is the interchange of social, scientific, and artistic ideas upon the great art of which so many I am addressing are distinguished representatives.

Leaving the philosophy of aesthetics far on one side, and turning our gaze to what is, after all, the object of all art, the joy of human beings, surely we stand in these modern times at the head of all the other arts, and have advantages which none of them can pretend to. The painter of pictures, endow him with what genius you like, after all embodies his ideas upon a piece of canvas which, from the very nature of the case, can only be in one place at one time; which can at one moment give pleasure to only a very limited number of human beings; which cannot be moved without difficulty and without risk. Music is independent of space. You can have a symphony of Beethoven played in every musical centre of the world at the same time, if you have a sufficiency of musicians capable of rendering it. Time does not touch it. Neither does that other great barrier to the common artistic enjoyment of civilized nations, the difference of language, affect it. The translator of a masterpiece is not merely a copyist; his personality is not merely interposed, like the personality of all copyists, between the spectator and the original producer. He is a copyist in a different medium from that in which the original was produced. To compare painting with language, you are compelling him to copy in *tempera* what was painted in oils, or to render as a drawing what was originally a coloured picture. No progress will make it possible for a masterpiece of one language to be in the same full sense a masterpiece in another. It must always be confined to the country of its birth, and in the main to those who have learned from infancy the language in which it is rendered. No such limitations attach to our art. All can understand it, whatever be their mother tongue. And now that the thoughts of so many of us are occupied in extending widely among the whole community the highest, the greatest and the best of pleasures, I am perfectly certain that of all the arts and of all the finer forms of imagination, that which chooses music as its means of expression is the one which has the greatest future among the masses of all nations.

This gives not merely an artistic but a social significance to such work as this Congress is engaged upon. And all of you who meet together, drawn from far distant lands, to talk about your common interests, all these great objects, I am sure, you will succeed in greatly promoting; and I doubt not that when this Congress comes to an end we in this country shall have undoubtedly profited much by what we have learned from our foreign friends and teachers, and I hope they will go away from our midst not discontented with the warmth of the welcome which we desire to extend to them.

GEHEIMRAT DR. HERMANN KRETZSCHMAR said:

Ladies and Gentlemen, I have the honour to communicate to you the greetings from our German Government, and to express their best wishes for the success of this Congress. We are very much pleased that this Congress is held in London. Musical art is much indebted to your glorious old country; indebted for the spread of counterpoint; indebted for valuable work in the period of Queen Bess and of Shakespeare; indebted for Purcell, and indebted not least for the hospitality and encouragement in later years offered to George Frederick Handel. It is very well, and I rejoice that the arrangements connected with this Congress will afford the foreign delegates an opportunity of hearing not only the best modern English music, but some of the great

compositions of past times. We shall leave London and the Congress rich with new ideas, with new experiences, and full of thankful feeling to the Englishmen who invited us so kindly.

PROFESSOR GUIDO ADLER (Vienna) said:

Ladies and Gentlemen, allow me to express my best thanks for my election as Vice-President of this Congress, and also for the cordial way in which you are receiving me as a delegate of the Austrian Government. Which of us would not be always pleased to visit this hospitable country, where we find the highest culture and likewise the most marked development of character? Unquestionably this kingdom, with its long-established Parliamentary Government, is at the head of all civilized countries. Indeed, in music England now holds a position which is prominent, and that at certain times past she took a leading part is a fact known to everybody acquainted with the history of music. The manner in which music was cultivated in this country far back in the Middle Ages serves as a model for certain style-periods. A line of the most illustrious composers, stretching down from the earliest centuries to this day, has served to assure English music a high rank. I will mention only three names from the palmy days of music in England: Thomas Tallis, William Byrd, and—a name we have heard already twice—Henry Purcell (Applause), composers able to hold their own with the greatest of all times.

There is an immortal old English song, entitled to fame as a canon which even now on a spring day we can execute with as great devotion and hear with as much delight as when it was first produced at the beginning of the 13th century. I allude to that delightful composition: 'Sumer is iumen in.' (Applause.) Its effect is as fresh in the present day as it was then, and so English music stands on a solid foundation. To the works of our English contemporaries we will listen with reverent attention; and I hope that the impression produced by them will be as favourable as that made upon all such persons as entered the English pavilion of fine arts at Rome, regarding which there is only one opinion, namely, that it contains some of the best work at present on exhibition in the City of the Seven Hills. On the Continent, the opportunities which we have of hearing the works of our English contemporaries are unfortunately all too few; but recently in Vienna we had the pleasure of enjoying a fine cantata, 'The Sun-God's return,' by the esteemed President of our Society, Sir Alexander Mackenzie. Also the representatives of the modern science of music are indebted to their English colleagues. Particularly, in the analysis of musical form, Englishmen have been pioneers. The results of their researches regarding the most different periods are highly important; and this is true of all musical pedagogy and didactics as employed in English schools of music, regarding which we owe so much to the management of Sir Alexander Mackenzie and Sir Hubert Parry. With what admirable reverence the arrangements which existed at English Colleges in the Middle Ages are preserved, and how valuable are the encyclopædic works, the 'Oxford History of Music,' and Grove's 'Dictionary of Music.' We all wish the monuments of the English art to be published. It was only up to the first half of the last century that the Musical Antiquarian Society carried on their work. But it is impossible for me here to mention the names of all those Englishmen who, in recent years, have made valuable contributions to our knowledge. We stand shoulder to shoulder with you in the making of researches into the history of the tonal art, and rejoice to be able to walk with you in your own country, as well as at the opportunity for social intercourse. With our whole heart we thank you for all that you do for us; and I beg in conclusion, to assure you that as long as memory lasts we shall never forget the English hospitality which renders participation in this first International Musical Congress so enjoyable to us all. (Applause.)

SIR HUBERT PARRY:

Probably you can guess what is the pleasant privilege which has been accorded to me; and you will agree with me that it is very much thrown into relief by the circumstances in which we stand in relation to our foreign visitors. I cannot help setting them before you as a groundwork for what I



have got to say—which will not be much; however, we must, I think, feel that we owe an enormous, a most spacious recognition—our appreciation of the wonderful hardihood of our foreign members of the International Congress, coming here in the spirit of generous enterprise to inquire if it is really true that at last there is some music in this country. (Laughter.) After all, they have got to come across those stormy seas first of all; they have got to come to a country which they know quite well is always in a fog. They also come to a country where it is well known that people take their amusements so sadly that it is only quite recently that they have given up selling their wives at Smithfield; and with all those dreadful things before them they have come to inquire into the state of music in a country which is generally reputed not to have any. I think that throws most powerfully into relief our obligations to Mr. Balfour for concerning himself with us at all. We are obliged to have a very good godfather. We must, after all, supply these generous foreigners who have come over in such an enterprising spirit with some kind of guarantee of our actual existence. Quite so. We must, at all events, supply them a name that they can possibly have heard of. (Laughter.) We know quite well that Mr. Balfour's name is known even to the savages of Tierra del Fuego. (renewed laughter), and of course also to the penguins of the artistic Antarctic Circle. They regard him as a model of everything which should be honourable, wide-minded, patient, a mirror of most wonderful equanimity, cheerfulness, pleasantness and sweetness which makes us all love him. We could not be more lucky in our godfather, could we?

I should like to talk about things that our godfather has been saying, because some of them are most interesting to me. I will not be tempted, except by one thing—because it is so sympathetic to me. You will remember that Mr. Balfour talked about the relation of—*you may say proximity of—*scientific analysis to music. I do not think I am putting it precisely correctly, but you will understand exactly what I mean: the fact that all scientific facts seem to be in close neighbourhood when applied to music. I only have to point out, in expressing my entire sympathy with him on that subject, that the greatest scientist who ever dealt with music finished up his work with a paragraph in which he says: 'Though the mathematical mind and the musical mind seem to have some extraordinary points in common, there is nothing in the world in which they are really wider apart,' and that so far from science being able to show the way to musicians, the business of science is to follow humbly in the wake of those who have got the genius to express themselves in their great art. What Mr. Balfour says, of course, is perfectly true: that the scientist may now come in and analyse, if he please, what we have been doing in this country as well as in that of others. A very good thing; and we shall probably learn a great deal of wisdom from it, I hope, both from foreigners and ourselves; and I hope everybody here will attend all the lectures, especially when they are given three or four at a time in the same room. I must now commend to you what I am sure will be a thing which is most dear: the recognition of the great debt we owe Mr. Balfour for coming here and becoming responsible for us, and the feeling that, after all, his name being so well known as the supporter of everything sound, wholesome and honourable and distinguished—that our foreign friends if they are possibly bewildered by the sounds which are offered to them in the guise of music, will, by having such a godfather as Mr. Balfour, be assured that in spite of appearances we are not open to the charge of being insincere.

Let us, therefore, offer our very warmest thanks to Mr. Balfour for generously coming here amid the tremendous tasks and responsibilities which he has to face, and looking exactly as if he had got nothing else to do, talking so delightfully about the things most interesting to us. (Loud and continued applause.)

MR. BALFOUR, responding, said:

Ladies and Gentlemen, I cannot permit this meeting to separate, after the kind way in which it has shown its appreciation of Sir Hubert Parry's speech, without one word of thanks from myself, but it shall only be a word. Sir Hubert and I were boys together at Eton. We have been firm friends

ever since. Eton is now a long way, alas! back in the past; but I have watched with affectionate admiration his musical career, from the time he was the wonder of his boyish contemporaries at Eton as a musical genius to the time when he is, by universal recognition, among the foremost of living composers. (Applause.) I thank you most heartily for your kindness; and before declaring this meeting terminated, let me say, as I have been requested to do, that to those who are interested in the history of the musical past, there is, I believe, a very remarkable collection of musical instruments to be seen at the South Kensington Museum, next door. Many of you probably are unaware of the fact. Some of you, perhaps, may be interested in hearing it. At all events, you will receive a warm welcome if you care to go in and see the efforts of our predecessors in the art in fashioning those instruments by which alone the art can be made expressive.

Ladies and Gentlemen, I heartily thank you.

DR. W. H. CUMMINGS said:

We are here to-day in a magnificent building—I do not refer to this portion of it, but other parts are very fine indeed—and we are indebted to the Vice-Chancellor of this University for putting at the disposal of the Conference all the various rooms that we need, and they are many. I have, therefore, very great pleasure in proposing a hearty vote of thanks to him for the accommodation he has afforded us.

The resolution having been carried:

DR. M. J. M. HILL (Vice-Chancellor) in reply said:

It is a great honour and a great pleasure to have received this distinguished assembly in this building. I am sorry that we cannot afford you anything better than a temporary hall that was erected to receive Her late Majesty Queen Victoria, in 1887. I hope that in course of time, when we receive another Congress in which Mr. Balfour is interested, namely, the Philosophical Congress in 1915, that there will be a better building to place at the disposal of the Congress.

The opening ceremony then terminated.

BANQUET AT THE SAVOY HOTEL, JUNE 2.

The Lord Mayor, the Right Hon. Sir Thomas Vezey Strong, presided, and there were about 300 Ladies and Gentlemen present.

The usual loyal toasts to The King and the members of the Royal Family having been drunk, the LORD MAYOR said:

I have now the honour of proposing another toast—the toast of Kings, Emperors, Presidents and Governments represented by all the delegates and visitors here assembled. It is a tribute of our respect, and with our sincerest wishes that they may ever vie with each other only in the gentle arts of peace. (Applause.)

The toast having been drunk with much enthusiasm, the Lord Mayor continued:

This musical audience will, I am sure, appreciate the difficulty in which I placed the bandmaster in the proposal of the last toast. (Laughter.) He had not ready a medley sufficiently comprehensive to embrace all, and even he hesitates to improvise on such an occasion.

I have heard it said that we in England take our pleasures sadly, but I cannot help feeling that this company, at any rate, does not follow that respectable lead, for a more jubilant assembly it has never been my privilege to be in before. I have now to propose the next toast, which, as we say in this town, is the toast of the evening. It is: Continued success to the International Musical Society. (Cheers.) This is an Association, which, as I understand it, embraces musical people from all parts of the civilised world. It excludes none, and welcomes all who are devoted to the art of music, and the British section of that International Society is doing itself the great honour of entertaining this large and distinguished company as their guests in honour of the International Musical Congress, which has attracted to these shores and to this hall so large an assembly. This International Musical Congress enjoys the patronage of His Majesty The King (Cheers); it has secured the services of that charming personality, Mr. A. J. Balfour (Cheers), as its President—

a man who graces everything he touches, and adorns every movement with which he is associated. It has the advantage of Sir Alexander Mackenzie as President; it enjoys the further distinction of having Mr. Alfred Littleton as Deputy Chairman of the Executive Committee of the Congress; and comprises within the limits of its committee practically every well-known musical man in this country. If anything were wanting to add to its completeness, that was supplied when they secured Drs. Maclean and McNaught to act as honorary secretaries. There are many others associated with this movement that I should like to name, but may it be allowed to suffice if I say that the various assistants and the important man, the treasurer, Mr. C. E. Rube, are all worthy associates of those gentlemen I have already named.

We are now assembled on a most remarkable occasion of this most interesting Congress, and if anything still remains to complete our satisfaction it seems to me it is supplied by the fact that the Government of this country for the first time in its history has been good enough to become officially associated with this magnificent Congress, and to give this movement the enormously important sanction, from the point of view of this country at any rate, of official endorsement. (Cheers.) Under these circumstances, ladies and gentlemen, I can with the greatest ease and sincerity most heartily congratulate all concerned in being associated with an unique occasion, and in proposing this toast I want to be allowed to assure all the delegates and visitors who are here assembled, and especially those who come from foreign countries, how much we appreciate the honour they conferred upon music, and on England in particular as host, and how we have enjoyed the advantages of their Company and the contributions they have made to the various discussions of the week. Having said so much—which I cannot inappropriately do, as I have the honour of holding a representative office—I can with all the influence which my ancient office affords add weight to the welcome of the people of London, and through London add the rest of our Empire, to all our foreign visitors here to-day. (Cheers.) But, ladies and gentlemen, I now come to the end of my qualifications, for beyond assuring you in my official capacity of the welcome we all desire to extend to you, and also adding my own appreciation of the great honour of being permitted to preside on this occasion, beyond that I am at a loss to discover why I should occupy this Chair. In my doubt and difficulty I appeal to my wife; and it is becoming increasingly popular in this country 'when in doubt to try the ladies.' But here on this occasion my wife is mute, and all she can say is, 'I cannot for the life of me think why you are invited.' (Laughter.) It seems to me it would be so much more appropriate if some of the musical luminaries who surround me on every hand would speak on behalf of the great art they have so long and so ably served. I, alas, am not musical—at least not specially so, at any rate. I feel somewhat that I am in the position of a man of whom I heard the other night, who, when asked if he was musical said, 'No, but I have a box what is' (laughter), and if it is a qualification to address such an audience as this to be the possessor of a musical box, I can supply it. I do not know if I could not even rise to a mechanical pianoforte (renewed laughter), with which, by the aid of a handle, I could turn out a great many tunes. But, ladies and gentlemen, there have been many distinguished sons, and even daughters, of England who have not been musical. You can scarcely conceive that being possible I dare say, but it was said of Dr. Johnson that, after listening to a charmingly executed pianoforte solo by an equally charming lady, the lady ventured to inquire of the doctor whether he loved music. The gruff but sagacious old doctor said, 'No, madam, but of all the noises I think music is the least disagreeable.' (Laughter.) If I can, by the aid of these two virtues I have quoted, suggest a qualification, however slender, to add one or two more remarks to what I have already said, then I shall know that you are a long-suffering and indulgent people. I think, ladies and gentlemen, it must be apparent to all that music is a fitting subject for international discussion. It seems to me that music like all arts has no recognition of boundary of parish, country, empire, or hemisphere. It is common to all people. It is said that discord was introduced into this world at the time of the Tower of Babel, and from all we have

learned of that interesting historical event, we can accept that suggestion. (Laughter.) But, ladies and gentlemen, if discord was introduced it is the high ambition of music to reduce that discord to harmony (Hear, hear), and so approach all nations with an international language to secure international amity. How are we to accomplish the world-wide friendship of the nations. May I suggest a way, which is to cultivate the feeling that no particular nationality has a monopoly of all the virtues or all the talents in all the arts. I own at once as a representative Englishman that it is perhaps a weakness which is common to us English of thinking that after all we are a very good sort of people, and that those outside our magic circle are not on the whole quite so well-informed or so artistic. If we have come to that conclusion in our haste and in our ignorance we regret it, and we hail you now as brethren and say that we are entitled to that monopoly no longer. (Laughter.) And now may I with great respect ask you if that patriotic exaggeration, as I will call it, on our part is entirely the peculiarity of the English race, or if it is not shared to some degree, however small, by the representatives of the Continental nations here assembled? For instance, every Englishman will gladly admit the eminence, if not the pre-eminence, of foreign countries in music. But again with trembling humbleness I want to inquire of my foreign friends if they are always ready to admit as much on behalf of Englishmen: are they just as enthusiastic in their declaration that English music holds a high position in the music of the world? I won't go beyond asking the question (Laughter), but I venture to think, with the openness that characterizes us, that we should have to admit that most of us, if not all of us, have erred hitherto on behalf of what I will again describe as patriotic exaggeration. I heard the other day of a guide in one of the galleries of Florence. He was in charge of some magnificent paintings, and was showing some visitors from a country which was not Italy—and I hope they were not Englishmen—the contents of the gallery, and after five minutes' hurried look round at the paintings which were painted for eternity they said, 'Old Masters; we prefer the new ones.' The poor attendant of the gallery found all his patriotic instincts uprising against the sneering of the visitors, and speaking to one of them he said: 'Our pictures are not on trial; it is the visitors that are.' I think if one cared to point a moral to adorn that tale I should suggest to my friends in England that when they are discussing foreign music, it is not the music that is on its trial but the Englishmen who dare to criticise it. And again with profound submission I would urge even upon my foreign friends that when they come to England and hear the best work of our English composers and musicians that our music is not on trial, it is the foreign visitor. (Cheers.) I think I have exceeded my time and exhausted your patience, and my wife is pulling at the tail of my coat, which indicates to me that in her judgment I have said enough. (No, no.) If I dared to suggest one more thought it would be the thought that music knows no class. It is the friend of the poorest man, it is indeed the chief solace of the poorest. (Cheers.) It is the privilege of the rich, it is the necessity of the poor (Cheers), and it is a blessing to all who drink of its sweetness. Happily in this country we are constantly and every day endeavouring to spread the influence of music, until at the present time no elementary school in the country is allowed to draw a grant from the Government that does not at least devote a certain amount of time to the teaching of the ennobling art of music. (Cheers.) We want to enlist not only the sympathies but the help of all who can spread the magic of music. We in England have been devoting our time to the special study of the promotion of friendship with all countries, and I conceive no agency, I can imagine no missionaries more likely to secure success in the development of that desirable end than you—the missionaries of music. Let our aim and our ambition be international harmony, and let us do all that we can towards that end, and not cease until we have accomplished by our own individual efforts that great object, and then we may pray that come it may, as come it will, when 'Man to man the world o'er shall brothers be for a' that.' (Loud cheers.)

Sir ALEXANDER MACKENZIE said:

My Lord Mayor, my Lady Mayoress, my Lords, Ladies and Gentlemen, you will of course understand that it is the accident of office which bestows upon me the honour of



replying in the name of this widespread Society to a toast which has been proposed by the Lord Mayor in such excellent and humorous, and, let me add, impressive terms. Coming as they do from the chief representative of the City of London, they are to us especially grateful and encouraging, and I beg to assure him of our hearty appreciation of his amiable and generous words. We are all devoted to the service of the art of music, and each one of us in our respective lands is working in the interest of music, and it is that cosmopolitan spirit and international intent which has been the means of once more drawing us so happily together. It is just that great underlying idea which has always appealed so very strongly to me, and which proves and declares that this Society is fulfilling its mission and achieving the great object of its existence. (Cheers.) We thank you, Sir, for your amiable and generous words, and I hope you may prove a real prophet in your wishes concerning our future. In my turn I also have a toast to propose, and I do not mind freely confessing that it has been weighing on my soul all day long, and I venture upon it with some diffidence because I rather fear that the subject of my toast, which is 'The health of foreign visitors,' might possibly, after the strenuous endeavours of this most exhilarating week, bear a somewhat more than usual significance, and might in fact induce even sympathetic inquiry. I felt uneasy until I had obtained some accurate knowledge of the real state of the feeling of our guests towards us at this juncture, which is practically the end of the Congress. (Laughter.) But I am enormously relieved to find that, judging by the amiable expression on their faces and by the noises they have made, and by such hurried scraps of conversation as I have artfully contrived to hold, that I have very largely under-estimated their powers of endurance, and I certainly have not done anything like justice to their Spartan-like patience, which seems to be almost unlimited. You all know that mutual instruction is the avowed object, indeed one of the specific objects of our Society, and an insatiable and unslakeable thirst for knowledge is the chief characteristic of its members. I fancy that in one important direction at least we certainly have done our very best to provide a good deal which must have been unfamiliar to the majority of our friends. You will perceive that I am gently and delicately approaching the subject of native music. (Cheers.) It is very gratifying to me that all this British music with which they have been regaled has had no more serious effect upon them than of producing in a few of the least robust a mild attack of home-sickness. (Laughter.) But whatever the effect or the result may have been I assure you our intentions have been strictly honourable. In fact, we have kept back a good deal which we might have let you hear. It would certainly have been easy for us to let you hear a great deal more of a similar kind if time had permitted. Our restraint was certainly not due to lack of material. But speaking more earnestly, a great many of the most worthy names which might have been included in our schemes have had to stand aside simply because there was no room for a great number of instrumentalists and singers in this country of whom we are justly proud. I take the safe opinion on musical history of my friend Sir Hubert Parry, who predicts that this country is going to be as it was in the Elizabethan days a nest of 'song birds'—that I believe is his favourite expression. I follow at a very humble and respectful distance, and would inquire if it has not already become so? 'The sweet fowles that maken melody,' as Chaucer says, are already very numerous, and of every variety in song and feather. There are those purely English nightingales and thrushes which warble so tenderly and tastefully. There are also those Celtic cocks that 'caw' (Laughter), and there are a great many other birds more difficult to classify. (Renewed laughter.) You will admit then that we have a very large nestful in full concert, and Sir Hubert and I know a great many young 'cheepers' who are trying to make their voices heard. After all, the casualties have been very few, and our friends seem, judging from appearances, to have survived it all. (Laughter.) Unbroken good humour still prevails, and I think I can present this toast to you in the customary more expansive and figurative sense. I have a very vivid memory of our meeting two years ago. In fact, it is never out of my mind, and I well recollect my part in the

Conference with reference to the projected English Congress. The promise I made was this: That without attempting to vie with the brilliant artistic entertainments which we had, in point of cordiality at least the reception by my colleagues here would not be one whit behind that which we received in the amiable city of Vienna. (Cheers.) The eminent and distinguished guests who have honoured us by their presence have been truly and sincerely welcome (Cheers), and I would like to thank those upon whom the responsibilities for these days have chiefly rested—and they were not small—for having risen to the occasion, and for the quick and ready response to our call, and to express our thanks for the generous support we have received from the upholders of music in this country. It is entirely by their aid that we have been able to carry out the general scheme of the Congress. This, it may be said, is a matter which chiefly concerns ourselves, and has no business here, but I think differently, because it very directly proves that this country has abated not one jot the warmth which it has extended throughout the centuries to music in this land. As for ourselves, our genial intercourse, and the personal intimacy we have enjoyed during these days will be a pleasing and lasting memory. Old friendships have been cemented and many new ones have been found and formed, and surely mutual understanding, reciprocity, and what is still better, good-will, will be the inevitable and natural result of this happy Congress. I beg to couple with the toast the names of three distinguished representatives of foreign countries who will reply. They are: Dr. Hermann Kretzschmar, of Berlin; Professor Guido Adler, of Vienna; and Dr. Jules Ecorcheville, of Paris. And now, ladies and gentlemen, I will ask you to drink the health of our foreign guests upstanding, and with all the enthusiasm at your command. (Cheers.)

DR. HERMANN KRETZSCHMAR said:

Our Congress is coming to its end, and the foreign members of this Society must prepare themselves for the good-bye. That is rather a difficult matter, for to see England and to love England is one and the same. (Cheers.) Nobody can leave this marvellous country without a strong desire to return to it and stay here for ever. I do not intend to narrate the virtues and the charms of England, but among its characteristics there are three points which impress themselves so deeply that I cannot avoid making mention of their excellence. The first is the greatness and the majesty of the British Empire, a majesty speaking to us by public monuments as well as by the whole-souled English life. The second point is the character of this Empire and the character of London, with its splendid contrasts, with its enormous traffic in the streets, and close by its parks with their wonderful trees. The third point is the human spirit of the London inhabitants, the spirit beginning with the kindness of the poor to animals, and culminating in the well-known hospitality, the hospitality which makes a stranger feel at home as soon as he arrives, and regards him as quite an old friend. I beg to thank our Chairman of this evening, and to thank Mr. Balfour and our dearly-beloved President, Sir Alexander Mackenzie, and all the other members of the Committee of this Congress. (Cheers.)

PROFESSOR GUIDO ADLER said:

An old proverb tells us, 'nemo propheta in patria.' And yet I was able here at the commencement of the Congress to speak some prophetic words about the happy course which lay before our Festival: I said them in the University where I have during this week found a second home, because I indeed feel myself anything but a stranger. Your artistic offerings, your social gatherings, have been so successful, so charming, that we your guests will return with the very best recollections to those homes where we again will cease to be prophets. If there may have been added to the harmony of our scientific discussions a few dissonances, it was—according to Sir Hubert Parry—only a necessity, because ugliness is but the corollary of beauty. We human beings cannot very well exist without a little dissonance. In any case these dissonances introduced themselves strictly according to the modern tendency in Art—they certainly were not prepared. But here, my dear English friends, they have all been resolved into sweet consonances. Let me heartily thank you for your amiability



and hospitality. Believe me, these days in London will be remembered among the happiest of my life. Beautiful without the least aftertaste, or afterthought of anything unpleasant. May we meet again soon. And I lift my glass in a spirit of thankfulness to drink the health of the Executive Committee and the British Section, the President, and all its members, who have shown us much kindness and good-fellowship.

DR. JULES ECORCHEVILLE, who spoke in French, said :

I need hardly say that I would never have consented to speak on this occasion, after the toasts proposed by such eloquent orators, had I not been called upon to convey to you the official message of good-will from the French government and the sympathies of those of our colleagues who have unfortunately been prevented from crossing the Straits and taking part in our work.

There is no country in which the progress of English music and of all the sciences that appertain to that art are followed with greater attention and interest than in France. Our musical researches often bring to mind the distant period when the English minstrels used to cause a sensation at the court of our Dukes of Burgundy. We have preserved the memory of your admirable lutenists and viol-players, who frequently brought us the elements of a new art. Quite recently there was founded in Paris the British Music Society, whose purpose is to reveal to us the work of your modern masters ; and, a few days ago, I attended a meeting organized by the Société des Amis de la musique, a meeting of English 'virginalists,' which the English ambassador, Sir Francis Bertie, was good enough to honour with his presence.

Again, when we return to France, overwhelmed with kind attentions and lost in admiration of the sumptuous welcome that you have given us, we shall be inundated with questions, giving still further proof of the lively curiosity which our fellow-countrymen feel with respect to your art.

What other reply shall we make, gentlemen, except that this all-too-short week has enabled us to recognize in English music the qualities which make the glory of England ? In the first place there is that mixture of race that gives to the Islanders the poise of their character. Have we not seen represented in one and the same programme the Scotchman Sir Alexander Mackenzie, the Irishman Sir Charles Villiers Stanford, the Welshman Sir Hubert Parry, and the man from the north, the Anglo-Saxon Sir Edward Elgar.

Moreover,—and this is a truly English characteristic—your music is wholesome. It avoids that perpetual sense of irritation with which Continental music is afflicted, that aggressiveness which at least in France gives the impression that our music is always, so to speak, levelled vindictively at someone ! Your art is that of a people of sporting habits, which pays more attention to its muscles than to its nerves.

Finally, English music is essentially hospitable, and this is the feature that it carries best of all. Even in the 18th century you provided a splendid example of musical assimilation in giving to Handel the world-wide glory that he would never have won but for you. Now, we can say here, at a gathering of musical historians, that Handel's music is the music of all Europe, the music of every country, brought together by a powerful hand and welded by genius. The source of Handel is international ; but the perspective in which he is placed is English. It is in this matter of perspective that you excel. It is paramount in your arts as well as in your political life, and in your charming homes. May I permit myself to use an expression which my Lord Mayor will certainly understand, and say that English music is Free Trade music ?

This zeal for the mingling and concentration of the most widely different elements is so much a part of your temperament that our labours at the Congress have given a quite unforeseen instance of it. Thanks to an ingenious disposition of space, we have been able to hold several meetings and to give several lectures simultaneously in the great hall of the University ; to our good Secretary, Dr. Maclean, belongs the credit of having produced for the first time a model of what one might describe as 'musicological polyphony' !

Permit me then, gentlemen, to unite in one and the same toast the music and the musical research of England, and to raise my glass in honour of that musical instinct which is peculiar to your country and which has earned our admiration

in all its aspects. The few days of our visit will be preserved for ever in our minds as an ineffaceable memory.

THE EARL OF SHAFTESBURY said :

So good and so wonderful is the record of the City of London, in endeavouring in whatever manner possible to give a lead, and a strong lead, in matters of national or international importance, that the general public might very well be beguiled into taking everything that comes from the City of London and its Lord Mayor as a matter of course. We heartily desire to thank the Lord Mayor for his fine and eloquent speech. I ask you to rise and drink the health of the Lord Mayor, who gives such dignity and lustre to his exalted office.

THE LORD MAYOR replied :

My Lord, Ladies and Gentlemen, will you allow me to assure you of my own thanks and the thanks of my wife that you have so kindly accepted the toast proposed by the Earl of Shaftesbury, for whose kind words I am deeply indebted. It has been a great pleasure to my wife and myself to have had the honour of receiving, at our official residence, so many of the ladies and gentlemen attending this Congress. I thought that there my honour ended, but thanks to the liberality of all present, and to the generosity of the Executive Committee, I am happy to be here on this occasion to at least postpone the pain of parting. I hope this Congress will result in real advancement, for music is an international code, and if that be brought about or in any sense helped, then I venture to think that the time you have devoted to this Congress will have been time well spent, and that you will have engaged in mission work the best services of the devoted sons and daughters of Europe.

#### PROGRAMMES OF THE CONCERTS.

CONCERT OF OLD ENGLISH MUSIC, ÆOLIAN HALL,  
TUESDAY, MAY 30.

Under the direction of Mr. J. A. Fuller Maitland.

##### Part I.—The Elizabethan Period.

- Fantasy for three-stringed instruments (originally  
viols) ... .. Orlando Gibbons (1583-1625).  
Harpichord Solos :  
    'Goe from my window' John Munday (c. 1566-1630).  
    'O Mistris Mine' William Byrd (c. 1542-1623).  
    'The King's Hunt' ... John Bull (c. 1562-1628).  
    'Fantasia of Four Parts' ... Orlando Gibbons.  
    'Rosasilis' ... Giles Farnaby (fl. 1580-1598).  
    (From the Fitzwilliam Virginal Book.)

##### Madrigals :

- 'O that the learned poets' (5 parts) Orlando Gibbons.  
    'Lullaby, my sweet little Baby' (5 parts) William Byrd.

'Sweet honey-sucking bees' (5 parts)

- John Wilbye (fl. 1598-1614).  
(From 'The Second Set of Madrigals to 3, 4, 5 and 6 Parts,' 1609.)  
'O yes, has any found a lad?' (5 parts)

Thomas Tomkins (d. 1656).

'Rest, sweet nymphs' (4 parts)

- Francis Pilkington (d. 1638).  
'Fair Phyllis' (4 parts) John Farmer (fl. 1591-1601).  
'On the Plains' (5 parts) Thomas Weelkes (d. 1623).

##### Part II.—The Restoration Period, and Later.

Sonata in C, for two violins, violoncello, and  
harpichord ... .. Purcell (1658-1695).

##### Harpichord Solos :

- Ground in C minor. Toccata in A ... .. Purcell  
Lesson in B flat ... .. James Nares (1715-1783).

Sonata for violin and harpichord, in G minor ... .. Purcell.

Divisions on a Ground for viol da gamba

Christopher Simpson (d. 1669).  
Sonata in D minor Thomas Augustine Arne (1710-1778).

Sonata (Trio) in D minor for two violins, violoncello,  
and harpichord ... .. William Boyce (1710-1779).

Violins : Miss Evelyn Hunter and Mr. Frank Thistleton.  
Viol da Gamba and Violoncello : Miss Helen Doltmetsch.

Harpichord : Mr. J. A. Fuller Maitland.

Madrigals by Members of the Magpie Madrigal Society,  
conducted by Mr. Lionel Benson.

ORCHESTRAL CONCERT, QUEEN'S HALL,  
TUESDAY, MAY 30.

The Queen's Hall Orchestra.

- Norfolk Rhapsody No. 1 ... *R. Vaughan Williams.*  
(Conducted by the Composer.)
- Prelude to the 'Stabat Mater,' Op. 96 ... *C. Villiers Stanford.*  
*Largo. Allegro e Ferace.*  
(Conducted by the Composer.)
- 'Ossian,' Act II., Scene 2 of the Opera ... *Frederick Corder.*  
(First performance.)  
(Conducted by the Composer.)
- Lorna ... Miss Olive Turner.  
Fergus ... Mr. Cynlais Gibbs.
- Humoresque (Scottish Rhapsody No. 3), Op. 74  
'Tam o' Shanter' ... *Alexander C. Mackenzie.*  
(First performance.)  
(Conducted by the Composer.)
- Symphonic Variations ... *C. Hubert H. Parry.*  
(Conducted by the Composer.)
- Five songs for Baritone, from a Cycle called  
'The Long Journey,' Op. 25 ... *H. Walford Davies.*  
(Conducted by the Composer.)  
Mr. Plunket Greene.
- Symphonic Poem 'In a Balcony' ... *A. von Ahn Carse.*  
(Conducted by the Composer.)
- Tone-Poem ... 'Byron' ... *Joseph Holbrooke.*  
(Conducted by Mr. Dan Godfrey.)

SERVICE IN ST. PAUL'S CATHEDRAL.

WEDNESDAY AFTERNOON, MAY 31.

Under the direction of Sir George Martin.

- Magnificat and Nunc dimittis, in F ... *Gibbons (1583-1625).*  
Anthem, 'Rejoice in the Lord' ... *Henry Purcell (1658-1695).*  
Anthem, 'Bow Thine ear' ... *William Byrd (c. 1562-1623).*

RECEPTION AT THE GROCERS' HALL.

WEDNESDAY, MAY 31.

- Overture ... 'Bonduca' ... *Purcell (1658-1695).*  
(a) Almand in F ... *Robert Johnson (1540-1626).*  
(b) Coranto in G minor ... *John Blow (1648-1708).*  
'The Months' ... 'May and June'  
... *Christopher Simpson (1610-1677).*
- Overture ... 'St. Cecilia's Day'  
... *William Boyce (1710-1779).*
- Fancies, Nos. 7 and 8, in D ... *Richard Dering (1570-1630).*  
(a) 'Coronation' Music ... *Locke (1630-1677).*  
(b) 'Airs VIII. and IX., 'The Double Dealer' ... *Purcell.*  
The Orchestra.
- Songs:  
'When Phœbus sinketh' ... *Arne (1710-1778).*  
(a) 'Ethiopia Saluting the Colours' ... *Charles Wood.*  
(b) 'Eleanore' ... *Coleridge-Taylor.*  
Mr. Frederic Austin.
- Pianoforte Soli:  
'Noel' ... *Balfour Gardiner.*  
Toccata Study ... *Norman O'Neill.*  
Waltzes ... *Brahms.*  
Mr. E. Howard-Jones.
- Flute Solo (from Suite in F):  
(a) 'Valse Gracieuse' ... *Edward German.*  
(b) 'Gipsy Dance' ... *Edward German.*  
Miss Edith Penville.

- Songs:  
'L'esclave' ... *Lalo.*  
'Maman, dites moi' ... *Weckerlin.*  
Madame Kirkby Lunn.
- Duets:  
'My dearest, my fairest'  
(From 'Pausanias the betrayer.') ... *Purcell.*  
'Two daughters of this aged stream'  
(From 'King Arthur.') ... *Purcell.*  
'I know a bank' ... *Horn (1786-1849).*  
The Misses Short.
- Trio Sonata in E flat, for two Violins and Pianoforte  
... *Dr. Arne (1710-1778).*  
Mr. W. H. Reed. Mr. W. H. Eayres.  
Mr. Harold Brooke.

CHORAL CONCERT, QUEEN'S HALL,  
THURSDAY AFTERNOON, JUNE 1.

The Huddersfield Choral Society.

- Chorus\* ... 'Soul of the World' ... *Purcell (1658-1695).*  
(From the 'Ode to St. Cecilia'.)
- Anthem ... 'Hosanna to the Son of David'  
... *Orlando Gibbons (1583-1625).*
- Motet for Double Choir ... 'In Exitu Israel'  
... *S. Wesley (1766-1837).*
- Organ Solo Prelude and Fugue in D major  
... *J. S. Bach (1685-1750).*  
Dr. W. G. Alcock.
- Motet for Double Choir ... 'Sing ye to the Lord'  
... *J. S. Bach (1685-1750).*
- Pianoforte Solo ... 'Impromptu' ... *Schubert.*  
Mr. Donald Tovey.
- Madrigal ... 'The Lady Oriana'  
... *John Wilbye (1564?-1612?).*
- Hymn 'O Gladsome Light' ... *Sullivan (1842-1900).*
- Duet ... 'Elegiac Variations for Pianoforte  
and Violoncello' ... *Donald Tovey.*  
Pianoforte: Mr. Donald Tovey.  
Violoncello: Mr. Percy Such.
- Glee (S.A.T.T.B.B.) 'The Cloud-capp'd Towers'  
... *R. S. Stevens (1757-1837).*
- Madrigal (S.S.A.T.T.B.) 'As Vesta was'  
... *Thomas Weelkes (1578?-1640?).*
- Madrigal, in eight parts ... 'Great god of love'  
... *Pearcell (1795-1856).*
- Madrigal (S.S.A.T.B.) ... 'Fire, fire my heart'  
... *Thos. Morley (1557-1607?).*
- Organ Solo, Choral Song and  
Fugue ... *S. S. Wesley (1810-1876).*  
Dr. W. G. Alcock.
- Chorus\* ... 'Then round about the starry throne'  
... *Handel (1685-1751).*  
(From 'Samson'.)

Conductor—Dr. W. G. McNaught.

All the choral music was unaccompanied except those numbers marked with an asterisk.

ORCHESTRAL CONCERT, QUEEN'S HALL,  
THURSDAY EVENING, JUNE 1.

The London Symphony Orchestra.

- Symphonic Poem ... 'The Shepherd' ... *W. H. Bell.*  
(Conducted by the Composer.)
- 'Phantasy of Life and Love' ... *F. H. Cowen.*  
(Conducted by the Composer.)
- a. { Recit., 'Thy hand, Belinda'  
Aria, 'When I am laid in earth' } ... *Purcell.*  
b. Scena, 'Mad Bess'  
(Orchestrated and conducted by Sir Charles Stanford.)  
Miss Muriel Foster.
- Second Symphony (in E flat) ... *Edward Elgar.*  
(Conducted by the Composer.)
- Song ... 'Onaway,' from 'Hiawatha' ... *S. Coleridge-Taylor.*  
(Conducted by Mr. Dan Godfrey.)  
Mr. Ben Davies.
- Overture to 'The Wreckers' ... *Ethel Smyth.*  
(Conducted by the Composer.)
- a. Valse Gracieuse } from Symphonic Suite in D minor  
b. Saltarelle } ... *Edward German.*  
(Conducted by the Composer.)
- Symphonic Poem No. 6, 'Villon' ... *William Wallace.*  
(Conducted by the Composer.)

CHAMBER CONCERT ARRANGED BY THE SOCIETY OF  
BRITISH COMPOSERS, ÆOLIAN HALL,

FRIDAY AFTERNOON, JUNE 2.

- Idylls, Three Pieces for String Quartet ... *Frank Bridge.*  
The Wessely Quartet.
- Sonata in D minor for Pianoforte. First movement.  
... *Arnold Bax.*  
Miss Myra Hess.

## Songs :

- 'A Sea Spell' ... .. *Hubert Bath.*  
 'Lilacs' ... .. *Norman O'Neill.*  
 'Spring Twilight' ... .. *Ernest Walker.*

Miss Grainger Kerr.

- String Quartet in A minor ... .. *John B. McEwen.*  
 The Wessely Quartet.

## Pianoforte Solos :

- Prelude in E flat... .. *Paul Corder.*  
 'Elves' ... .. *Tobias Matthay.*  
 'Danse Nègre' ... .. *Cyril Scott.*

Miss Myra Hess.

- Adagio from Suite for Viola and Pianoforte ... .. *Benjamin Dale.*  
 Mr. Lionel Tertis and the Composer.

## Songs :

- 'Cradle Song' ... .. *Arthur Hinton.*  
 'Eldorado' ... .. *Richard Walthew.*  
 'Blow, blow, thou winter wind' ... .. *Roger Quilter.*

Miss Grainger Kerr.

- Septet for Strings, Wind and Pianoforte ... .. *York Bowen.*  
 The Wessely Quartet ; Mr. C. Draper (clarinet),  
 Mr. Borsdorf (horn), and the Composer.

EARLY ENGLISH CHURCH MUSIC TO  
 LATIN WORDS.

WESTMINSTER CATHEDRAL, FRIDAY AFTERNOON, JUNE 2.

- Motet (MS.) for five voices ... 'O vos omnes' ... *Anon.*  
 Motet for six voices ... 'Quem vidistis pastores' ... *Richard Dering.*

- Agnus Dei, from a six-part Mass entitled  
 'Euge bone' ... *Dr. Christopher Tye* (D. about 1580).

- Benedictus from a four-part Mass  
*Thomas Tallis* (1515 ?-1585).

- A Lamentation (MS.) for five voices *Robert Whyte* (D. 1574).

- Motet (MS.) for six voices ... 'Hæc dies'  
*William Byrd* (1538-1623).

- Motet (MS.) for four voices 'Ave Regina' *William Byrd.*

- Motet for five voices 'Ave Maria' *Robert Parsons* (D. 1570).

- Motet (MS.) for five voices ... 'O amica mater'  
*Thomas Morley* (1557?-1602 ?)

- Motet (MS.) for five voices 'Alma Redemptoris mater'  
*Peter Philips* (1612).

- Motet for five voices and organ ... 'Salvator mundi'  
*Dr. John Blow* (1648-1708).

Conductor ... .. Mr. R. R. Terry.

At the Organ ... .. Dr. G. F. Huntley.

The following is a list of the papers submitted :

## FULL MEETINGS.

- Prof. Dr. Guido Adler (Vienna). 'The division of musical history into periods.'  
 Dr. Jules Ecorcheville (Paris). 'Internationalism in Music.'  
 Geh. Regierungsrat Prof. Dr. Max Friedländer (Berlin). 'German folk-songs, with reference to English and American folk-songs.'  
 Sir Hubert Parry, Bart. (London). 'The meaning of ugliness in Art.'  
 Prof. Dr. Johannes Wolf (Berlin). 'English influence in the evolution of music.'

## SECTION I.—HISTORY.

- Otto Andersson (Helsingfors). 'The Introduction of Orchestral Music into Finland.'  
 Fräulein Amalie Arnheim (Berlin). 'English Suite-composers of the 17th century, and collections of their works which have appeared in Germany.'  
 Prof. Dr. Richard Buchmayer (Dresden). 'Classical French dances of the 17th century, on the basis of the privileged choreographic sources of the time of Louis XIV., reproduced for the first time.'  
 Dr. W. H. Cummings (London). 'Matthew Locke, composer for church and theatre (1630-1677).'  
 Edward J. Dent (Cambridge). 'Giuseppe Maria Buini.'

- Rev. W. H. Frere (Minfield). 'Development of key-relationship in early music.'  
 Hugo Goldschmidt (Berlin). 'Die konkret-ideale Musikästhetik im XVIII. Jahrhundert.'  
 Prof. Dr. Angul Hammerich (Copenhagen). 'Musical relations between England and Denmark in the 17th century.'  
 Prof. C. F. Hennerburg (Stockholm). 'Some documents relating to Abbé Georg Joseph Vogler.'  
 L. de la Laurencia (Paris). 'Pastorals in French music of the 17th century and their influence on the Opera.'  
 Tobias Norlind (Tomalilla). 'English music for the lute in the time of Shakespeare.'  
 Prof. Heinrich von Opienski (Warsaw). 'The first Polish Operas in the 18th century, and their influence on the period of Chopin's youth.'  
 J.-G. Prod'homme (Paris). 'Music and musicians in Paris in 1848.'  
 Henri Prunières (Paris). 'Notes on the origin of the French Overture.'  
 O. G. Sonneck (Washington). 'Ciampi's Bertoldo, Bertoldino and Cacasenno ; and Favart's Ninette à la Cour ; a contribution to the history of Pasticcio.'  
 Prof. Dr. Fritz Stein (Jena). 'Remarks on a presumed youthful symphony by Beethoven, discovered at Jena.'  
 Fausto Torrefranca (Berlin). 'The concerto for cembalo by Giovanni Platti, and the historical and æsthetic importance of the Italian sonata in the first half of the 16th century.'  
 Prof. Dr. Johannes Wolf (Berlin). 'New sources of musical forms of the Middle Ages.'

## SECTION II.—ETHNOLOGY.

- Otto Andersson (Helsingfors). 'Players and dance-melodies of the Swedish population of Finland in the middle of the 19th century.'  
 A. Corbett-Smith (London). 'Irish Folk-song.'  
 Dr. Erwin Felber (Vienna). (i.) 'Music in the fairy-tales and myths of various peoples.' (ii.) 'The law of numerical ratio in fairy-tale and myth, and its influence on scale-building.'  
 Frederick Keel (London). 'British Folk-song.'  
 Professor Philarete Kolessa (Lemberg). 'Rhythmical construction of Folk-songs of the Ukraine (Little Russia).'  
 Dr. Armas Launis (Helsingfors). 'The necessity for a uniform method of investigation of popular melodies.'  
 Tobias Norlind (Tomalilla). 'Polish dances outside Poland.'  
 Pastor Dr. Friedrich Sannemann (Hettstedt). 'Unpublished folk-songs and their sources in the Magdeburg district.'  
 Dr. Stefan Sibleanu (Bucharest). 'Popular music in Roumanian countries.'

## SECTION III.—THEORY, ACOUSTICS, AND ÆSTHETICS.

- Herbert Antcliffe (Sheffield). 'Musical Form and the Symphonic Poem.'  
 Alexandre de Bertha (Paris). 'The Hungarian Rhapsodies of Liszt.'  
 Michel Calvocoressi (Paris). 'A possible key to a system of musical æsthetics.'  
 Emil Ergo (Antwerp). 'The causes and consequences of the lack of unity in several branches of musical science.'  
 Maurice Gravidol (Paris). 'On the language of music.'  
 Maurice Griveau (Paris). 'The meaning and expression of pure music.'  
 Walter Howard (Jena). 'Some new points of view in the study of harmony.'  
 Dr. Ilmarie Krohn (Helsingfors). 'The method of musical analysis.'  
 J. A. Fuller Maitland (London). 'On the interpretation of musical ornaments.'  
 Angel Menchaca (Buenos-Ayres). 'A new system of musical notation.'  
 Prof. Dr. M. E. Sachs (Munich). 'A system for dividing the octave into 19 notes, with appropriate notation.'  
 Prof. Dr. Richard H. Stein (Berlin). 'Quarter-tones.'  
 Prof. W. Vogelsang (Utrecht). 'Die Sülverwandschaft von Music und bildender Kunst.'  
 Dr. Egon Wellesz (Vienna). 'The basso continuo in Italian opera.'



## SECTION IV.—CHURCH MUSIC.

- Rev. H. Beverunge (Maynooth). 'The metrical cursus in the Antiphon melodies of the Mass.'
- Kirchenmusikdirektor Job. Biehle (Bautzen). 'Architecture in Protestant Churches from the musician's standpoint.'
- Dr. W. H. Hadow (Newcastle). 'English Church Music.'
- Frau Eugénie Lineff (Moscow). 'Psalms and chants of Russian sects in the Caucasus.'
- Dr. F. X. Mathias (Strassburg). 'Subjectivity and objectivity in Catholic Church music.'
- Dr. Hermann Müller (Paderborn). 'Prinzipielles zur katholischen Kirchenmusik.'
- Dr. Cyril Rootham (Cambridge). 'The training of boys' voices.'
- Dr. K. Weinmann (Ratisbon). 'History of Church-music in the 17th and 18th centuries.'

## SECTION V.—MUSICAL INSTRUMENTS.

- Julian Carrillo (Mexico). 'The necessity of raising the standard of Military Music.'
- Cecilio da Roda (Madrid). 'Musical Instruments in Spain in the 13th century.'
- Féliçien Durant (Paris). 'Omni-tonic instruments with dependent pistons.'
- Rev. F. W. Galpin (Harlow). 'The origin of the Clarsech or Irish Harp.'
- Com. Baron Alexander Kraus, jun. (Florence). 'Italian inventions for keyboard instruments, hitherto wrongly attributed to foreigners.'
- Tobias Matthay (London). 'The teaching and meaning of Rubato and Rhythm.'
- Ucilio Orlandini (Pistoia). 'On a new Digitorium.'
- Dr. F. Scheuierleer (The Hague). 'Iconography of musical instruments.'
- Frau Assia Spiro-Rombro (Rome). 'Proposals for improving violin-methods, with hints on teaching.'
- Prof. Albert A. Stanley (Ann Arbor, Detroit). 'The value of a collection of instruments in University instruction.'
- Egon Stuart Willfort (Paris). 'The encyclopedic method of pianoforte teaching.'
- Prof. Dr. Johannes Wolf (Berlin). 'Guitar-tablatures.'

## SECTION VI.—BIBLIOGRAPHY, ORGANIZATION, CONTEMPORARY QUESTIONS, ETC.

- Prof. Vito Fedeli (Novara). 'The teaching of composition in Musical Institutes.'
- Dr. W. H. Grattan Flood (Enniscorthy). 'Irish Musical Bibliography.'
- Hermann Güttler (Königsberg). 'Mozart's Pantomimes and their performance.'
- Dr. Alfred Heuss (Leipzig). 'Problems of modern Opera.'
- C. Karyl (London). 'International Voice-training.'
- Dr. W. G. McNaught (London). 'The educational value of Tonic Sol-fa.'
- Dr. A. H. Mann (Cambridge). 'Unity and Organization of the Musical Profession.'
- Dr. Albert Mayer-Reinach (Kiel). 'Proposals for editing vocal music of the 15th—17th centuries.'
- Dorsan van Reysschoot (Ghent). 'Reforms in the notation of orchestral scores in so-called "popular" editions.'
- Pastor Dr. Friedrich Sannemann (Hettstadt). 'The canon in the teaching of singing in schools.'
- Prof. Dr. Max Seiffert (Berlin). (i.) 'Critical edition of English Virginal music.' (ii.) 'General catalogue of musical documents prior to the year 1800, contained in public or private libraries in England.'
- Fraülein Alieja Simon (Berlin). 'Lute-music in some Berlin libraries.'
- Carlo Somigli (Chicago). 'Artistic singing and new theories of laryngeal mechanism.'
- Dr. Friedrich Spiro (Rome). 'Plea for a revision of the complete edition of Beethoven's works.'
- Dr. Hermann Springer (Berlin). 'The most recent advances in musical Bibliography.'
- Prof. Albert A. Stanley (Ann Arbor, Detroit). 'The consideration of Provincial festivals in the United States.'
- Dr. Joseph Summers (Perth, W. Australia). 'Musical education in Australia.'
- Julius Woiitinek (Posen). 'Mechanical apparatus for black-board teaching.'

IMPRESSIONS OF THE INTERNATIONAL  
MUSICAL CONGRESS.

MONS. M.-D. CALVOCORESSI (Paris) writes:

Congresses are a modern institution, and musical congresses I believe to be the most modern of all. It is perhaps owing to the fact of this particular sort of congresses not being out of its 'teens (or perhaps to the deeper cause that there exists no such thing as an uniform understanding in handling matters connected with musical art) that the practical results of our past musical congresses have been of the scantiest, as far as their immediate and avowed object—the carrying out of painstakingly-passed resolutions—is concerned.

But another and no less desirable result of such meetings between workers from different centres, countries, or even continents, is that they create musical acquaintanceships often ending in cordial and fruitful intercourse, and also enlightenment on ideas or matters often weighty. And in this respect it may forthwith be said that the London Congress has been uncommonly successful. It began, proceeded, and ended in an atmosphere of cheerful cordiality, of which the foreign guests carried away a grateful and enduring remembrance; an atmosphere favourable to the interchange of views, thoughts, and information.

Although the unavoidable division into sections rendered it impossible for any one member to follow all the proceedings, and although it is difficult—even after setting aside all papers read in pursuance of mere hobbies or of private interests—to select from the three-and-eighty that were submitted all that proved not only attractive but instructive and have really taught something worth knowing, one may remark that lectures like that of Mr. Friedlaender on 'German Folk-songs with reference to English and American Folk-songs,' Dr. Hammerich on 'Musical relations between England and Denmark in the 17th century,' Dr. Hadow on 'English Church music,' Madame Lineff on 'Russian Folk-songs,' Dr. Cummings on 'Matthew Locke,' Dr. Stein on 'A presumably early Symphony of Beethoven,' attracted much notice and comment, as well as the contributions of Messrs. Felber, Norlind, F. Keel, Wellesz, H. Antcliffe, Scheuierleer, and others, which all assisted to enlighten on points of no common import.

But to the stranger in quest of fresh knowledge, one of the main features of the week's programme was undoubtedly the series of instrumental and vocal concerts devised for the special benefit of members, and affording the possibility of a survey of British music from its very beginnings to the present day.

Modern British music, as Sir Hubert Parry humorously remarked in his address to the first meeting, is very little known abroad, if not altogether ignored. As to the causes of such a state of things, I ask permission to open here a short parenthesis, and to say that although the contrary belief often prevails, so is *all* modern music. Having incidentally written once that music is the least international of arts, I was interested to find that random remark singled out and pointed at as a paradox for paradox' sake. But the few exceptions, in cases like those of Strauss, Debussy, Puccini (*non passibus æquis*), and a few others' do not alter the fact: music takes more time than any other art to cross frontiers. If the international spreading and influence of to-day's literature or fine arts be compared with the spreading and influence of to-day's music, I confidently predict that the results of the comparison will startle the upholders of the theory that music, being the most universal of languages, is the most accessible and satisfactory to all without distinction.

But I must refrain from adducing even the briefest of cases in point, and revert to the Congress. The fact that modern British music was almost unknown to the great majority of the guests has been remedied as fully as possible by the concerts that took place from May 30 to June 3. The occasion was welcome of hearing. Besides beautiful melodies from the output of masters of the past—Gibbons, Munday, Bull, Purcell, and others—works like Sir Edward Elgar's second Symphony, Sir Hubert Parry's 'Symphonic Variations,' Sir Alexander Mackenzie's humoresque, 'Tam o' Shanter,' Sir Charles Stanford's Prelude to the 'Stabat Mater,' Dr. F. H. Cowen's 'Phantasy of life and love,'

Dr. Vaughan Williams's 'Norfolk rhapsody,' excerpts of Mr. F. Corder's opera 'Ossian,' Mr. William Wallace's 'Villon,' Mr. Bell's 'Shepherd,' Mr. Holbrooke's 'Byron,' chamber music and other works by Messrs. B. J. Dale, York Bowen, P. Corder, Trevor Bax, &c., not to copy the whole of the programmes, which afforded a fair bird's-eye view of the British School, and convincing proof of its manifold activities. In fact, the only regret carried away by the listeners was not to be able to enjoy a second hearing of several of the works performed.

The performances attracted in most cases no less notice, and deservedly too. It would be impossible to listen anywhere to a finer body of instrumentalists than the London Symphony Orchestra. The Huddersfield Choral Society, who interpreted most artistically a programme in itself highly artistic, received a due tribute of praise. And it is bare justice to end the present impressions of the Congress, by saying that the conductors and other artists, whom considerations of space alone prevent me from naming, did all that was necessary for the audiences thoroughly to enjoy the novel experience of the contact with British music of to-day. Thus proved successful to their minutest details, the results of the exertions of the British Committee to ensure not only the welfare but also the pleasure of its guests, who shall long remember their delightful week in London.

The following is a translation of a letter we have received from PROFESSOR GUIDO ADLER:

It is with pleasure that I accede to the request of the editor of the *Musical Times* to give in a few words my impressions of the Congress in London. I can be brief, as I have already dealt at length with it in a feuilleton in the *Neue Freie Presse* of June 14,\* and have given expression to my hopes and their realisation in my speeches at the opening and closing of the festival. In a word, the Congress and Music Festival were in every respect successful. It is true that the scientific part of the proceedings was somewhat overshadowed by the artistic and the social side, but the problem of combining strictly scientific work with a plethora of concerts and social engagements—all within a few days—has never yet been solved, and probably never will be. And yet, there were many interesting lectures and important discussions, to which I cannot refer in detail here. The general programme gave a long list of synopses of the lectures. Perhaps it would have been better to suggest subjects which are at the present time occupying the special attention of musicians, as was done in Vienna. Freedom in the choice of themes is certainly helpful in producing new ideas, but does not tend to concentration of thought. Moreover, it makes impossible any preparation for the discussions, which are frequently so fruitful. I was especially impressed by the singing of the choir from Cambridge, and the exercises given in the lecture on Sol-fa, particularly as the method was essentially English.

For the same reason I was glad that the programmes of the musical performances were, with the exception of the Bach motet, entirely made up of compositions illustrating the history of music in England and her work at the present time. On the Continent we so seldom have an opportunity of hearing English music either classical or modern. In this respect the Congress has done good work, and has been instructive in reminding us that England has not only at different periods in the past achieved much in the development of musical history, but is also doing much honourable and valuable work in the present; while, as Mr. Balfour rightly remarked in his opening speech, the outlook for the future is most hopeful. It may be said that the music performed was very unequal, and that it would have been better to cut down the number of works, but then one knows how difficult it is to draw the line; certainly some contemporary composers would have felt slighted if they had not been given a hearing. I should have preferred to hear in place of the Italian opera—so beautifully sung, acted, and performed at Covent Garden—a national English opera, either classical or modern. *L'appétit vient en mangeant*. I was astonished at the performance of the Huddersfield Choral Society, but even more so when our President, Sir Alexander Mackenzie, informed me that England possessed several choral societies quite as good. A country with such solid musical foundations, a country

that has such excellent vocal teaching, orchestras and military bands which are so artistic, madrigal- and glee-societies trained in the traditions of their craft, a country that boasts such finished solo singers as we heard, that has such a healthy national music (English, Scotch, Irish, and Welsh), such fine academies, and in the Church such artistically perfect ensemble singing—such a country can and will fulfil all the expectations for the future which are founded on the excellent and honourable work of her leaders of to-day. On the scientific side, too, we stand shoulder to shoulder with our English colleagues, who can point to a long line of pioneers. And here I must draw attention to a quality which is not always to be found among us Continentals: modesty, in which lies a powerful factor for future development.

We can only thank our hosts for all the friendliness and good fellowship which has been shown us during the Congress, and for the lavish dispensation of traditional English hospitality which gave us so much pleasure. And if in closing I refer to our warm reception by the ladies of London society, I do so not out of empty politeness, but in recognition of their kindness and in grateful acknowledgment that they bore no small part in making our stay in London a memory we shall ever treasure in head and heart. Thanks, and again thanks!

MR. ALBERT A. STANLEY, Professor of Music, Michigan University, U.S.A., writes to us as follows:

An American who is proud of his unbroken English descent, cannot be expected to consider the events of the memorable days of the International Musical Congress from the point of view of a foreigner. Such an one would prefer to be considered rather as a son, who, after sojourning in far-off lands, again returns to the homeland and notes the many changes which time and progress inevitably bring. Thus he rejoices in all that has made for good, deplors every departure from national ideals, and feels that he has a share in both weal and woe.

As one coming under the above category the writer of these lines claims not only an interest in, but also a part in all that made the week memorable through our English hosts, who have greatly extended the meaning of the word 'hospitality.' Thus—quite distinct from the no less active participation of the real foreigner—that part has in it "no small amount of the pride of race. A meeting-place for those who, coming from a common stock, are working out their artistic problems under differing conditions, was found in the acts of reverence for those early English masters who, as Dr. Wolf pointed out, taught the world. It was a happy thought to make the musical part of the week's programme an outlook over the progress of English music. Covering centuries, as it did, it was an appalling task, and to say it reflected great glory on those who so successfully grappled with the problem is to use an ordinary expression to characterize an extraordinary achievement. There can be no doubt that, lacking the perspective which brought the older works into clearer relations with each other, to make a judicial selection of English music *in Bau begriffen* was a task transcending the power of any committee. It is more difficult to deal with living composers than with those who have passed on—for which reason one's admiration for the work of the Committee is not unminged with profound sympathy. Whatever may be the opinion of the world regarding modern English music, it has virility, and is not conventional. These are conditions of growth. To say that it reflects the virtues and the faults of modern music, even that written on the other side of the Channel, is but the truth, and a proof of its vigour. Some misguided souls claim that the new has no faults, and the old no virtues. To those who hold this, as well as the opposing view—and they are both wrong—the words† of Sir Hubert Parry should afford food for thought. It is to be hoped that the captious critics who still have open minds will steal away for a quiet hour and absorb Sir Hubert's wisdom, and learn not to be coddled by anything. These remarks are not addressed to professional but to amateur critics. But these inviting bye-paths are opening up such alluring vistas that it will be the part of wisdom to close one's mind to their invitations and return to our

\* This we shall notice in our next issue.—EDITOR.

† 'The Meaning of Ugliness,' the full text of which will appear in our August issue.



purpose. It would be manifestly impossible in anything short of a year's issue of the *Sammelbände* to give a full review of the scientific, quasi-scientific, and non-scientific offerings from those who, from many countries and in various languages, enlightened the world of music, so the attempt will not be made. On such occasions, certain definite impressions are stamped on one's memory, there to remain. Such impressions are always few in number, but for that reason are more intense. They are useful in establishing a point of view. Three such will be noted here: First, the unbounded hospitality of London, whether official, private, or representative of a guild. It was so ample, so spontaneous, so unassuming, and so genuine, that it placed us all in the position of grateful debtors. If it is more blessed to give than to receive, we may rejoice in the depth of pleasure our hosts must feel. Second, when Sir George Martin, revered of all church musicians, stood in the midst of his choir and directed them with such confident repose—it formed a picture that caused the heart to swell and the eyes to fill with tears. St. Paul's has witnessed few scenes of greater human appeal than this. It was the 'Nunc dimittis' in reality. Third, glorious was the singing of the Huddersfield Choral Society. No more wonderful, more inspiring, choral performance can be imagined than the manner in which through them—as Browning says, 'All through music and me'—S. Wesley's, 'In Exitu Israel,' and Johann Sebastian Bach's, 'Singet dem Herren,' came into their own. Having been told that tears were on the cheeks of some of the singers as they sang the tender choral, 'Like as a father bendeth,' similar manifestations on the part of many of the audience can be accounted for. England has always been great in the direction of choral singing, and so long as such organizations are counted among her musical assets, she has no reason to fear for her undisputed supremacy.

What can we say of Sir Edward Elgar, whom we, on the Western shores of the Atlantic, admire with an enthusiasm which is constantly gaining intensity, and of other English composers, critics and scientists, whom we have known through their works, and have now learned to appreciate as cultured gentlemen, and in some instances as newly-won friends? Nothing in words can express our innermost feelings, but we will cherish them in our hearts. The small party, who, on the Monday following the Congress, were so fortunate as to enjoy a day in the beautiful surroundings of Hatfield Vicarage, and thus had an opportunity of seeing a bit of rural England, would not forgive me did I neglect to follow the implicit directions given me on parting to point out that the genial scientist, the Rev. F. W. Galpin, and his charming wife, gave us what will always be one of our choicest memories.

## Occasional Notes.

The Coronation honours include the bestowal of the Order of Merit on Sir Edward Elgar, a knighthood for Dr. Frederic H. Cowen, and Dr. W. G. Alcock is made an M.V.O. (fifth class). All these distinctions are well deserved by their recipients, and they show that musicians and their achievements are appreciated in the highest circles. The inclusion of Sir Edward Elgar in the Order of Merit is a special compliment to the distinguished composer and to the Art he so well represents. The Order was founded by King Edward in 1902. It has been conferred on only about twenty eminent persons. Sir George Trevelyan this year shares the distinction with Sir Edward. It can be granted to either sex, but since Florence Nightingale's death there has been no feminine representative of the Order.

The retrospect of the season's work issued by the Directors of the Queen's Hall Orchestra is a remarkable record of activity. Since August, 1910, the Orchestra has taken part in 165 concerts, of which 24 consisted of outside engagements. The remaining 141 are classified as follows:—61 Promenade Concerts, 31 Sunday Concerts, 13 Symphony Concerts

(including the 6 of the London Festival), 9 Concerts at the Festival of Empire, 20 Provincial Concerts (6 at the Sheffield Festival), 7 Concerts at the Glasgow Exhibition. Except on May 24, when Elgar's Symphony and works by Walford Davies and Bantock were produced under the composers' direction, Sir Henry J. Wood has been the conductor of all the concerts. Each of our great British Orchestras has its characteristic merit. That of the Queen's Hall Orchestra is its flexibility, by which it can achieve the finest shades of expression. Its responsiveness to the conductor's beat is singularly complete. To English music its work has been invaluable, and both its fine record and its present high capacity are matters for English musicians to be proud of.

A memorandum on Strict Counterpoint recently issued under the influential auspices of the Union of Graduates contains the following provisions:

- 1.—The parts may cross with reason in Counterpoint for more than two voices.
- 2.—While it is preferable that the first note of the Counterpoint shall make a perfect concord, the use of the third of the chord is not considered to be an offence.
- 3.—Modulation to nearly related keys may be sparingly used after the original key has been established.
- 4.—Syncopation, in examples of the fourth species, may occasionally be broken.
- 5.—When writing Combined Counterpoint, dotted minims and dotted crotchets may be used (the latter sparingly) in the fifth species.
- 6.—A crotchet should be seldom tied to a crotchet.
- 7.—Two chords may be used in a bar, although it is recognized that the use of one chord in a bar is often stronger in effect.
- 8.—More than two consecutive quavers should not be used; and these groups of two quavers should occur on the 2nd and 4th beats of the bar in conjunct motion.
- 9.—A skip of an octave to the first of a group of two quavers is permissible. In all other cases quavers should be approached and quitted in conjunct motion.
- 10.—Changing notes may be used; but except in the Cadence they should be rare.
- 11.—A second inversion should not occur on the first beat of any bar, unless the fourth of the chord having been previously prepared, is resolved in the same bar.
- 12.—The objection to consecutive perfect fifths does not depend on the number of notes intervening, but on the character of the fifths themselves; for instance, two perfect fifths are always permissible with one or more notes intervening, provided that at least one of the fifths is unessential.

GENERAL NOTE.—It is not, in our experience, sufficiently borne in mind that anything in the nature of a 'licence' should be used with reservation.

This is the welcome outcome of the growing feeling that some standardization of the rules of Counterpoint was necessary. It will be of great help and reassurance to students if the system outlined is adopted by the various examination bodies, and we cannot doubt that the weight of authority represented by the names of Sir Walter Parratt, Sir Frederick Bridge, Dr. Buck, Dr. J. C. Bridge, Dr. Walter Carroll, Dr. Harding, Dr. C. H. Lloyd and Dr. Pearce will ensure its universal recognition. The memorandum can be obtained by applying to Mr. E. F. Horner, the Hon. Sec. of the Union of Graduates, 19 Beverley Road, Anerley, S.E.

Mr. Nikisch, who has expressed unbounded admiration for Sir Edward Elgar's new Symphony, has arranged to conduct performances in Berlin and Hamburg. Other Continental performances have also been settled to take place at Vienna and Munich. Performances in the United States are in course of negotiation.



The Symphony has now been performed four times in London, and it is significant that the latest performances have excited the greatest enthusiasm. New beauties of structure and treatment have been revealed, and increased familiarity has enabled auditors to realise the relations of its parts to the whole and, while listening, to enjoy the pleasures of anticipation.

Many music-lovers will learn with a pang of regret that the Magpie Madrigal Society, which was formed in 1886, is now disbanded. Mr. Lionel H. Benson, who has been the conductor during the whole period of the Society's existence, thinks that for the time being it has accomplished its mission in introducing a great number of madrigals and other *a cappella* works. A handsome memorial volume, giving a full record of the doings of the Society, has been issued privately. Lists of all the members and all the pieces performed are included. The volume affords more scope for comment than we are able at present to avail ourselves of. We shall return to the subject, and, meantime, we offer our congratulations and thanks to Mr. Lionel Benson for what he has done for the cause of vocal music, and we cherish a hope that he will some day find it possible to form another madrigal choir.

M. Edmond Michotte, director of the Brussels Conservatoire, has presented to the institution his large collection of letters and manuscript scores by Rossini. Some of the works have never been published. Those whom it may interest will be glad to learn that Herr Ranschberg has discovered at Vienna thirty-seven autograph letters by Gluck, written between 1775-1783, addressed to the Austrian ambassador at Paris. The letters are said to contain much valuable biographical information.

Among Gustav Mahler's posthumous compositions are his ninth Symphony, in four movements, and the 'Lied von der Erde,' a cycle of songs for alto and tenor with orchestral accompaniment. Both of these will shortly be published. His musical manuscripts, the examination and editing of which has been entrusted to his pupil Herr Bruno Walter, also include a choral work 'Das klagende Lied' and a number of songs.

The development of the belief in the value of ear-training and sight-singing is eloquently shown by the new syllabus on these topics issued by the Associated Board. There are graded requirements for six divisions, from the primary class to the most advanced. A significant feature of the syllabus is the repeated reference to the tonic sol-fa modulator and notation, and even that *bête noire* the *lah* minor, is recognized. The syllabus is analysed in the July *School Music Review*. We are all tonic sol-faists now!

Sir Henry J. Wood was married on June 19 at the Church of St. Mary the Virgin, Hampstead, to Miss Muriel Greatrex. The musician's many friends will join in wishing happiness to him and his spouse.

## Church and Organ Music.

MR. F. A. W. DOCKER, F.R.A.M.

The experiences of any man who has occupied the same position in his profession for forty years must surely be of instructive value to his fellows. Matters of historical and professional interest necessarily crowd themselves into such a life, from which much

may be learned, not only by those taking their first steps, but by many who have lived through the same period, engaged in similar work. Indeed, the latter would probably estimate more correctly the characteristics which such long service demands. The church organist has a somewhat difficult position to maintain, in view of inevitable changes of style in the composition and performance of music specially written for use in church. He must possess much tact, and the faculty of adapting himself to varying conditions. His chief work lies in the training and management of his choir, to which his powers as an organist are supplementary, though to-day much is expected of him as an executant.

There is probably no London organist better known than Mr. F. A. W. Docker, whose portrait we have the pleasure of including below. But if it be unnecessary to introduce him to our readers, the fact of his having, with conspicuous success, held the post of organist and choirmaster of St. Andrew's, Wells Street, for no less than forty years (he



MR. F. A. W. DOCKER.

(From a photograph by the Stereoscopic Company, London.)

actually became a chorister there in 1862) entitles him to very special mention. Mr. Docker was born on August 14, 1852, and began his musical training at the age of five. After his choristership at St. Andrew's, he became an articulated pupil of and assistant-organist to Sir Joseph (then Mr.) Barnby. Entering as a student at the Royal Academy, of which Sir William Sterndale Bennett was then the Principal, he studied under Sir Arthur (then Mr.) Sullivan, Dr. Steggall, and Mr. W. H. Holmes.

During his period at the Academy the Oratorio Concerts at Exeter Hall were inaugurated, with Sir J. Barnby as conductor, and Mr. Docker as organist. On leaving the Academy he received the Associateship diploma from Sir W. Sterndale Bennett. At the age of nineteen he succeeded Sir J. Barnby as organist and choirmaster of St. Andrew's, and took every advantage

of the excellent position to which he had, by sheer merit, attained. He was particularly successful as a conductor, and was at the head of many choral societies, among them being the Sydenham Amateur Choral Society. He was preceded in this latter office by such men as Franklin Taylor and Thomas Whigham.

On the formation of the Handel Society in 1882, Mr. Docker was appointed the first conductor of the choir, a position he held for ten years. At the performance by the Society in 1884 of 'Saul,' commemorating the bi-centenary of Handel's birth, His late Majesty King Edward VII. most graciously complimented the conductor in person upon the performance. Upon retiring from the Society in 1892, Mr. Docker was presented with an address, accompanied by a handsome testimonial. Among the signatures were those of Sir John Stainer (second President of the Society), the Earl of Lathom, and the Right Hon. A. J. Balfour, with many others. This was followed by the bestowal of the honour of Fellow of the Royal Academy of Music by Sir Alexander Mackenzie. Mr. Docker was appointed conductor of the Kyrle Society Choir in 1886, their performances having done much to educate those in the poorer districts of London. In 1895 Sir Joseph Barnby appointed him a professor of the organ at the Guildhall School of Music, and, in 1896, on the completion of twenty-five years' service at St. Andrew's, a very handsome testimonial from the clergy, choir, churchwardens, and members of the congregation, was presented to him.

Turning to the services at St. Andrew's, Mr. Docker's musical attainments have been greatly responsible for the wide reputation the Church enjoys, while his personality largely helped to contribute to his success amongst those with whom he has worked for so long. The duties include not only, of course, full choral services on Sundays, but (excepting Mondays) two daily choral services. For these a large and varied repertoire is necessary, and provided for by a long list including the best of old and new settings of the Canticles, and an extensive selection of anthems. The list is a formidable one, including at least 200 services, and upwards of 500 anthems. Gounod's sacred music was introduced into this country first at St. Andrew's, and on the composer's visit to the church in 1871, Mr. Docker was at the organ, Gounod and Sir J. Barnby in turn conducting. Several unknown works by Schubert have been first introduced at St. Andrew's under Mr. Docker's direction, and it was to the words of the late Rev. Benjamin Webb, former Vicar of St. Andrew's, that he adapted and published the well-known anthems, 'Where Thou reignest,' 'Lord, in thankful love,' and 'Blessed Jesu,' from the 'Stabat Mater,' Dvorák. His adaptations of the Masses of Haydn, Mozart, Schubert and Gounod to English words have had no small influence on their popularity, while the performances of these works at St. Andrew's are still amongst the best to be heard to-day in London churches. Further, he has not been idle in the matter of composition, his works including the anthems 'Sing we merrily,' 'O ye that love the Lord,' and an 'Ave verum,' while he has written a Te Deum and Benedictus in G, and Evening Service in B flat, and several smaller examples.

His skill as a soloist is remarkable, and we recall his performance some years ago of Widor's Toccata in F as quite the cleanest we ever heard. As an accompanist he has few equals, while his skill as a choir-trainer is obvious from the excellent results obtained by his methods. It is only necessary to read his 'Short History of Church Music' to discover his ideal of what that music should be, and the lofty motives which prompt him.

Such a record should be an encouragement to our younger organists to persevere in the position they may hold, unless it become absolutely untenable. We have always felt that to be constantly changing one's ground leads in the end to disappointment and failure. Henry Smart said that 'it takes five years to work the last man out and another five to work oneself in,' and we believe it to be true. The list of St. Andrew's organists from 1847, when the church was dedicated, is as follows:—Richard Redhead, John Foster, Philip Armes, Henry Bennett, Joseph Bamby, F. A. W. Docker. To this may we add the hope that it may be long before the list is added to.

The new organ recently built for Clifton College Chapel by Messrs. Harrison & Harrison (of Durham and London), was dedicated in May last by the Lord Bishop of Hereford, and must undoubtedly rank as one of the finest instruments in the country. It is certainly one of the best this firm has produced, which is high praise indeed. During the day two recitals were given by Dr. W. G. Alcock, who selected programmes well exhibiting the tonal and mechanical possibilities of the organ, while a crowded audience was present on each occasion. The instrument is the munificent gift of Mr. H. H. Wills, of Barley Wood, Winton, Somerset, an old Cliftonian. The specification, which we hope to quote fully in our issue for August, was drawn up by the builders in consultation with Mr. A. H. Peppin, organist of the College.

#### PRESENTATION TO DR. H. W. RICHARDS.

On June 19, a gathering of members of the congregation of Christ Church, Lancaster Gate, presented a testimonial to Dr. H. W. Richards, the well-known organist of that Church, on the completion of twenty-five years' work there. The presentation was made by the Bishop of Chichester, (Dr. Ridgeway, the former Vicar), with whom Dr. Richards had been associated for twenty of those years. He spoke most warmly and appreciatively of Dr. Richards's faithful and devoted labours in the service of the Church and of his talents and skill, which had raised the music to its present very high level. He also expressed his admiration for Dr. Richards's courage in performing his tasks often under great difficulties, handicapped as he had been by constant ill-health. Sometimes, he concluded, Bishops were called upon to do many things they did not like, but he was going that afternoon to do something he liked very much, and that was to give Dr. Richards a small mark of the gratitude and appreciation of the people of Christ Church for all he had done for the music of the Church.

The Bishop then handed Dr. Richards a book containing the names of the donors, and a purse with cheque for £200 15s. 6d.

The present Vicar, Prebendary Gardow, also spoke, referring especially to the changes which had taken place a year ago, when, at the request of himself and the Churchwardens, Dr. Richards had consented to fill the post of choirmaster as well as that of organist. Owing to Dr. Richards's unfailing patience and resource, the music and singing had now reached a very high standard.

Dr. Richards returned his thanks most warmly for the gift and for the kind words of the Bishop and the Vicar, and spoke with much feeling of the unfailing kindness, consideration and sympathy he had ever met with from all connected with the Church. He would continue to make it his endeavour to carry out the ideal he had always set before himself—that of making the Christ Church services reverent and helpful to devotion.

The forty-first annual Festival of the London Gregorian Choral Association took place at St. Paul's Cathedral on June 8. The thousand voices of the massed-choir were heard in examples of the Plain-song which they cultivate, and in a selection of anthems and hymns and other pieces in which Palestrina's 'Come, Thou Holy Spirit, come' and Handel's 'Zadok the Priest' were included. The conductor was Mr. Francis Burgess.

# Thou, O God, art praised in Zion.

## FULL ANTHEM FOR HARVEST.

Psalms lxx. 1, 2, 12;  
xxxvi. 5; cvii. 1, 21.

Composed by CUTHBERT HARRIS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Allegro con spirito.*

SOPRANO. *f* Thou, O

ALTO. *f* Thou, O

TENOR. *f* Thou, O

BASS. *f* Thou, O

*Allegro con spirito. ♩ = 120.*

*f Gt.* *cres.*

God, art prais - ed in Si - - - on, art prais - ed in

God, art prais - ed in Si - - - on, art prais - ed in

God, art prais - ed in Si - - - on, art prais - ed in

God, art prais - ed in Si - - - on, art prais - ed in

*mf*

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Si - on, art prais - ed in Si - on: and un - to Thee shall the

Si - on, art prais - ed in Si - on: and un - to Thee shall the

Si - on, art prais - ed in Si - on: and un - to Thee shall the

Si - on, art prais - ed in Si - on: and un - to Thee shall the

vow be per - form - ed in Je - ru - sa - lem.

vow be per - form - ed in Je - ru - sa - lem.

vow be per - form - ed in Je - ru - sa - lem.

vow be per - form - ed in Je - ru - sa - lem.

*p espress.* *mf*

Thou that hear - est the prayer: un - to Thee shall . . all flesh

*p espress.* *mf*

Thou that hear - est the prayer: un - to Thee shall . . all flesh

*p espress.* *mf*

Thou that hear - est, hear - est the prayer: un - to Thee shall all flesh

*mf Gt.*

*Man.*

come, shall all . . . flesh . . . come. Thou, O God, art prais-ed in

*mp Sw.* *Full Sw.* *f Gt.* *Ped.*

Si-on, are prais-ed, prais-ed in Si-on.

*ff* *rall.*

Thy mer-cy, O Lord, reach-eth

*Andante.* *con molto espress.* *p*

Andante. ♩ = 84. *Solo.* *Sw.* *Ped.* *Man.*

un - to the heav'ns: and Thy faith - ful-ness. Thy faith - ful-ness un - to the

clouds, Thy mer - cy, O Lord,  
*mf* Thy .. mer - cy, O Lord,  
*mf con espress.* Thy mer - cy, O Lord, reach-eth un - to the heav'ns: and Thy  
*mf con espress.* Thy mer - cy, O Lord, reach-eth un - to the heav'ns:  
*mf Gt.* *Sw.*  
*Ped.*

*p* Thy .. mer - cy reach-eth un - to the heav'ns. *mf* Thou  
*p* reach-eth un - to the heav'ns. *mf* Thou crown - est the  
*mf* faith - ful-ness, Thy faith - ful-ness un - to the clouds. *mf* Thou crown - est the  
*p* and Thy faith - ful-ness un - to the clouds. *mf* Thou  
*BLISS* *p* *Sw. 8 & 4 ft.*  
*Ped.* *Man.*



*This Supplement is part also of the July issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 13d.*

The

# Competition Festival Record

No. 36.

YORK.—April 29 and May 12.

The annual Festival inaugurated by Miss Mary Egerton was this year combined with the Yorkshire Challenge Shield Competition, and the result was very successful. The chief choral day was on the 29th. Eight female-voice choirs competed, the tests being 'Distant bells' (Mackenzie) and the 'A March night' (Brahms). Armley, under Mr. Pickard, came first, and Mr. Wilkinson's choir was second. Five male-voice choirs entered in the open section, the tests being 'What care I' (Blumenthal) or 'Bind my brows' (Stainer), and an own-choice piece. Cleveland Harmonic gave a splendid performance and gained the first place, the Leeds Musical Union coming second. In the mixed-voice class all the choirs had to sing Granville Bantock's part-song 'On Himalay' and Healey Willan's 'My little pretty one,' and an own-choice piece. Armley was again successful, with 208 marks, St. Michael-le-Belfrey Choir gained 204 marks, and St. Wilfred's Choir 202. The singing was exceptionally good. On the second day village choirs and schools competed. In the small village section, Naburn (Mr. H. Calvert) was first; and in an elementary section for female-voice choirs Wighill gained a victory. The village schools were only sparsely represented. The town schools brought some good results, St. Paul's School, York, Poppleton C. S. (Mr. Appleby), Harrogate (Mr. J. Wade) were among the prize-winners. In the large village class there were six choirs, and Harewood (Mr. J. Cawood) was first. A challenge cup competition, in which the tests were 'Cuckou' (Old English) and 'Daughter of Kings' (Elgar) displayed some exceptionally good results. North Fryston was first and Healaugh was second. In an anthem class Hovingham secured first place. Dr. McNaught adjudicated on the first two days, and Mr. Harry Evans on the third day.

At a concert given on the last day, Elgar's 'Coronation Ode' was given by the combined choirs, under Mr. T. Tertius Noble, the York Symphony Orchestra furnishing the accompaniments. A miscellaneous selection followed.

The Festival owes much to the devotion and business capacity of Mr. E. C. Brooksbank, the honorary secretary.

## SEVENOAKS (West Kent).

May 2 and 3.

The West Kent Festival was held for the tenth time on the above date. The entries were numerous and varied, comprising instrumental chamber music and solos, and school choirs in several grades, and adult choirs of varied constitution. Dr. McNaught adjudicated in the vocal classes, and Mr. Gerald Walenn in the instrumental classes. Hildenborough Chevening were amongst the successful school choirs, and St. Peter's Seal, Wateringbury and West Malling were successful in the adult classes. The chief choral competition resulted in a victory for the Sevenoaks Society. In the female-voice choir class Sevenoaks was again successful. There was much excellent playing in the string and quartet classes. A performance of H. Goetz's beautiful cantata, 'By the waters of Babylon,' with a small string band and pianoforte accompaniment, was very successful in revealing the beauties of the work. Dr. McNaught conducted.

FEIS CEOIL, DUBLIN, 1911.

The Feis Ceoil, held on May 8 and following days, was the fifteenth Festival and showed a continued and increased interest on the part of the public. The total entries amounted to 614. The judges were Mr. Sydney H. Nicholson (choral); Mr. H. Plunket Greene and Signor Denza (solo vocal); Mr. Sigmund Beel (strings); Mr. Franklin Taylor (pianoforte); and Mr. J. Ord Hume (brass band and wind instruments).

The Choral Prizes were awarded as follows:

### DIVISION I.—MIXED-VOICE CHOIRS (2 entries).

The Maiden City Choir, Londonderry (Mr. A. J. Cunningham).

### DIVISION I.—MALE-VOICE CHOIRS (4 entries).

1st. The Maiden City Male Choir, Londonderry (Mr. A. J. Cunningham).

2nd. Augustinian Choral Society, Dublin (Mr. J. B. Van Craen).

### DIVISION I.—LADIES' CHOIRS (5 entries).

1st. Miss Culwick's Ladies' Choir, Dublin (Miss Florence Culwick).

2nd. Maiden City Ladies' Choir, Londonderry (Mr. A. J. Cunningham).

### DIVISION II.—MIXED-VOICE CHOIRS (2 entries).

1st. Augustinian Choral Society, Dublin (Mr. J. B. Van Craen).

### DIVISION II.—LADIES' CHOIRS (3 entries).

1st. Enniskillen Choir (Mr. H. H. Hallowes).

2nd. Dominican Convent, Sion Hill, Blackrock (Mr. Robert O'Dwyer).

### DIVISION III.—MIXED-VOICE CHOIRS (3 entries).

1st. G. S. & W. Railway Choir, Dublin (Mr. Samuel Hewson).

2nd. 'Father Matthew' Mixed Choir, Dublin (Mr. Peter P. Walsh).

### DIVISION III.—MALE-VOICE CHOIRS (2 entries).

1st. Carmelite Choral Society, Dublin (Mr. Peter P. Walsh).

### DIVISION III.—LADIES' CHOIRS (4 entries).

1st. Maryborough Choral Union (Mr. J. B. Van Craen).

2nd. Messrs. W. and R. Jacobs' Choral Society (Mr. Thomas H. Weaving).

In the solo competitions the following awards were made:

The Denis O'Sullivan Memorial Medal.—Miss Jeannie V. Nolan (Dublin).

The Plunket Greene Cup (for interpretation).—Miss Edith Mortier (Dublin).

The Stanley Cochrane Prize of six months' vocal tuition at Milan.—Mr. F. Cecil Simms (Londonderry), baritone.

The O'Donoghue of the Glens Cup.—Miss Nellie Moore (Dublin), second year.

The Ladies' Committee Prize of one year's free tuition at the R.C.M., London.—Miss Nellie Moore (Dublin), soprano.

The O'Mara Cup.—Mr. J. S. Litholder (Dublin), bass.

The Esposito Prize of £10 for Advanced Pianoforte Playing was awarded to Miss Edith French (Dublin).

In the children's choir competition there were five entries, and prizes were won by:

- 1st. St. Mary's Girls' School, Fairview, Dublin (Miss Mary Dardis).
- 2nd. Donnybrook Mixed National School (Mr. Samuel McElroy).

#### TUNBRIDGE WELLS.—May 9, 10.

Although the entries showed a falling-off in the junior section, the second North-East Sussex and Tunbridge Wells Competitive Festival was in general an advance upon the previous event. The adjudicator was Dr. McNaught, who awarded the first-prizes to the following choirs.

##### JUNIOR CLASSES.

East Grinstead (Challenge Banner), Hartfield, Hurst Green, Frant, St. John's Crowborough, East Grinstead (sight-singing), and Hurst Green (sight-singing).

##### ADULT CLASSES.

Male choirs (open), The Chanters; (village), Wadhurst. Ladies' choirs (village), Hurst Green (Miss H. M. Egerton); (open), Mrs. Bisshopp's choir. Church choirs (open), King Charles-the-Martyr, Tunbridge Wells; (village), Wadhurst. Choral Societies (small villages), Withyham. Choral Societies (large villages), Wadhurst. Choral Societies (open, two classes), Wadhurst and Mrs. Bisshopp's choir.

Madrigal and Sight-reading, Mrs. Bisshopp's choir.

Handel's 'Samson' was very successfully performed by the combined choirs with orchestral accompaniment. Miss Hilda Foster, Mr. Sidney Coltham, and Dr. Aikin were the soloists, and Dr. McNaught conducted. The Duchess of Norfolk distributed the prizes.

#### ILKLEY.—May 11—13.

In this beautifully situated town the competitive Festival idea seems to have taken strong root. The entries occupied three full days, and brought forward much excellent talent. All the business side of the Festival was well organized, under the skilful direction of Mr. Akeroyd and Dr. W. R. Bates, the secretaries. Dr. McNaught was the principal adjudicator, but Professor Granville Bantock kindly deputised on one day in order to enable Dr. McNaught to rehearse the Huddersfield Choir for the London Congress. The chief tests and results were as follows:

##### CHORAL SOCIETIES (Village).

Tests: 'When whispering strains' (Charles Wood). 'Dainty, fine, sweet nymph' (T. Morley).

- 1st. Ilkley St. Cecilia Society (Mr. A. T. Akeroyd).
- Pool Choral Union (Mr. E. A. Midgley).

##### FEMALE-VOICE CHOIRS (Village).

Tests: 'Fairy dance' (Corder).

'Summer wind' (MacDowell).

- 2nd. Burley-in-Wharfedale Choral Society (Mr. F. J. P. Drake).
- 1st. Pool Choral Union (Mr. E. A. Midgley).
- St. Margaret's Hall Girls' Club (Mrs. Lomax).

##### MALE-VOICE CHOIRS.

(Twenty to thirty-six voices.)

Tests: 'I dare not ask a kiss' (Ed. C. Bairstow).

'Song of freedom' (Frank Davidson).

- 1st. Habergam Glee Union (Mr. E. Hitchon).
- York Male-Voice Choir (Mr. H. G. Wilkinson).
- 2nd. Nelson Arion (Mr. Lawson Berry).

##### MIXED-VOICE CHOIRS.

(Not more than 40 voices.)

Tests: 'How sweet the moonlight' (Eaton Fanning).

'All creatures now are merry-minded' (J. Bennett).

- 1st. Armley (Mr. Harry Pickard).
- 3rd. Brighouse Glee and Madrigal (Mr. Arthur Nettleton).
- Burley-in-Wharfedale (Mr. F. J. P. Drake).
- Eccleshill Prize Choir (Mr. J. T. Wilcock).
- Ilkley St. Cecilia (Mr. A. T. Akeroyd).
- 2nd. Thornton Vocal Union (Mr. W. Lloyd Ashton).

The School results are recorded elsewhere in the SCHOOL MUSIC REVIEW.

#### CORNWALL COUNTY.—May 15—20.

Though this was only the second year of the existence under present conditions of the Cornwall County Music Competitions, it had been so admirably organized during the year that this year's Festival showed remarkable growth from the good beginning of 1910. The contests extended over six days in three centres—Camborne for the western division and Bodmin for the eastern, with instrumental classes at Truro as central for both. The entries totalled over 200, the greater proportion being received from the western side. The elementary schools were well represented in all classes, but lack of response from choral societies and from church and chapel choirs in many cases prevented competition. The lowest standard was found in sight-reading; in outstanding cases—Bodmin and Camborne—a high standard of choral singing was reached. The voice quality generally had vitality and resonance, the basses almost invariably, especially in the western division, being very fine. The People's Palace Male-Voice Choir (Truro) realised the highest all-round excellence of performance in the choral tests. The highest standard attained throughout the Festival was reached in the chamber music playing at Truro, which the adjudicators, Dr. H. P. Allen and Dr. Somervell, described as nearly perfect as could be.

##### ADULT CHOIRS (CAMBORNE).

Choirs from small towns:

(Mixed-voice choirs, part-song), Devoran; (Mixed-voice choirs, chorus), St. Gluvias; (Girls' clubs), St. Day; (Ladies' choirs), St. Day (Mrs. Martyn); (Male-voice choirs), Marazion.

Choirs from large towns:

(Mixed-voice choirs, chorus), Truro, St. Mary's Wesleyan; (Mixed-voice choirs, part-song), Mr. Pearce's choir, Camborne; (Sight-reading), Mr. Pearce's choir; (Girls' clubs), Mrs. Bennett's class, Camborne; (Ladies' choirs, eight entries), St. Mary's Wesleyan, Truro; (Mr. J. H. Williams); (Male-voice choirs), equal, Truro People's Palace (Mr. Wallace Smith) and Marazion (Mr. J. H. Trudgeon).

##### ADULT CHOIRS (BODMIN).

(Mixed-voice choirs, small villages), Sticker; (A.T.B. choirs, one entry), Bodmin Choral Society (Mr. R. Glendinning); (Girls' clubs, one entry), Liskeard (Mrs. Foster); (Ladies' choirs), equal, Mrs. C. Rawling's choir, Saltash, and the Rev. J. Shirren's choir, St. Breock; (Choirs of men and boys), Saltash (Mrs. C. Rawling); (Male-voice choirs), Probus (Dr. S. Tucker).

##### ORCHESTRAL COMPETITIONS (TRURO).

(String orchestras), The 'Sevick' Orchestra (Miss Bertha Treweek); (Orchestras with wood-wind, &c.), Redruth Wesleyan Y.M.B.C. (Mr. H. Dennis).

The School results are recorded elsewhere in the SCHOOL MUSIC REVIEW.

#### HASTINGS.—May 22, 23, 24.

This was a very successful event. It demonstrated that there was excellent capacity in the area appealed to. Nearly one thousand individuals were concerned in the entries. On the first day there was much solo-playing and singing, and some very good elementary school singing. St. Paul's (Miss F. W. Bruce) gave excellent performances of 'Sweet and low' (Selby) and 'A bird sang' (Rogers), and won a prize. On the second day there was also solo-singing, the most successful appearance being that of a young girl (Miss Prichard) in the alto class, the test for which was Elgar's 'Where corals lie.' The choral section brought forward three well-equipped choirs. The tests were 'The pilgrims' (Henry Leslie) and 'Full fathom five' (Charles Wood). The Hastings Madrigal Society, under Dr. Brearley, gave fine performances, and earned the first place. Dr. McNaught adjudicated on the first two days, but unexpectedly he had to be in London on the third day, and Mr. Percy Fletcher was fortunately able to take his place. On this day there were mainly solo classes. A young girl, Miss Edith Churton, distinguished herself as a violoncello player, and a boy, Master Emil C. B. Clark, showed talent as a pianist. Mr. John Loeckey is the honorary secretary of the Festival, which has now entered its third year. Both he and his committee are to be congratulated.



## PRINCE ALBERT (CANADA).

The Saskatchewan Provincial Musical Festival took place here, terminating on May 24. The results were of a nature to give general satisfaction, and in some cases, surprise at their excellence. The chief prize-winners in the choral classes were St. Paul's Choir, Regina; Prince Albert Baptist Choir; Saskatoon Y.M.C.A.; Alban's Ladies' College. The solo-singing classes had different sections for amateurs and professionals; the winners were Miss S. Aird and Mrs. F. W. Jackson (sopranos), Mrs. O. Albrechtsen (mezzo-soprano), Miss S. Tait (contralto), Mr. G. A. Baylist and Mr. R. A. Bridgman (tenor), Mr. C. Stewart and the Rev. T. A. Horne (baritone), Mr. F. T. Viney and Mr. A. S. Newcombe (bass). The massed choirs sang choruses from Spohr's 'Last Judgment' at the final concert. It was decided to hold the next Provincial Festival at Moose Jaw.

## BUXTON MUSICAL FESTIVAL.—May 25—27.

(FROM OUR SPECIAL CORRESPONDENT.)

Buxton occupies a very strong strategical position as a centre for competitive festival work. Serving a district stretching from the eastern border of Cheshire, across Derbyshire, right up to the Trent, verging on Yorkshire borders on the north side and Staffordshire in the south, its potentialities for musical propaganda are great indeed. Well served by railway companies, the town is undoubtedly attractive in itself, and the large hall in the gardens is well adapted for the purposes of a festival, yet the feeling is strong that the best use is not being made of the possibilities of the situation. Possibly an infusion of the more energetic spirit characteristic of some of the west-coast festivals would do something to bring about this desirable end. In the children's classes there is much good work being done. Professor Bantock spoke of the danger of the old folk-songs being allowed to die out, and Council Schools had it in their power not only to prevent such a calamity but actually to lead to a revival of such ballads as 'The flight of the earls' (sung in the Elementary School Class). The singing on the closing day brought to notice the singular gifts of Mr. W. Turner and his quite youthful female-voice choir from Nottingham. Once again it demonstrated the fact that under right and wise guidance the musical sensibilities of merely normal children may be trained to quite a remarkable degree of perfection. If only school-choir-trainers such as have been brought to light so far in this twentieth century could be multiplied indefinitely! Mr. Harry Evans was Professor Bantock's colleague, Mr. Paul Le Vallon also assisting in some of the solo classes. The tests, entries and results in the chief classes were as follows:

## FEMALE-VOICE CHOIRS.

Test: 'It is not always May' (Pinsuti).

- 1st. Tideswell (Mr. Carl Ashover).
- 2nd. Bradwell (Mr. Horace Reynolds).  
St. Peter's Choral Society, Eckington (Mr. Reynolds).  
Mellor Choral Society (Mr. Herbert Wilde).  
Curbar Church (Mr. E. Barnsdall).

## CLASSES FOR CHURCH AND CHAPEL CHOIRS.

First-prize winners:

Buxton Wesley.  
St. Mary's, Buxton.  
St. James', Higher Sutton.  
Buxton Congregational (Mr. T. Dawson).

## CHORAL SOCIETIES.

Tests: 'A slumber song' (Lohr).  
'O God, when Thou appearest' (Mozart).

- 1st. Buxton Philharmonic (Mr. G. H. Lockett).
- 2nd. St. Peter's Choral Society, Eckington (Mr. H. Reynolds).  
Bradwell (Mr. H. Reynolds).  
Tideswell (Mr. Carl Ashover).

## MALE-VOICE CHOIRS.

Test: 'Glory and love to the men of old.'

- 1st. Buxton Philharmonic.

## FEMALE-VOICE CHOIRS (Chief Class).

Test: 'A song of morning' (Mackenzie).

- 1st. Hanley and District (Mr. E. C. Redfern).
- 2nd. Mr. W. Turner's Girls' Prize Choir (Nottingham).  
Nottingham Philharmonic (Mr. W. Turner).  
Hadyn Vocal Society (Madame Edwards).

## MALE-VOICE CHOIRS (Chief Class).

Test: 'The old hunter' (Brahms).

'Give a rouse' (Bantock).

- 1st. Church Gresley P.M. (Mr. G. Walton).
- 2nd. Salford (Mr. David Grundy).
- 3rd. Manchester Mendelssohn (Mr. A. W. Lomas).

## MIXED-VOICE CHOIRS.

Tests: 'On Himalay' (Bantock).

'Give a rouse' (Bantock).

- 1st. Nottingham Philharmonic (Mr. W. Turner).
- 2nd. Tideswell (Mr. Carl Ashover).  
Hanley and District (Mr. E. C. Redfern).  
Buxton Philharmonic (Mr. G. H. Lockett).

The chief solo prize-winners were the following:

Soprano, 26 entries (Miss M. A. Warde).  
Alto, 24 entries (Miss Laura Dryden).  
Tenor, 29 entries (Mr. W. H. Seal).  
Bass, 32 entries (Mr. G. H. Crosland).  
Pianoforte (open) Miss Nettie M. Thomson.

The School results are recorded elsewhere in the SCHOOL MUSIC REVIEW.

## WARRINGTON.—May 27.

This Festival, held on one day, suffered from plethora of entries. But notwithstanding these difficulties the management succeeded in arranging the business satisfactorily. Many first-rate choirs came, and the competition was keen. The secretary, Mr. R. W. Cook, and his committee, are to be congratulated on the confidence they have inspired. Dr. W. G. McNaught and Mr. F. H. Crossley adjudicated. The following are the chief tests, entries, and results:

## CHILDREN'S CHOIRS.

Test: 'Oh! the flowery month of June' (Jackson).

- Brook Street S. S. (Mr. W. Barton).
- Eccles Co-operative Juvenile Choir (Mr. J. Currie).
- Sutton Juvenile Choir (Mr. E. R. Griffiths).
- Warrington Band of Hope Juvenile Choir (Mr. A. Spruce).
- Bewsey Road Wesleyan Juvenile Choir (Mr. W. Hipkiss).
- Stockton Heath Council School (Mr. F. Brook).
- 1st. Warrington Secondary School (Mr. R. H. Albery).

## MALE-VOICE CHOIRS.

Tests: 'To Celia' (C. Lee Williams).

'The long day closes' (Sullivan).

- Wigan Harmonic (Mr. E. C. Robinson).
- Blackley Co-operative (Mr. F. Sheriff).
- 2nd. Warrington Apollo (Mr. F. Hickman).
- 3rd. Denton (Mr. A. Yates).
- 1st. Gorton (Mr. T. Corlett).
- Mossley Clarion (Mr. S. Buckley).
- Warrington (Mr. W. S. Nesbitt).
- St. Helen's Glee Club (Dr. S. B. Siddall).

## LADIES' CHOIRS.

Test: 'The Snow' (Elgar).

- 3rd. Earlestown (Mr. W. Turner).
- Stretford (Mr. T. Corlett).
- Blackley Co-operative (Mr. F. Sheriff).
- Delf Co-operative (Mr. J. Shaw).
- 2nd. Runcorn and Widnes (Mr. R. T. Edwards).
- 1st. Sale and District Musical Society (Mr. A. Higson).
- Mossley Vocal Society (Mr. J. Shaw).



## MIXED-VOICE CHOIRS.

Tests: 'Let their celestial concerts all unite' ('Samson,' Handel).  
'Who is Sylvia?' (German).

- South Manchester (Mr. W. P. Redmayne).  
Preston Vocal Union (Mr. W. Tattersall).  
3rd. Stretford Glee and Madrigal (Mr. T. Corlett).  
Blackley Co-operative (Mr. T. Sheriff).  
1st. Southport Choir (Mr. W. Tattersall).  
Delph Co-operative (Mr. J. Shaw).  
Runcorn and Widnes Co-operative (Mr. R. T. Edwards).  
2nd. Sale and District (Mr. A. Higson).  
Mossley Vocal Society (Mr. J. Shaw).  
\* Bolton Co-operative (Mr. A. Knight).  
\* Holders of the Challenge Shield.

Both Southport and Sale gave exceptionally fine performances. They were separated by only one mark.

## MEIFOD—June 8.

The Powys Provincial Eisteddfod, held this year in the pleasant vale of Meifod, attracted excellent entries and large audiences. The programme ranged from competitions in Welsh epigrams, designs for the back of a bardic chair, and the making of gentlemen's shooting stockings to choral contests. The prizes in the latter were won by Llanfyllin Male-Voice Choir (Mr. J. P. Williams); (Village choirs, 6 entries), Parti Banwy and Côr y Llan, equal; (Children's choirs, 7 entries), Llanfihangel (Mr. C. E. Shimmmin); (Mixed-voice choirs, 3 entries), Llanfihangel (Rev. J. R. Roberts). The adjudicator was Mr. Dan Price.

## LEAMINGTON.—June 8, 9, 10.

This was the first Festival of its kind held in this pleasant town. It was undertaken with some trepidation at the suggestion of Mr. J. Gregson, formerly of Lytham, and it succeeded quite remarkably. The commodious and handsome public hall was lent for the purpose by the local Council, and the Mayor supported the undertaking by his presence. The honorary secretaries were Mr. Joseph Gregson and Mr. E. Hicks, and the managing secretary was Mrs. Bernard Green. The adjudicators were Dr. McNaught, Mr. Granville Humphreys and Mr. W. McNaught. On the children's day the hall was thronged with school choirs. The singing was always tuneful, and sometime reached a high standard. Solo singers and players came forward in great numbers, but the most remarkable capture of the Festival was the entry of fifteen male-voice choirs in one section.

The school results are recorded elsewhere in the SCHOOL MUSIC REVIEW. The chief results in the adult section were as follows:

## MALE-VOICE CHOIRS.

- Tests: 'O peaceful night' (Edward German).  
'Hymn before action' (Walford Davies).  
4th. Leamington Male-Voice Choir.  
Warwick Orpheus Society.  
3rd. Coventry Male-Voice Musical Club.  
Rugby Male-Voice Choir.  
Balsall Heath Glee Singers, Sparkhill, Birmingham.  
The Norton Glee-men, Saltley.  
West Bromwich Male-Voice Choir.  
Oldbury Early Morning School Male-Voice Choir, Birmingham.  
Sapcote Orpheus Male Choir, Stoney Stanton.  
Earl Shilton Institute Choir, Hinckley.  
1st. Church Gresley Primitive Methodist Male-Voice Choir, Burton-on-Trent.  
Manfield's Factory Choir, Northampton.  
Northampton Male-Voice Choir.  
Primrose Hill Congregational Choir, Northampton.  
2nd. Swadlincote and District Male-Voice Choir, Church Gresley.

## CHORAL SOCIETIES (A).

Tests: 'Thy voice, O harmony' (Webbe).  
'O happy eyes' (Elgar).

- Mr. Johnson Peters' Choir, Birmingham.  
Mr. Luttman's Private Choir, Banbury.  
1st. Coventry Co-operative Festival Choir (Conductor, Mr. John Potter).  
2nd. Rugby Co-operative Choral Society.  
Mr. Potter's choir displayed great finish and fine tone. It is an organization fit to go into any competition with confidence.

## CHORAL SOCIETIES (B).

Tests: 'In silent night' (arr. Brahms).  
'Love, fare thee well' (arr. Brahms).

- 2nd. Spencer Street Church Choir, Leamington.  
1st. Manfield's Factory Choir, Northampton.  
Mr. Johnson Peters' Choir, Birmingham.  
Primrose Hill Congregational Choir, Northampton.

## JUNIOR COMPETITION.

The entries and results were as follows:

## SECTION B.

Tests: 'Rock-a-bye' (Parry).  
'The wind' (Rathbone).

- Lillington Mixed School.  
1st. Portland Street, Leamington, Wesleyan Day School.  
St. Matthew's, Rugby, Band of Hope.

## SECTION C.

Tests: Unison, 'Will you walk a little faster' (Macdonald).  
Two-part, 'The robin' (Granville Bantock).

- 1st. Milverton Mixed Schools, Leamington.  
2nd. Shrubland Street Girls', Leamington.  
Shrubland Street Boys, Leamington.  
Clapham Terrace, Leamington, Mixed School.  
Leicester Street Boys, Leamington.  
The Murray School, Rugby.  
Elborrow School, Rugby.

## ACTION-SONGS (Own-choice).

Portland Street Wesleyan Day School, Leamington.  
Shrubland Street Girls, Leamington.  
( 'Housemaids.' )  
Leicester Street Girls', Leamington.  
National Mixed School, Leamington.  
( 'Merry Maids.' )

Only the Shrubland Street and National Mixed Schools appeared. Both sang charmingly, maintaining the pitch admirably, although the heat was very oppressive. The two schools were declared equal. Dr. McNaught adjudicated.

In our last issue it was erroneously stated that Sir Edward Elgar adjudicated at Morecambe. His name was on the list of adjudicators, but he was unable to attend.

The Seventh Annual Preston Musical Competitive Festival will take place on November 23, 24 and 25.

In our issue for May, in the report of the Coleraine Festival, it should have been stated that the Kelly Memorial School (Miss McCreedy), not the Nash Street School, tied with the Irish Society's School.

The Lytham Festival was held with its usual success on June 14 to 17.

At Glasgow during Coronation week a new Festival drew an extraordinary number of entries, necessitating many preliminary competitions. Both these events will be reported in our next issue.

crown - est the year with Thy good - - ness :  
 year, . . the year . . with Thy good - - ness :  
 year, the year . . with Thy good - - ness :  
 crown - est the year with Thy good - - ness : and Thy clouds drop

*Ped.* *Man. Ped.*

*p* *molto cres.*  
 Thy clouds drop fat - ness. Thy mer - cy, O Lord, reach-eth  
 Thy clouds drop fat - ness. Thy mer - cy, O Lord, reach-eth  
 Thy clouds drop fat - ness. Thy mer - cy, O Lord, reach-eth  
 fat - ness, Thy clouds drop fat - ness. Thy mer - cy, O Lord reach-eth

*p* *molto cres.* *Man.*

*f* *mp* *p* *rall. e dim.*  
 un - to the heav'n's, and Thy faith - ful - ness, Thy faith - ful - ness un - to . . the clouds.  
 un - to the heav'n's, and Thy faith - ful - ness, Thy faith - ful - ness un - to the clouds.  
 un - to the heav'n's, and Thy faith - ful - ness, Thy faith - ful - ness un - to . . the clouds.  
 un - to the heav'n's, and Thy faith - ful - ness, Thy faith - ful - ness un - to the clouds.

*f* *mp* *p* *rall. e dim.* *Sw. Voix Cel. mp* *rall. e dim. pp* *Ped.*

*Allegro con spirito.*

O that man would there-fore

*f* Gt. Tromba. *f* Gt. Diap. *f* with *Suo. coupd.*

*Man.* *Ped.*

*Allegro con spirito. ♩ = 126.*

praise the Lord for His good-ness: and de-clare the

*f* Gt. Tromba. *f* Gt. Diap. *f* with *Suo. coupd.*

won-ders that He do-eth for the chil-dren of men! His mer-cy en-

*mf* *mf*



*mf*

His mer - cy en - dur - eth for ev - er, His

- dur - eth for ev - er, His mer - cy en - dur - eth, en -

- dur - eth, en - dur - eth for ev - er, for ev - er, His

*mf*

His mer - cy en - dur - eth, en -

mer - cy en - dur - eth, en - dur - eth for ev - er, *ff* O give

- dur - eth for ev - er, for ev - er, *ff* O give thanks . . .

mer - cy en - dur - eth for ev - er, *ff* O give

- dur - eth for ev - er, for ev - er, *ff* O give thanks . . .

*f*

thanks . . . un-to the Lord, for His mer - cy en - dur -

un-to the Lord, for His mer - cy en - dur -

thanks . . . un-to the Lord, for His mer - cy en - dur -

un-to the Lord, for His mer - cy en - dur -

*cres.* *ff*

eth for ev - er. A - men, A -

eth for ev - er. A - men, A -

eth for ev - er. A - men, A -

eth for ev - er. A - men, A -

men. . . . .

men. . . . .

men. . . . .

men. . . . .

men. . . . .

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Dr. A. H. Mann's 'Magnificat and Nunc dimittis' in A flat and Sullivan's 'The prodigal son' formed part of the service held on June 11 at Brick Presbyterian Church, Rochester, New York, under the direction of Mr. Harry Thomas.

## ORGAN RECITALS.

- Dr. M. J. Monk, Truro Cathedral—Fantasie, *Saint-Saëns*.  
 Mr. G. A. Birch, St. George's Church, Stonehouse—Toccata in F, *J. S. Bach*.  
 Mr. Claude A. Forster, St. John's Episcopal Church, Forbes—Sonata in A minor, *Rheinberger*.  
 Mr. James Tomlinson, Ellet Parish Church—Theme (varied) in E, *Faulkes*.  
 Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Rhapsodie No. 1, in E, *Saint-Saëns*.  
 Prof. P. C. Buck, St. Mark's Church, Bromley—Legende in C, *Dvořák*.  
 Mr. W. Greenhouse Allt, Overstrand Church—Cantilène Pastorale, *Guildmant*.  
 Mr. J. Frank Proudman, Town Hall, Durban—Jubilee 'Allegro,' *Hopkins*.  
 Mr. Fred Gostelow, St. Stephen's, Walbrook—Choral Prelude in A minor, *César Franck*.  
 Mr. Charles H. Bishop, Keynsham Parish Church—March for a church festival, *W. T. Best*.  
 Rev. F. W. Jeyes, Parish Church, Royston—Allegretto in B minor, *E. H. Lemare*.  
 Mr. Bryan Warhurst, St. Thomas's Church, Rhyl—March on a theme of Handel, *Guildmant*.  
 Mr. J. T. Pye, St. Aidan's Church, New Cleethorpes—Sonata No. 1, *Mendelssohn*.  
 Mr. Gatty Sellars, St. Paul's Cathedral, Detroit—Allegro and Adagio from fifth Sonata, *Guildmant*.  
 Mr. W. F. G. Steele, Patterson Street Church, Launceston, Tasmania—Grand Chœur in D, Op. 18, No. 1, *Guildmant*.  
 Mr. Allan H. Brown, Upper Tooting Wesleyan Church—'Le Carillon,' *Wolstenholme*.  
 Mr. C. H. Fogg, All Souls' Parish Church, Heywood—Fifth Offertoire, *Battiste*.  
 Mr. J. Matthews, St. Stephen's Church, Guernsey—Solemn Melody, *Walford Davies*.  
 Mr. Gerald A. Birch, St. George's Parish Church, Stonehouse—Toccata in F, *Bach*.  
 Mr. J. C. Dunlop, Holy Trinity Church, Northampton—Canzone, *Guildmant*.  
 Mr. W. Deane, St. Mary's Church, Johannesburg—Prelude and Fugue in E minor, *Bach*.  
 Mr. Frederick Richens, St. Paul's Church, Lock Haven, Pa., U.S.A.—St. Ann's Fugue, *Bach*.

## ORGANIST AND CHOIRMASTER APPOINTMENTS.

- Mr. Gerald A. Birch, organist and choirmaster, St. George's Parish Church, Stonehouse.  
 Mr. Walter Clough, organist and choirmaster of the Parish Church, Wexford.  
 Mr. Sydney Townshend, organist and choirmaster, St. Columba United Free Church, Helensburg.  
 Mr. S. Wallbank, organist and choirmaster, Hexham Abbey.

## DINNER TO MR. FULLER MAITLAND.

A dinner to Mr. J. A. Fuller Maitland, on his retirement from the post of chief musical critic to *The Times*, was given by the Concert-Goers' Club at the Hotel Cecil on June 14. The Lord Chief Justice presided over a large and distinguished company. The speakers were the Chairman, Mr. Maitland, Mr. Galloway, Mr. Walkley, and Canon Pemberton.

The LORD CHIEF JUSTICE, in proposing the health of Mr. and Mrs. Fuller Maitland, said he desired to speak of the character of the duties which their distinguished friend had most ably discharged during the last twenty-two years. Criticism had been defined as the application in its most competent form of the true and best rules applicable to the particular art. There was no greater mistake than to think that the

object of a critic ought to be to find out points which he could censure or blame. It had been truly said that the more beautiful the work the more fitted it was to be the subject of genuine criticism. One of the sides of the critic's work which involved difficulty was that in which he had to speak of an artistic performance, dealing with it as the artistic performance of an individual. He would, of course, when he could, encourage the young artist. He must, if he were just, call attention at times to errors and mistakes, all the more because his guidance might enable those very errors and mistakes to be cured and corrected. The critic must be absolutely honest; he must be neither benevolent nor adverse; he must give a just judgment without partiality or bias. He must possess very considerable qualifications in regard to the knowledge of the art which he purported to criticise; he must have ripe experience and knowledge of the history of the art of which he spoke; he must be acquainted with the various styles which from time to time were of necessity imitated by those composers or artists who were performing their productions before him, and therefore, although he himself might be as liable to error as other people, yet he did and must bring to bear upon the discharge of his duties that absolute freedom from bias which was the essential characteristic of every just Judge. The duties which a critic had to perform to the satisfaction of the public and of himself involved qualities of a very high order. They had invited their friend Mr. Fuller Maitland to that banquet because he was about to terminate his public connection with one of our greatest newspapers. He would not say that his friend of many years' standing had never made mistakes. His comments had not always commanded universal accord. He never knew a critic, any more than a Judge, who was always right, but he could honestly say that Mr. Fuller Maitland had brought to bear upon his work great knowledge, great impartiality, and a determination to give to the musical world the best that he possessed. He had never written a line prompted by malice or actuated by any ill-feeling.—(From *The Times*.)

## MR. FULLER MAITLAND replied as follows:

Lord Alverstone, Ladies, and Gentlemen, I thank you with all my heart for the way in which you have responded to the toast; when I see this splendid gathering, and so many of those from whose creations or performances I have received such enormous pleasure in the past, I feel in a very difficult position, for I cannot claim the honour of being the senior critic of the London musical Press (I am very sorry that Mr. Shedlock, who I believe holds that position, is not here to-night). I feel that it is necessary to offer you some excuse for my retirement. I have no difference of opinion with my employers or my superior officers, for I have been treated by my dear editor and my friends the members of the staff, with the same unflinching kindness and toleration that they have extended to me for the last two-and-twenty years. I have not got tired of playing Canute or Mrs. Partington to the advancing tide of the new music, for I am not in the least afraid of getting my feet wet. I have still the enjoyment of good health, but the real reason—if you will promise not to tell anybody else—is that I lately witnessed a performance of 'Fanny's first play,' and I am convinced that in her second, Fanny will be certain to turn her attention to the musical critics as she has already done to my dramatic colleagues, and I feel that London journalism is no longer any place for me.

In the thirty years that have passed since I first wrote regularly for the London Press, there have been many important changes in music and in the condition of things musical. In the early eighties opera, except when Patti or Albani sang, was non-existent for the fashionable world, for Harris had not revived the taste for opera as a fashionable amusement, and the spasmodic efforts of Carl Rosa, fruitful as they were in an artistic sense, were not a remarkable financial success. The few of us who cared to improve our acquaintance with the classical symphonies were accustomed to resort week by week to the Crystal Palace, often at the terrific speed of twelve miles an hour, in what were called express trains, because they stopped at none of the intermediate stations, but between them all. But when we got there, how our enthusiasm for the best things were re-kindled week by week by dear Sir George Grove, and what a wonderful educational purpose the



concerts served! Nowadays no one seems to care about the educational side of concerts, but then we were given a real insight into the number and character of the great Symphonies, in a way that was done in chamber music by the 'Pops.'—I beg your pardon, I should say the 'Popular Concerts.' And we needed a considerable deal of education in those days! I well remember, one day, when Madame Schumann was playing the softest part of Beethoven's 'Characteristic' Sonata, seeing two dear old ladies come into the unreserved balcony, which was packed as full as it could possibly hold, and saying in a loud voice, 'We want two of the best places!' I was unfortunately not present on a more famous occasion when a sudden cessation of the music enabled the whole audience to hear the remark, 'We always fry ours in lard!' There was once a special concert given in the middle of the week at the request of Joachim, for the sake of a performance of three posthumous Quartets of Beethoven, and a young man sitting near me said to his neighbour, 'I say, will it be posthumous next week too?' 'O yes,' she replied, 'awfully posthumous!' Those were great days for the students of Wagner's music, for in the year that I began to write regularly, Richter introduced us at Drury Lane to the 'Meistersinger' and 'Tristan,' and in the same year, the enterprise of Angelo Neumann gave us the first London performance of the whole of the trilogy at Her Majesty's Theatre. There, I think at the end of 'Götterdämmerung,' I overheard an old gentleman in the gallery say as he came out, 'Ah it's all very well now, but where will this music be in ten years time!' I have often wished to meet him since.

The great change that has come over music in the last thirty years has as the inevitable result of overstocking the profession, and the problem of how to succeed in the musical world is one of the most serious before us in the present day. In consideration of this I hope I may be forgiven if I offer some advice to the young performers who are trying to make a career, and to those who are doing all they can to befriended them. There is only one road to success, and the first, second and third steps along it are to deserve success. In my longish experience, I have not known a single instance of acknowledged and permanent failure that was not easy to account for as the result of some mental or physical infirmity, some fault of temper, some bad habit, like the inability to keep engagements, or to remember how many quavers there are in a bar of 6-8 time. In like manner, I have known no case of real and lasting success achieved without some merit at the back of it, though of course there are many kinds of artistic merit, and the standard of the music-hall performer is not that of the concert artist. Therefore, I would say to the young musician, 'Deserve success; fit yourself for it at every point, so far as in you lies; be more ready to recognise the good points in others than to fancy that they have obtained their success by illicit means. Above all, never pay for appearances, for, apart from the dishonesty implied in such a practice, people are sure to find it out, and you will be encouraged only by impecunious concert-givers and shunned by all whose good opinion is best worth having.'

To those who are kind enough to interest themselves in the career of young artists I would point out that the time when the student has completed his musical education is the hardest struggle of his life; it is then that help and counsel are most urgently needed. There are at present ten people who are ready to pay for the education of a promising young musician, for one who will befriend him after he 'comes out.'

Lastly, may I be allowed a few words of 'shop' to my fellow-critics? I feel proud to have been a member of the London musical Press for so long, for I think that no musical Press in the world holds anything like so high a position as that of London for integrity, independence, or literary and musical skill. But I sometimes wish there were a more general sense of responsibility among us. I am credibly informed (and I don't think that any secret is made about it) that some concerts are given in order to secure a number of 'good' notices from the critics. By 'good,' these concert-givers naturally mean something like a very thin slice of bread spread thick with butter, heaped up with jam and honey, and with a liberal sprinkling of sugar on the top. By a 'good' criticism I do not, of course, mean that sort of thing which defeats its own object, since there is sure to be someone

present who knows how untrue it is. The value of an adverse criticism, faithfully and kindly expressed, can hardly be over-estimated, and many an artist looks back to an adverse criticism as the turning-point in his career, as having shown him where he erred, and pointed the way to better things. I would recommend the young critic to address himself mentally to the person he is criticising, and to write as if speaking in his presence with the honesty and gentleness of a doctor whose real opinion, not empty compliments, is sought for. I do not think we shall go far wrong if we keep in mind the personality of the individual we are criticising, and repress as far as may be that sense of humour which is certain to be generated in every true critic by the circumstances of his profession. Such a queer side of human nature is presented to the critic-day by day that I defy the most unhumorous person in the world to be a musical critic for a week without developing a sense of humour. Lastly, to all who are concerned in music, whether as performers, patrons, or critics, I would sum up these remarks in a sentence with which Joachim ended a speech on a famous occasion, 'Uphold the dignity of Art.'

#### MR. MAITLAND'S SUCCESSOR.

Mr. H. C. Colles has been appointed musical critic of *The Times* in place of Mr. Fuller Maitland, whose retirement is recorded above. Mr. Colles has for some years acted as junior critic for the great newspaper, and he has contributed many thoughtful and ably-written critical articles to our own columns. A few particulars of his career may be of interest. He was born on April 20, 1879; he studied at the Royal College of Music from 1895 until, in 1899, he gained the organ scholarship of Worcester College, Oxford. His degrees are those of B.A. (1903), Mus. Bac. (1904), and M.A. (1907). His critical work began in 1905, when he became musical correspondent to *The Academy*. In 1906 he was appointed as assistant critic to Mr. Fuller Maitland.

## Reviews.

*Dalle Antiche Norme e dalle Nuove considerazione sull' arte del canto.* By Paolo Guetta.

[Ricordi & Co.]

The Italian schools but rarely send us singers whom we can hail as exponents of the famous art of the bel canto. But to an extent Italy is still the home of song, and the language and the music of a country and their history have a powerful influence on opinions and taste in matters of the voice and singing. Anything written thereon by an Italian maestro di canto of experience must at least excite great interest. The readers of Signor Guetta's little book will not be disappointed if they hope to gain from its study valuable information and instruction. It shows that there is yet a good deal left of the traditions of the old schools, and that it is bearing good fruit. The views of Signor Guetta are sound, and his counsels are sagacious. There is ample evidence in these hundred and odd pages that the author has thought deeply and persistently on his subject, that he bases his conclusions upon a large and varied experience and an extensive study of old and contemporary writers on the subject, and that he is an enthusiast in his work and his calling. He writes frankly, but he often crowds his ideas, and for this reason, and because his style is at times somewhat involved, his booklet is not easy reading. Although addressed to the pupil, it seems to be one for the teacher to digest.

To offer a few general remarks on a book discussing matters of physiology and psychology, musical practice and science, appears futile. For detailed discussion, ample space would be wanted. The author's principles and most of his practical deductions and propositions for teaching are thoroughly sound. The following are extracts from his *conversazioni*, freely translated in condensed form.

In olden times only the select few devoted themselves to the art of singing. To-day a whole crowd is singing in Italy after but poor study, a host of indifferent singers with voices

small in volume and range, and weak in talent. Responsible for this state of things is the great demand for singers, arising out of the amelioration of social conditions among the people and the advance of science, which is proffered in popular form. The readers of the little manuals see a lucrative future before them. But practice, unfortunately, does not show the course so open and easy. Confusion and downfall follow.

Writing about the qualities and capacity a teacher should possess, Signor Guetta is in agreement with what Tosi wrote nearly two hundred years ago. He shows the evil results caused by the recklessness with which many singers pass from one master to another, and the disastrous consequences of the hurry with which they pursue their studies and enter into professional life without being sure of their voices or properly equipped as musicians. He scorns the idea of a born singer who has nothing to learn but his or her parts. The chapter on entrance examinations and voice trials is very instructive. The fatal influences of nervousness, previous teaching, or self-conceived ideas are exposed. In the greater number of cases the examination should be repeated.

Signor Guetta sketches his own method eloquently. It is founded upon experience and supported by scientific facts. The beauty of the voice is the outcome of the harmonious movements of the muscles which are engaged in producing it (of course we understand that favourable conditions of mind and body are presupposed). The will is the first indispensable force to direct the search for the way. Will is constancy. One must proceed slowly. The throat muscles which engender the sound, those of the pharynx, mouth and neck, and thorax, must be trained to preserve their elasticity. *La voce per la voce*; to obtain its greatest æsthetic perfection was the first principle of the old schools and must be the foremost for all time. In training we must proceed from those tones of a voice which are most spontaneously given, and do not require more trouble to produce than the speaking voice. These are the sympathetic tones. A fundamental precept was: A wide throat (*gola larga*). This ensures a natural opening of the mouth, normal position of tongue, a position of the larynx a little lower than during repose, &c. The movements which lead to an open throat necessitate no apparent or real force. A calm and regular respiration prevents restriction and hardness. Another precious precept of the old schools, unfortunately interpreted in various fantastic ways, is: The voice above the breath. The breath should not be felt to rise and reach the throat, in which the voice originates. When it is limited to the quantity necessary to feed the sound, the voice comes forth without the breath appearing to take part in its emission. To those who showed no defects respiration was not mentioned. Generally reference to the taking of breath was avoided. Very pertinently Signor Guetta draws attention to the fact that breath varies with every movement (exemplifying them) in any part of the body, and that the throat is capable of greatly varied expansion.

The chapter on registers makes entertaining and profitable reading. 'If to-day a new tribunal of Inquisition should be created, I believe a lecture on what has been written on registers would be among the tortures to be inflicted on the guilty.' The solution of this question, one of overcoming difficulties of mechanism, not of limitations of nature, will be found in utilising the observation that the character of a homogeneous, regular emission of a voice which is sonorous without exaggeration and finely developing, is not that of the so-called chest voice but of tones above it. As to details of this important principle of teaching, and a multitude of other questions, such as the choice and form of exercises, vocalisation, pronunciation and expression, and others, the reader must be referred to the book, which contains a wealth of valuable suggestions. Signor Guetta agrees with Mazzucato that agility is the only means to equalize a voice perfectly in its entire range, and wisely insists that there cannot be laid down hard and fast rules, but that a method must be adaptable and adapted to every type and character and to the physical individuality of every pupil. Anecdotes, personal reminiscences, and descriptions of special cases are a feature of the little book, which is full of humour and offers *multum in parvo*.

*The oldest music room in Europe.* By Dr. J. H. Mee.

[John Lane.]

It is to Oxford residents and Oxford men that 'The oldest music room in Europe' will primarily appeal: but so well has Dr. Mee brought men and manners, as well as facts, before us, that a far wider circle will read his book with pleasure.

Opened in July, 1748, with a performance of 'Esther,' at which Handel himself may have been present, the Music Room at Oxford was for over forty years the scene of an almost unbroken series of weekly concerts supplied by a small permanent band, assisted by vocal and instrumental performers of the highest excellence.

After 1789, the weekly concerts were for some years held only intermittently, the ultimate lack of support being, in Dr. Mee's opinion, largely due to the effects of the Oxford Movement; the Music Room fell gradually into disuse till, for some forty years before it became, in 1901, the home of the University Musical Union, it served only as a rehearsal-room for the various musical Societies of the town.

In 1808 the choir employed in oratorio performances was 'only about the size of a large cathedral choir,' namely 22 voices, all good ones—probably forming a perfect balance with the band of 19 instrumentalists, it being remembered that the organ is to be reckoned with the choir. In this particular modern conductors might take a hint from their predecessors of a hundred years ago. As instances of the difference of taste at that time, it was thought quite appropriate to sing a comic song between the 1st and 2nd acts of 'Esther'! While in a programme for a miscellaneous concert the following rather striking juxtaposition of words occurs:

*Song:* Stay, silver moon, nor hasten down the skies,  
I seek the bower where lovely Chloe lies.

*Chorus:* And the glory of the Lord shall be revealed.

The Oxford Music Room is rich in associations: Dr. William Hayes, Dr. Philip Hayes, and Dr. Crotch successively conducted the concerts; and Haydn, Hummel, Salomon, Cramer, Abel, Sestini, Mrs. Billington, Mara, Catalani, Brahms, and Clara Novello are only a few of the great names connected with the performances there.

Dr. Mee's researches have been made with no stint of care or labour, and so thoroughly has he done his task that his book would seem to cover the whole field of Oxford music in the period with which he deals, while the illustrations are excellent, and the catalogue which he gives of the library of the Musical Society will be of real value to musico-antiquaries. His pleasant style and evident enthusiasm have made the work no mere catalogue of dry facts, but a study of bygone times which will be read with unflagging interest.

*Modern Organ Building.* By W. and T. Lewis.

[William Reeves.]

The preface to this really admirable work explains the purpose for which it was compiled. Pneumatic and electro-pneumatic organs only are dealt with, the authors rightly considering that the tracker organ has already an extensive literature.

The contents comprise seven chapters, in which the subjects of up-to-date examples of organ parts, building-frame, bellows, blowing, action, pipes and their timbre, voicing and tuning, are explained in detail.

A feature of the book is the clearness of the illustrations, which are so well proportioned that the most unmechanical person (as alas! too many organists are) can surely understand them. Though we do not expect every organist to be an organ-builder, we think that he should know enough to enable him to set right some minor defect to which the finest work is at times liable.

To the candidate for the R.C.O. examinations, Messrs. Lewis have rendered a great service, which we hope will be well appreciated. The chapter on tuning will repay careful study, and should prove most useful to the 'thorough' organist. We welcome the book cordially, and with every confidence recommend it.



## BOOKS RECEIVED.

- Franz Liszt and his work.* By Arthur Hervey. Pp. xiii. +136. Price 4s. (London: John Lane. New York: John Lane Company.)
- Chopin.* By I. J. Paderewski. Translated from the Polish by Laurence Alma Tadema. Pp. 30. (London: W. Adlington.)
- The Philosophy of Music.* By H. H. Britan. Pp. xv. + 252. Price 5s. (London: Longmans, Green & Co.)
- Notes on the Temple Organ.* By Edmund Macrory. Pp. 71. Price 2s. 6d. (London: G. Bell & Sons.)

## Obituary.

The death of JOSEPH BENNETT, which occurred on June 12, at Berkeley, where he was born in 1831, brings a sense of personal loss to musicians of the older generation throughout the kingdom. Those of the younger generation who, owing to his retirement in 1906, have seen little or nothing of his full activities, will nevertheless know his reputation as a great master of the art of musical criticism. The high qualities of his literary style and the justness, balance and kindness of his critical attitude were the virtues for which he was famed, and need not again be elaborated. His life and works were described in our own columns as recently as last December, when a portrait was also given. His death removes an interesting personality, and a link with one of the most interesting periods of musical history.

We regret also to have to report the following deaths:

Mrs. FANNY GREEN, on May 3, one of the most notable lady organists of her time and a brilliant pianist. Born in 1842, Mrs. Green, then Fanny Roe, was appointed organist of St. James's, Hampstead Road, at the age of fourteen. Two years later she became organist at St. Katharine's Royal Collegiate Church, Regent's Park, a post which she held for nearly forty years, till her retirement in 1898.

JOHAN SEVERIN SVENDSEN, the composer of the famous Romance for violin and pianoforte, at Copenhagen, on June 15. Born in 1840, he was trained as a violinist until a stroke of paralysis interrupted his career as a performer and confined his future musical activities to composition. His works, which are not numerous, include two Symphonies, the 'Carnaval à Paris,' and Chamber music. They often reach and sustain a higher level of thought than the 'Romance,' but his fame rests practically upon that piece alone.

Mlle. SEDLAZEK, whose name was familiar to opera-lovers in the early sixties, when she was much associated with Mario, Grisi, and other leading favourites. She had a contralto voice of great beauty.

## TOUR OF THE MANCHESTER ORPHEUS GLEE SOCIETY.

The Whitsuntide tour in the Rhineland provinces of the Manchester Orpheus Glee Society was one long series of triumphs, socially and musically: Frankfurt and Wiesbaden set the pace in hospitality and appreciation, and Homburg, Bad Nauheim, and Cologne almost vied with each other in the warmth of welcome extended to the Lancashire visitors. Civic authorities, no less than private citizens and musical associations, considered no sacrifice of time or convenience too great in order to secure the complete comfort of their guests. Rarely can such spontaneous enthusiasm amongst all classes of the community have been evoked by the visit of a body of singers. The districts visited are the home of male-voice singing—practised here to an extent unknown even in Wales, often than not in pursuance of social intercourse.

In the Wiesbaden Kurhaus, hot night though it was, the concert hall was practically full for the Gleemen's first concert; their reception proved that they sang their way into the affections of the Whit-Sunday night's audience. At Homburg the choir co-operated with the Kurhaus orchestra, Herr Schilling-Ziemssen of the Frankfurt opera conducting on this occasion.

In Frankfurt the stately Kaiserhall of the Römer (Guildhall would be our nearest equivalent) was the scene of a fraternal gathering, the Oberbürgermeister Dr. Adickes (a warm

supporter of Anglo-German friendship) having invited the members of the best male-voice choir in that city, the Frankfurt teachers, to meet Mr. Nesbitt's men. The conversation was in the medium known to both, viz., songs. On that last evening, in the most beautiful and largest of Frankfurt's pleasure grounds—the Palm Garten—Mr. Nesbitt received from the Frankfurt Choral Union a huge laurel wreath. Next morning the *Frankfurter Zeitung* said: 'The voices throughout were very flexible, admirably rendering fine shades and delicate gradations of tone, but by no means wanting in strength and decision. The highest point of efficiency was reached in Beale's "Come, let us join the roundelay," with its alternate dance rhythm and broad, choral effects. Of almost the same high standard was the rendering of the "Dance of Gnomes," by the American, MacDowell, an original and characteristic piece, enthusiastically encored. The Elgar Greek Anthology lyrics were excellently interpreted. At the conclusion of the concert great applause broke out, and the English choir acknowledged it by singing the "Schlummerliedchen" of Brahms in German. No choir of German birth could have sung it with greater delicacy.'

After Frankfurt came Cologne, where the Orpheus men were entertained by the Männergesangsverein at its old club-house. Later they were the guests of the Cologne Corporation, in the historic Gürzenich Hall. The Cologne Choir and about a hundred of her leading citizens were present. Both choirs sang before and after dinner (Manchester after). When the Orpheus singers had finished two verses of Brahms's 'Wiegenlied,' Mr. Nesbitt quietly turned to the company and said 'Alle zusammen,' and straightway from five hundred men the strains of the last stanza of this exquisite lullaby floated softly through the hall—that was the emotional climax of the tour. From here was transmitted to the Kaiser an expression of gratitude for the kindly welcome accorded. The following afternoon the Cologne Choir Committee gave a farewell lunch at the Dom Hotel.

Mr. Nesbitt's impressions were: 'The wonderful power and brilliance of tone of the German male-voice choirs are their most striking feature. In this their quality surpasses any that we have heard in our own country or in Wales. It may be due to the remarkable physique of the members of the German choirs by comparison with that of our British choirs. But in refinement of expression and poetic interpretation the best English choirs are quite equal to them. This comment was very frequently made by our German friends, who so closely study and foster the German folk-songs. We have been welcomed everywhere with a warmth of heart exceeding our most sanguine hopes, and to every member of the Choir it will be an everlasting remembrance.'

As coming from a German source the following quotation from a notice of the Choir's performance at Cologne in the *Kölnische Zeitung* is interesting: 'The Choir,' says the *Zeitung*, 'showed the excellent qualities to which they have attained. Their voices are on the whole rather softer in quality than those of the German singers. The tenors have command of an excellent falsetto. They display a rare elasticity and precision, overcoming technical difficulties. They lay especial stress on the meaning and character of the compositions, and in this respect were nowise inferior in Hegar's "Phantom Host" to the German prize renderings. The "Dance of Gnomes" was admirably given with the macabre quality and the humour proper to the piece.'

Captain Schlagintweit, the German Consul in Manchester, accompanied the party throughout, his tireless energy and forethought being potent factors in the success of the tour.

## ROYAL OPERA, COVENT GARDEN.

'LA FANCIULLA DEL WEST.'

The chief event of the operatic month has been the production at Covent Garden of Signor Puccini's latest opera, 'La Fanciulla del West.' For once Signor Puccini departed from his usual custom, and gave the initial hearing of his opera to a country other than his own. This work was first performed in America last autumn, the second country to witness it being England. The reason for the choice of America for the first production is not far to seek. The story is American. It deals with the period of history in that



enterprising country when men, manners, customs and feelings were generally primitive. The period is the Fifties, when gold had just been discovered in California. The social conditions of that time have been revealed to us in their varied aspect by Bret Harte. In this instance their delineator is Mr. David Belasco, on whose drama the operatic libretto by Signori Guelfo Civinini and Carlo Zangarini has been based. In itself the tale is intensely dramatic. Its central figure is Minnie, whose business is primarily to fulfil the function of maid at the 'Polka' tavern—a real home for the boys, as it is termed. She also looks after their spiritual welfare by instructing them in elementary theology and by reading them chapters from the Bible. Her influence generally is good. The simple, honest miners are harassed by a gang of robbers whose head is Ramarez, known as Dick Johnson. He comes to the 'Polka,' introducing himself in a manner that at once attracts attention, since he asks for water with his whisky. His real aim is to appropriate the miners' gold left in charge of Minnie, while the whole camp is after Ramarez on a false scent. He is fascinated by Minnie's goodness, calls her an angel, and forgets to rob the till. Minnie, who has just reminded the Sheriff of his inattentiveness, is so taken by the gallant robber that she invites him to come to her cottage. He accepts the invitation, and is received by Minnie in her best dress. A storm arises that is too violent to permit of Johnson's leaving, although it does not prevent a search party headed by the Sheriff from following Johnson's tracks to Minnie's dwelling. Minnie hides her accepted lover. The searchers open her eyes as to his real character, and when they have left Minnie reproaches him. He defends himself on the ground that from the day he was born 'he was reared on stolen money.' The moral nature of Minnie compels her to dismiss him, and he goes, only to be shot on her doorstep by the Sheriff. Again Minnie hides him, and denies his existence when the Sheriff returns. But the blood from Johnson's wounds drips on to the Sheriff's hand from the attic, and the much-sought road agent is captured. Minnie, ever resourceful, induces the Sheriff to gamble with her as to which of them shall take possession of Johnson. Minnie cheats, and wins, and a highly melodramatic scene ends. The hunt for Johnson is continued in the last Act, and there is a most beautiful scene at the foot of the Cloudy Mountains in the early morning. Johnson is captured, and is about to be hanged, when Minnie pleads with her old friends for her true lover's life. More than half the camp is in love with her, so she has no difficulty in winning pardon for the robber, with whom she strolls off as the curtain falls. Thus the story is melodramatic; and as far as the music is concerned it proves too melodramatic. Contrary to the case of 'Madame Butterfly,' a musical setting does not increase the dramatic force of the plot, and though Signor Puccini has provided a score that includes a good deal that has already been accepted as dramatic, the result is not very convincing. Certain features stand out. There is attractive use of one or two American airs; the scenes between Johnson and Minnie are devised with complete command of modern operatic technique as originated by Puccini; there is immense intensity in the game of cards for a living stake; and Johnson's plea to his captors that Minnie shall not be told of his ungentlemanly end is highly-strung music. But the new ideas are delayed until too late in the opera, and since the earlier portions for the most part comprise devices with which Signor Puccini has already made us familiar, his latest score does not advance matters very much. The performance is remarkably good. Mile. Destin makes an excellent Minnie, and never fails to meet the strenuous claims of the music. Two representatives of Johnson have appeared in the course of the month, and these—Signor Bassi, the original, and Mr. Riccardo Martin, his successor—have done extremely well. Mr. Gilly has established his position as a modern operatic artist of the first water by his impersonation and splendid singing as the Sheriff, and the cast, which abounds in small parts, has been given with notable completeness. Signor Campanini conducted the production, at which the composer was present, and brought out the full value of the rather over-loaded score.

The twenty-third annual festival of the Nonconformist Choir Union has been arranged to take place at the Crystal Palace on July 1.

## THE LONDON MUSICAL FESTIVAL.

Only the first three concerts of this festival could be dealt with in last month's issue. The fourth, on May 23, was that at which, according to the original arrangement, Strauss would have been the conductor. His absence destroyed the purpose for which the Mozart numbers were included in the programme, for Strauss is a noted Mozart-lover and Mozart-conductor, and the Symphony in G minor and the Pianoforte concerto in D minor (soloist, Mr. Harold Bauer) were chosen to illustrate his tastes and abilities in this direction. However, the circumstances enabled Sir Henry Wood to conduct 'Also sprach Zarathustra' with the Queen's Hall Orchestra for the first time, and for this there was reason to be thankful, for the performance was one of extraordinary beauty, strength, clarity and technical brilliance. Its clarity only relapsed for a moment in the opening of the Fugue. The remainder of the programme consisted of Strauss's early and exuberant 'Burleske' for pianoforte and orchestra, dashing played by Mr. Bauer; the 'Dance of the Seven Veils' from 'Salome,' and the closing scene from the same opera. In this, Madame Aino Ackte repeated and, in the effect on the listener, surpassed, her stage triumphs, for the scene contains little action and that little is repulsive. The reading of the orchestral part was the most lucid that had been heard in London, and the significance of the music was thereby heightened.

The performance of Bach's B minor Mass given on May 24 was in essentials a repetition of that given by the same choir under the same conductor during the recent Sheffield Festival, and described in our last issue. Sir Henry Wood's self-evolved method of instructing the choir in the treatment of every nuance of phrasing, tone-gradation, and vocal delivery again led to results of surprising virtuosity and emotionalism, and of arresting significance, which held the attention and admiration even at those moments when one was most conscious that the conductor was expressing his own personality rather than the composer's. The same impression was created by the choral singing on the following day, when the 'St. Matthew' Passion was performed and the choral body was that of the Leeds Festival. If any had tears to shed at the over-rendering of Bach, they had reason to shed them now, for Sir Henry Wood let no opportunity slip by of adapting the choral delivery and expression to the momentary suggestion of the words. The chorales were treated in the style of the part-song, and some were entrusted to a solo-quartet (the Sheffield Festival quartet). It was magnificently done, but the method was not calculated to appeal to everyone as appropriate. But as in the case of the Mass, the technical carrying-out of these interpretative devices was sufficient to atone for any dissatisfaction. Both choirs performed their technical feats with as little apparent concern as if they were a part of every-day life. Taken in conjunction with the singing of the Huddersfield Choir at the International Congress in the following week, they confirmed in unmistakable fashion the supremacy of Yorkshire choirs among the larger choral bodies.

The soloists in the Mass were Miss Agnes Nicholls, Miss Ellen Beck, Miss Edna Thornton, Mr. Ben Davies, and Mr. Robert Radford. Those in the Passion were Mr. Gervase Elwes (whose interpretation of the Narrator's part was of outstanding excellence), Miss Nicholls, Miss Thornton, Mr. Herbert Brown (as Jesus), and Mr. Radford.

The directors of the Festival are more to be congratulated upon the artistic than upon the financial results. The lavish scale of the performances, to say nothing of the expenses of bringing the three choirs to London, necessitated a high scale of charges. The attendance showed, however, that however great the attraction offered, a five-shilling gallery, with other seats in proportion, closes more purses than it opens.

## PURCELL'S 'FAIRY QUEEN.'

One of the most interesting events of the month was the performance of Purcell's 'Fairy Queen,' given at the Royal Victoria Hall, on June 10, by the music students of Morley College. The work has had a remarkable history, inasmuch as the score was lost for over 200 years, from 1695 until its recent discovery in the library of the Royal Academy of Music. It has now been published by the Purcell Society, with considerable assistance from the Morley College students in the copying of the parts.

The music is incidental to 'A Midsummer night's Dream,' but is mainly concerned with additional lyrics and episodes by some unnamed author. For instance, the first Act contains a scene in which a drunken poet is teased and tickled by fairies into a confession of his crimes; the musical setting is full of quips and cranks cleverly expressed in contrapuntal terms. The second Act closes with a 'night-scene' in which four characters, Light, Mystery, Secrecy and Sleep sing appropriate songs to the slumbering Titania. Immediately before this scene there is a solo and chorus, 'Sing, sing, while we trip it,' that is the daintiest number in the work. The leading features of all this music are its freedom from conventional design and a kind of irresponsibility and freshness that are none the less welcome because they are expected. There is none of the faded 17th century about it. Some genuine dignity is introduced by such numbers as 'The plaint,' a solo with violin obbligato constructed on a ground bass, and the majority of the choruses, especially 'Hail, great Parent of us all.' The 'Symphony' which introduces the fourth Act contains some ideas and working-out of great value. Throughout the performance the interest was constantly enlivened by that attractiveness of invention and boldness of thought with which Purcell's other works have made us familiar.

For the purpose of this performance some excisions were made, the fifth Act being omitted except for some representative numbers that were distributed among the other Acts. Dr. R. Vaughan Williams introduced each section with a short explanation of its plot and a few remarks upon the music. The solo parts were taken by Misses Helen Greig, Alice Haselgrove and Beatrice Payne, Messrs. Percival Poole, Ernest Raggett, and Ernest Hoare. The choir and orchestra did their work artistically, under the careful and able direction of Mr. Gustav von Holst.

#### LONDON SYMPHONY ORCHESTRA.

This organization has been more than usually active during the present season, as the usual series of Monday evening concerts has been supplemented on several occasions. M. Mlynarski conducted a special concert given on May 26, with the purpose of introducing his Symphony 'Polonia,' and a Symphony by the young Russian composer, M. Wischnegradsky. The latter was the more polished, but it was the less individual utterance. 'Polonia' represents Poland, which country M. Mlynarski has depicted in musical terms of striking vigour and expressiveness.

Two extra concerts were given on June 8 and June 15, with the purpose of providing further hearings of Sir Edward Elgar's second Symphony. The project seemed to have taken the public by surprise, since there was but a meagre attendance on the first of these occasions, but at the second the audience was much larger. Further acquaintance with the Symphony increases one's sense of the depth of thought underlying its exuberance, and of the difficulty of attempting to 'place' it with reference to its predecessor. Some disagreement has been expressed with the composer's own opinion that the second Symphony is on a totally different psychological plane from that of the first Symphony, and represents a more serene mood. It is unquestionable, however, that the themes, even in the slow movement, speak of a lighter heart and more tranquil emotions, and that the moments of greatest stress or fervour are free from the inward conflict of the other work.

The programme on June 8 included Brahms's Variations on a theme by Haydn, Handel's Concerto Grosso for strings, and Berlioz's 'Corsair' Overture. That given on June 15 included the Bach 'Brandenburg' Concerto in G, and Beethoven's 'Coriolan' Overture. Miss Dorothy Lindley was prevented by indisposition from being present to play Saint-Saëns's G minor Pianoforte concerto. Both concerts were conducted by Sir Edward Elgar, whose interpretations of all the music were full of interest and individuality.

The last of the subscription concerts took place on June 12, under the direction of Herr Nikisch. The conditions were ideal for the performance of the love-duet from 'Tristan,' and the surging, throbbing passion of the orchestral part was played with extraordinary intensity of feeling. The solo vocalists were Miss Susan Strong and Mr. Walter Hyde.

Miss Eleanor Spencer played Beethoven's third Pianoforte concerto, and the orchestra was heard alone in the 'Rienzi' Overture and in Mr. Holbrooke's symphonic-poem, 'Dylan.'

#### THE VIOLA.

A lecture on the Viola—a topic that has received growing attention recently—was given at Æolian Hall on June 9 by the authority best qualified to do so, Mr. Lionel Tertis. He referred to the low estimation in which the instrument was held formerly, and traced its increasing employment, usefulness, and dignity down to the present day. Its treatment in the hands of modern composers was illustrated by the following programme:

Short piece for six violas .. .. .	B. J. Dale.
'Fairland,' a nocturne for viola, oboe d'amore, and pianoforte .. .. .	Holbrooke.
Romantic Poem for viola, harp, and organ .. .. .	York Bowen.
Fantasia for viola and pianoforte .. .. .	Cyril Scott.
Song with viola obbligato, 'At the midhour of night' .. .. .	York Bowen.

All these works were performed for the first time, and the best general description to give is that they were characteristic and worthy of their composers, a description which carries much praise. The artists who took part in their presentation were Miss Sylvia Dalton (vocalist), Miss Miriam Timothy (harpist), Miss Dorothy Jones, Miss Phyllis Mitchell, Mr. Eric Coates, Mr. Raymond Jeremy, Mr. J. T. Lockyer, and Mr. Lionel Tertis (viola), Mr. Henri de Busscher (oboe d'amore), Mrs. Herbert Withers, Messrs. Dale, Scott, and Bowen (pianists).

#### MR. WILHELM GANZ'S BENEFIT.

One of the most brilliant affairs of the season was the benefit *matinée* given to Mr. Wilhelm Ganz at the Albert Hall, on June 1. It drew together a constellation of unusual magnificence, in which the brightest star was Adelina Patti. Her singing of Mozart's 'Voi che sapete' and Lotti's 'Pur dicesti' had all the entrancing perfection of vocalisation, arresting individuality, and engaging expression that gave and still give her a position of pre-eminence among the world's singers. It was pleasing to see Madame Tetravzini, who presented a bouquet, give impulsive expression to her admiration by a warm embrace. Madame Patti's further contributions were Tosti's 'Serenata,' and her old favourite, 'Home, sweet home!' Her accompaniments were played by her nephew, Mr. Alfredo Barili. The other artists who gave their services were Madame Ackté, Miss Maggie Teyte, Miss Ellen Terry, Miss Cecilia Loftus, Mr. Ben Davies, Mr. Gregory Hast, Mr. Robert Radford, Mr. Charles Ganz, Mr. Jean Gérardy, Mr. Harold Bauer, Mr. George Alexander, and Mr. Henry Ainley. A short speech of thanks to Madame Patti was made by Sir Herbert Beerbohm Tree.

#### MR. ROZE'S 'JOAN OF ARC.'

The concert performance of an opera is at best a poor substitute for a stage presentation, but in the case of the majority of British operas it is at present the only way to get a hearing. Recognizing the fact, Mr. Raymond Roze gave a number of extracts from his opera, 'Joan of Arc' in concert form at Queen's Hall, on May 24, with the capable assistance of Miss Maggie Teyte, Miss Marta Wittkowska, Mr. Enrico Tiberio, and Mr. Henry Rabke, the Edward Mason and Westminster Cathedral Choirs and the London Symphony Orchestra. The best features of the work were its fluent melodiousness and effective laying out; in style and manner it varied pleasantly between Wagner and Italy without achieving the depth and strength of the former. It was all, however, attractive music. The composer conducted with considerable ability.

#### MR. BEECHAM'S 'DELIUS' CONCERT.

The Delius Concert given at Queen's Hall served both to introduce a new work by that composer, and to remind us of the existence of Mr. Beecham and his Symphony Orchestra. The new work was a cycle of 'Songs of Sunset' to poems by Ernest Dowson, expressing the mutually reasoned despair of two lovers on the eve of a separation. The best feature of the music was the intensity and dignity of its pathos. It



perhaps falls short of Mr. Delius's best work in inventiveness, but his characteristic harmonies and coloration are employed with abundance, and proportionate effect. The cycle is laid out for soprano (Madame Julia Culp), baritone (Mr. Thorpe Bates), choir (the Edward Mason), and orchestra. The remainder of the programme consisted of 'Appalachia,' 'Paris' and the 'Dance Rhapsody.' Mr. Beecham conducted with all the ability and individuality of method with which he made us familiar last year.

### THE FESTIVAL OF EMPIRE.

The weekly Empire concerts have continued to uphold the high musical standard that marked the opening of the Festival. On May 30, the label was 'Canadian,' and Sir Alexander Mackenzie's 'Canadian Rhapsody' was given a welcome revival. Madame Albani and Miss Edith Miller represented the talent of the Dominion. On the following Tuesday an English programme of familiar works was given by English artists. An Australian scheme was adopted for the concert of June 13; Mr. Marshall Hall's Symphony in E flat was the chief work brought forward and, in the absence of Madame Melba, the artists were Miss Esta d'Argo, Mr. Peter Dawson, and Mr. Percy Grainger. On each occasion the orchestra was that of the Queen's Hall, which was directed by Sir Henry Wood, except when composers took charge of their own works. The first of the County Choir concerts took place on June 17, when a body of 2,000 singers from Lancashire was brought together on the Handel Orchestra, and sang under the direction of Mr. Granville Humphreys. The choral programme included Wilbye's madrigal, 'Adieu, sweet Amarillis,' Bantock's 'Emeric's lament for Cuchulain,' and Sullivan's 'The Beleaguered.' Songs were given by Mr. Andrew Sharpley (tenor) and organ solos by Miss Margaret Furness.

### SUNDAY SCHOOL FESTIVALS.

Two organizations connected with the Sunday School movement have held their annual Festival at the Crystal Palace, and in each case the choirs attained the regulation estimate of 5,000 voices. On June 10 the Church Sunday School Choir held its thirty-first Festival, under the direction of Mr. W. Schofield. On June 14, the London Sunday School Choir held its thirty-ninth annual Festival; the two choirs, junior and senior, were conducted by Mr. J. Wellard Matthews and Mr. William Whiteman respectively. Each of these Festivals included a competitive section. They are more fully described in the *School Music Review* for July.

## London Concerts.

### THE PATRON'S FUND.

For their orchestral concert at Queen's Hall, on June 14, the executive of the Patron's Fund chose the plan of repeating a selection of the best works that had been produced at previous concerts. It is understood that the scheme of repetition is to be continued at some future concerts. The programme would seem to have been chosen to contradict the theory that British composers are prone to hypochondria. It consisted of Mr. York Bowen's Concert overture in G minor, Mr. G. von Holst's 'Scènes de Ballet,' Mr. George Dyson's 'Siena,' Mr. Montague Phillips's Symphonic Scherzo, and songs by Mr. Frank Bridge and Mr. Balfour Gardiner. The vocalists were Mr. Jamieson Dodds and Mr. Frederic Austin, and the conducting was done by Sir Charles Stanford and several of the composers. The executants were the London Symphony Orchestra.

### AMATEUR ORCHESTRAS.

The Westminster Orchestral Society, which Mr. Lennox Clayton instructs and conducts with such creditable results, played Brahms's second Symphony, Beethoven's 'Eroica,' and the B minor Violin concerto of Saint-Saëns (soloist, Miss Dorothy Bridson), at Caxton Hall on May 22.

The interesting features of the concert given by the Woltmann Orchestra, at Bechstein Hall, on May 26, were a picturesque Suite for pianoforte and strings by Ole Olsen, and the extreme youth of the pianist, Miss Evangeline Livens, who played cleverly.

Under Mr. Oswald Laston's direction, the Croydon District Orchestral Society took part in a concert of British compositions at Queen's (small) Hall on May 27. Their chief number was Mr. Ernest Austin's clever set of Variations on the 'Vicar of Bray.' Mr. Laston's West London Choir assisted.

The students' orchestra at the Royal College of Music made their most ambitious excursion into modern music on June 8, when they performed Rachmaninoff's second Symphony in E flat, under the direction of Sir Charles Stanford. Their playing was exceedingly efficient, and was equal to the occasion. The soloist of the concert was Miss Maud Bell (violinello).

The Bechstein Hall Orchestra resumed its activity for the purposes of a concert given on May 26, under the direction of Mr. Theodore Stier. The novelties of the programme were the Overture to 'The secret of Susan,' by Signor Wolff-Ferrari, and a suite for strings, 'Goldoniiani,' by Signor Bossi. Herr Hans Bottermund played D'Albert's Violoncello concerto.

Dvorák's 'New World' Symphony was the chief work performed by the Royal Engineers' Orchestra under Bandmaster Neville Flux at Queen's Hall on May 31. Other numbers were Liszt's second Rhapsody and Goldmark's 'Sakuntala' Overture. The playing of the orchestra, which has always been at a high standard, showed further progress in artistic capacity.

The recital given by Herr Gustav Havemann at Queen's Hall on June 6 had the double distinction of introducing to England a violinist of the front rank, and a 'Concertstück' for violin and orchestra, in two movements, recently composed by Max Bruch. The new work is worthy of the hand that wrote the popular G minor Concerto, and should make an additional appeal to English-speaking musicians in that the first movement is based upon 'The little red lark.' The interpretation given by Herr Havemann (who is a Joachim pupil) was one of outstanding excellence in every respect. The accompaniment was supplied by the New Symphony Orchestra, under Mr. Lennox Clayton. The violinist was also heard in a new, Chaconne by Max Reger.

At a meeting of the Incorporated Society of Musicians held in the Doré Gallery on June 10, many British compositions were heard and many of the composers contributed a share of their performance at the pianoforte. Mr. Lionel Tertis played Fantasias for viola by Mr. B. J. Dale and Mr. Cyril Scott; Mr. John Saunders and Miss Jenny Hyman introduced a new 'Lyric sonata' for violin and pianoforte by Mr. Orlando Morgan; Mr. W. Westenholme played his own pianoforte pieces and improvised a Fugue; and the remainder of the programme, in which Miss Edith Clegg and Miss Alice Hare (vocalists), Mr. Fellowes (violin) and Mr. Hambleton (violinello) took part, consisted of works by Mr. Hubert Bath, Miss Prescott, Dr. Hazelhurst, Mr. Landon Ronald and Mr. Harry Keyser.

Mr. William Carter gave a 'Grand Patriotic Festival' at the Albert Hall on June 10, and did his best to draw a large gathering by the attractiveness of the fare provided. The artists taking part were Miss Alys Bateman, Miss Alice Lakin, Miss Marta Cunningham, Miss Grace Kenza, Mr. Charles Saunders, Mr. Lane Wilson, and Mr. Frederic Ranalow. Mr. Carter's choir and the Band of the Scots Guards assisted.

The Endowment Fund Concert given by the Queen's Hall Orchestra on June 17 did not draw a large audience, but it was a notable artistic success. It included a repetition of the fine reading of Strauss's 'Also sprach Zarathustra,' given at the London Festival, and a second performance of Mr. Granville Bantock's 'Dante and Beatrice.' The soloist of the occasion was Madame Lillian Blauvelt.

The gaiety of London has been heightened by the presence in our midst of Yvette Guilbert. She appeared at Bechstein Hall on May 22, May 29, June 8 and June 13, and amazed her hearers with her versatility while charming them with her personality. She drew her first programme from the Troubadour songs of the 13th century, and



repeated it, by general request, at the second recital. At the third she impersonated 'fifteen types of women' with remarkable fidelity; and at the fourth she gave a programme of French and English folk-songs.

Mr. George Mackern gave an interesting Brahms concert at Æolian Hall on May 22. His own contribution included the pianoforte parts of the D minor Violin sonata, in which Miss Ruth Howell was the violinist, and of the F minor Quintet, Op. 34. A ladies' choir sang the four Trios, Op. 17, with harp and horn accompaniment.

Spanish music supplied the programme of Mr. Franz Liebig's concert at Æolian Hall on May 24. The modern School was favourably represented by the works of Señor de Falla and Señor Turina, who were given chief prominence. There were also examples by Albeniz, Olmeda, Granados, Morera, and Pedrell. The vocal numbers were given by Mlle. Berchut, and the pianoforte solos by Mr. Liebig.

Two concerts have been given by Madame Melba on the eve of her departure for a tour in Australia. On May 27, she gave a 'Coronation' concert at the Albert Hall, and sang a number of operatic excerpts to accompaniment supplied by the New Symphony Orchestra, under Mr. Landon Ronald. Her actual farewell concert, which took place before an enormous audience at the same hall on June 11, had a similar programme, to which Herr Backhaus and Signor Carasa made additions.

Miss Fanny Davies and Señor Casals gave a further concert, assisted by Mr. Campbell McInnes, at Æolian Hall, on May 27. Miss Davies played the Chromatic Fantasia and Fugue of Bach, and assisted Señor Casals in the performance of Brahms's F major Violoncello sonata. Mr. McInnes sang Bach's cantata, 'Ich habe genug,' to which Mr. de Buscher supplied the oboe obbligato.

Messrs. Gerardy and Godowsky performed all Beethoven's Sonatas for violoncello and pianoforte at Bechstein Hall on May 27, and maintained the artistic perfection of their playing from beginning to end.

Le Cercle Musical de Paris gave a concert at Æolian Hall on May 29, with the assistance of M. Firmin Touche, Mr. Harold Bauer, and Miss Maggie Teyte. The item of chief interest was a Violin sonata by Mr. Charles Domergue that had not before been played in London.

The pupils of Mr. Orlando Morgan, who gave a concert at the Guildhall School of Music on June 8, brought forward some student-compositions among which an organ Fantasia by Mr. Gordon Burgess, played by the composer, was the most individual and praiseworthy. Other works presented were a Violin sonata by Mr. W. E. Lawrence, and songs by Miss Agnes Bedford and Miss Winifred Nash.

Miss Leila Doubleday, a young Australian violinist, made her first appearance in England at Queen's Hall on June 9, and played with sweet tone, highly refined expression and promising skill in concertos by Bruch (G minor) and Mendelssohn. The New Symphony Orchestra, under Mr. Landon Ronald, assisted.

A Pianoforte quartet in C, Op. 14, by Heer Leander Schlegel, and the Trio by the youthful Korngold, were played by Mr. John Saunders, Mr. H. Krause, M. Jacques Renard, and Mr. Richard Epstein, at the concert given by Mr. Epstein at Steinway Hall on June 13.

One is prone to consider each successive musical prodigy more wonderful than the last, but there can be no doubt as to the exceptional gifts of Miss Susanne von Morvay, a Hungarian pianist of sixteen. They were exhibited at Æolian Hall on June 17 in a programme of which Liszt's B minor Sonata was the most exacting number.

Madame Clara Butt was in fine voice when she and Mr. Kennerley Rumford gave a farewell all-British concert at the Albert Hall on June 17. Her chief contribution was Elgar's 'The Kingsway.' That of Mr. Rumford was a new song, 'To the King,' by Mr. Hamilton Hartly. The other artists were Miss Eileen Castles and Mr. Ben Davies.

By giving a joint recital at the Albert Hall on Sunday, June 18, Messrs. Kubelik and Pachmann attracted a vast concourse of admirers, whom they sent away satisfied. The *virtuosi* were heard together in Beethoven's F major Sonata.

#### VOCAL RECITALS.

- Mr. Ivor Warren, Æolian Hall, May 22.—'Where'er you walk,' *Handel*.  
Miss Frederica Conway, Steinway Hall, May 22.—'Blossom song from the Japanese,' *Aitkin*.  
Miss Lilla Ormond, Bechstein Hall, May 23.—'Intermezzo,' *Schumann*.  
Mr. Frank Gleeson, Æolian Hall, May 23.—'Heimweh,' *Hugo Wolf*.  
Miss Eva Katharina Lissmann, Bechstein Hall, May 24.—German folk-songs of the 17th century.  
Mr. Leon Rains, Bechstein Hall, May 24.—Gipsy songs, *Brahms*.  
Mr. Brabazon Lowther, Æolian Hall, May 25.—'The Cross' and 'Sir Oluf,' *Mrs. Harriet Ware*.  
Miss Ida Reman, Bechstein Hall, May 25.—English, French, and German folk-songs.  
Mr. Wright Symons, Æolian Hall, May 26.—'Lungi dal caro bene,' *Secchi*.  
Miss Sanderson de Crowe, Æolian Hall, May 27.—'Testament,' *Duparc*.  
Fräulein Mysz-Gmeiner, Bechstein Hall, May 30.—'Frauenliebe und Leben,' *Schumann*.  
Madame Ida Kopetschny, Bechstein Hall, May 31.—'Tanzlied,' *Leo Hasler*.  
Mr. Frederick Gerhewood, Æolian Hall, May 31.—'O star of eve,' *Wagner*.  
Miss Elena Gerhardt (accompanied by Herr Nikisch), Queen's Hall, May 31.—'Zigeunerlieder,' *Brahms*.  
Mr. Carlton Brough, Æolian Hall, June 1.—'I dare not ask,' and 'Recognition,' *Margery Dyer*.  
Miss Clytie Hyne, Steinway Hall, June 1.—'Zueignung,' *Strauss*.  
Miss Joan Manners, Æolian Hall, June 6.—Air from 'Louise,' *Chapenter*.  
Madame Julia Culp, Bechstein Hall, June 7.—'Mädchen's Wunsch,' *Chopin*.  
Miss Christian Muir, Æolian Hall, June 8.—'Der Gartner,' *Hugo Wolf*.  
Mr. Eric Workman and Miss Bessie Mark, Bechstein Hall, June 8.—'Caro mio Ben,' *Giordano*; 'Caro nome,' *Verdi*.  
Miss Gertrude Hubbard, Bechstein Hall, June 8.—'La vague et la cloche,' *Duparc*.  
Mr. Robert Maitland, Bechstein Hall, June 9.—'Three Ghazals of Hafiz,' *Granville Bantock*.  
Mr. Henry Boulton, Æolian Hall, June 9.—'Von ewiger Lieben,' *Brahms*.  
Miss Dora Eshelby, Steinway Hall, June 10.—'Venus victrix,' *d'Erlanger*.  
Miss Violet Anderson, Æolian Hall, June 12.—'When I am laid in earth,' *Purcell*.  
Mr. Hirwen Jones, Steinway Hall, June 12.—'The Viking's daughter,' *Goring Thomas*.  
Miss Beatrice La Falme, Æolian Hall, June 14.—'Pannyrre aux talons d'or,' *Madame Poldowski*.  
Miss Speranza Calo, Bechstein Hall, June 14.—'Chant funèbre de la Pologne,' *Chopin*.  
Mr. A. E. Milgrom, Queen's (small) Hall, June 15.—'Der Doppelgänger,' *Schubert*.  
Miss Mary Tomlinson, Bechstein Hall, June 15.—'Two Medieval Romances and an Epilogue,' *Jervis-Road*.  
Miss Janet Duff, Little Theatre, June 15.—Songs from the Greek Anthology, *Adolph Mann*.  
Miss Louise Abbey, Bechstein Hall, June 16.—'Festal Song,' *Granville Bantock*.  
Mrs. Mackenzie Fairfax, Æolian Hall, June 16.—'Absence,' *Easthope Martin*.

#### PIANOFORTE RECITALS.

- Miss Ethel Leginska, Æolian Hall, May 25.—Sonata in F, *Brahms*.  
Miss Stella Ritchie, Æolian Hall, May 25.—'Le Coucou,' *Daquin*.  
Mr. Francesco Berger's pupils, Guildhall School of Music, May 26.

Mr. Norman Wilks, Æolian Hall, May 27.—Thirty-two variations, *Beethoven*.  
 Mr. Percy Grainger, Æolian Hall, May 29.—Thirty-two variations, *Beethoven*.  
 Miss Edna Murrell, Broadwood's, May 31.—Variations and fugue on a theme by Handel, *Brahms*.  
 Mr. Lloyd-Powell, Æolian Hall, May 31.—Prelude, Chorale, and Fugue, *César Franck*.  
 Miss Ivy Stephenson, Steinway Hall June 1.—Sonata in G minor, *Schumann*.  
 Mr. Moriz Rosenthal, Queen's Hall, June 9.—'Carnaval,' *Schumann*.  
 Miss Mowenna Trefusis, Æolian Hall, June 9.—Scherzo in C sharp minor, *Chopin*.  
 Miss Ethel Leginska, Æolian Hall, June 9.—Ballade in G minor, *Chopin*.  
 Madame Alma Haas, Steinway Hall, June 9.—'Kinderszenen,' *Schumann*.  
 Mr. Wilhelm Backhaus, Queen's Hall, June 10.—Bohemian dance in F major, *Smetana*.  
 Miss Marie Novello, Æolian Hall, June 12.—Sonata in B minor, *Liszt*.  
 Miss Marjorie Wigley, Æolian Hall, June 13.—'Papillons,' *Schumann*.  
 Mr. Arthur Newstead, Bechstein Hall, June 13.—Sonata in F sharp minor, *Schumann*.  
 Mr. Edward Goll, Bechstein Hall, June 15.—Polonaise in A flat, *Chopin*.  
 Miss Emma Barnett, Æolian Hall, June 15.—Suite in C minor, *John Francis Barnett*.  
 Miss Gertrude Peppercorn, Æolian Hall, June 15.—Sonata in B minor, *Liszt*.  
 M. Paderewski, Queen's Hall, June 15.—Ballade in A flat, *Chopin*.  
 Miss Ruth Linda Deyo, Bechstein Hall, June 16.—Sonata in F sharp minor, *Schumann*.

#### VIOLIN RECITALS.

M. Bronislaw Huberman, Queen's Hall, May 23.—Concerto, *Beethoven* (with the London Symphony Orchestra, conducted by Herr Paul Prill).  
 Mr. Sigmund Beel, Bechstein Hall, May 25.—'Didone abbandonata' Sonata, *Tartini*.  
 Herr Kubelik, Albert Hall, May 28.—'La Folia' Variations, *Corelli*.  
 Mlle. Yvonne Astruc, Æolian Hall, May 26.—Morceau de concert, *Saint-Saëns*.  
 Señor José Gomez, Æolian Hall, May 31.—Sonata, *Franck*.  
 Mr. Dettmar Dressel, Bechstein Hall, June 9.—Sonata in A major, *Brahms*.  
 Miss Eva Evalda, Steinway Hall, June 10.—Sonata in F (Op. 24), *Beethoven*.  
 Miss Isoline Harvey, Bechstein Hall, June 17.—Concerto No. 2, *Haydn*.

#### VIOLONCELLO RECITALS.

Mr. Hugo Oushoorn, Æolian Hall, May 22.—Suite in C, *Bach*.  
 Miss Beatrice Eveline, Æolian Hall, May 23.—'Ave Maria,' *Max Bruch*.  
 Dr. Serge Bariansky, Bechstein Hall, May 23.—Sonata, *Rachmaninoff* (with Mr. Jules Wertheim, pianist).  
 Miss Edith Hanson, Bechstein Hall, May 31.—Suite in E flat, *Bach*.  
 Mr. Pao Gruppe, Bechstein Hall, June 1.—Chaconne, *Bach*.  
 Miss Beatrice Harrison, Queen's Hall, June 16.—Concerto in B minor, *Doordik* (with the Queen's Hall Orchestra, under Sir Henry Wood).

A very successful concert held at the Birkbeck College, under the direction of Mr. Richard H. Walthew, brought to a conclusion the sixth session of the University of London Musical Society. The first part of the programme included a number of glees, madrigals and part-songs, which were sung unaccompanied by the choral section. The second part consisted of Handel's 'Acis and Galatea,' in which Miss Fanny Wood was very successful as Galatea. The parts of Acis and Damon were undertaken by Mr. Alfred Steed and Mr. George Hows, and Mr. Bevington-Ross gave great pleasure by his presentation of Polyphemus. In addition to the choral numbers, vocal solos were given by Miss Wood and pianoforte solos by Madame Fischer Sobell.

Sir Frederick Bridge's 'The Song of the English' was the chief number in the programme of a 'Coronation Concert' given by the St. Margaret's Musical Society at the Royal Horticultural Hall on May 26, under the direction of the Rev. Jocelyn Perkins. Other works performed were Elgar's 'Coronation Ode' and Stanford's 'The Revenge.' The choir carried out their duties with an efficiency that testified to the carefulness and skill of their training. The soloists were Miss Viola Salvin, Miss Ethel Matthews, Mr. Louis Godfrey, and Mr. Dan Price.

An interesting concert was given in the fine hall of the Northern Polytechnic, Holloway, on May 31, by Mr. Munro Davison's Choral Society. Beethoven's Mass in C, Gade's 'Erl King's daughter,' and the 'Magnificat' by Mr. Davison formed the principal items. The soloists, among whom were Miss M. Phillips, Messrs. E. Marsh, H. Evison, Charles Hawkins, and A. Harris, acquitted themselves with great credit, whilst the choir eclipsed all previous performances in tone, blend, and unanimity of expression in the serious music of the Mass, the lighter and more dramatic strains of Gade, and in the nursery rhyme, 'The Wonderful Inn,' written by the conductor. The sacred music of the programme was repeated at a Free Recital on Sunday, June 11, the 154th given by Mr. Munro Davison at the Northern Polytechnic.

We will deal next month with the concerts that have taken place since June 18, including the highly successful orchestral concert given by Mr. Joseph Ivimey at Queen's Hall on June 19.

## Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

### BIRMINGHAM.

The only notable feature in local musical matters in the month of June was the series of Theatre Royal Promenade Concerts, which began on June 12. It was the seventh annual season of these delightful musical functions, which now may be said to be established on a sound basis, and in point of excellence almost surpassed all previous efforts. The orchestra of seventy performers was admirably constituted, each department being led by a performer of great experience and technical ability, with Mr. D. Reggel as leader of the first violins. The conductor-in-chief was again Mr. Landon Ronald, who had Mr. Hamilton Harty for assistant-conductor and accompanist, and Mr. Max Mossel again acted as musical director. Many new works by English composers were successfully introduced during the season, and the solo instrumentalists and vocalists had all been chosen with care, including many well-known artists of repute. On Coronation Day a grand choral and orchestral matinée concert was held, assisted by a contingent of the New Choral Society through the courtesy of Mr. Rutland Boughton, who generously undertook the work of rehearsal. The programme on that occasion was composed of works by British composers, including Sir Edward Elgar's arrangement of 'God save the King' and the same composer's 'Coronation Ode,' Sir Hubert Parry's cantata 'Blest Pair of Sirens,' Rutland Boughton's 'March of the British,' and Edward German's bright and spirited 'Welsh Rhapsody.'

### CAMBRIDGE.

The University Musical Society has given two very successful concerts during the past term. Miss Susan Metcalfe, Dr. Henschel, and Mr. Borwick gave a delightful pianoforte and vocal recital on May 3. On June 6 the Society was responsible for an excellent performance of Vaughan Williams's fine 'Sea Symphony.' This is a work calculated to try the powers of any body of vocalists, and the result was extremely satisfactory. The composer, who conducted, has introduced various alterations in the work since its production at Leeds. The most important of these is the allotment of the Scherzo to the orchestra alone, and this movement was so played for the first time at this concert. The solo vocalists, Miss Gleeson-White and Mr. Campbell McInnes, sustained their original parts. The programme



was completed by Mr. H. Balfour Gardiner's 'Overture to a Comedy,' conducted by the composer, and the Prelude and Liebestod from 'Tristan.'

Dr. Mann and his Festival choir gave an excellent but poorly attended performance of 'Elijah' on June 13.

The numerous College concerts hardly call for notice in these columns, but it may be said that the programmes show a distinct levelling-up in the way of quality, if we compare them with their predecessors of a few years back.

The concert given by St. Catherine's College, on June 12, was no exception to the high standard for which its musical doings have been noted of recent years. The Rev. W. T. Southwood conducted, and Sterndale Bennett's 'The May Queen' was the chief work.

An important addition to the number of fine organs in Cambridge has been made by the erection of a remarkable instrument in Clare Chapel. The builders are Messrs. Harrison & Harrison, of Durham. The specification contains several novel points, and the work has been carried out with great skill. The organ was opened by Mr. T. Tertius Noble, of York, on May 30.

## DEVON AND CORNWALL.

### THE THREE TOWNS.

While Nature is bringing forth her summer bloom music is settling down for its summer sleep, and there is little to chronicle beyond those closing events which tell of a more or less successful season at an end. The Plymouth Library Lectures have run a superlatively successful winter's course, and in their programmes music has received some recognition. The last lecture, on April 29, consisted of a paper by Mr. Reginald Waddy on 'Songs and ballads of the Tudor and Stuart period,' with vocal illustrations introducing two songs written by Henry VIII., one by Anne Boleyn, and one attributed to Charles I. The annual concert in support of the Holiday Fund of the South Devon and Cornwall Institution for the Blind took place on May 25, when Mr. Frederic Weekes, musical director, obtained from his class of blind pupils a creditable performance of Cowen's 'The Rose Maiden,' and of several part-songs.

### OTHER DEVONSHIRE TOWNS.

With the spirit partly of experiment not unjustified by conviction, and partly in association with the educational scheme now adopted in many of H.M. prisons, the Government has sanctioned the giving of occasional concerts in the Princetown convict establishment.

Mr. Lewis Sydenham has hitherto organized these with much success, and on May 21 three sacred programmes were given under his direction in the general chapel, in the infirmary, and in the R.C. chapel respectively. The party consisted of St. Andrew's Quartet (vocal) and a string quartet, the members severally contributing solos and concerted pieces. In continuation of a series, Mr. R. G. Cawse (organist) gave an organ recital on June 1 in Plympton St. Mary Church, and was presented at the close with a purse of gold as a mark of appreciation from the audience.

### CORNWALL.

The Cornwall County Music Competitions ran a week's course from May 16 in a series of contests at Camborne (three days), Truro (one day) and Bodmin (two days).

A new choral society is to be welcomed in the remote but aspiring village of Linkinhorne, where the Vicar, the Rev. C. C. Bosanquet, has been appointed conductor. That the Society will supply a need was proved by the musical success of the initial concert on May 4. The choir numbered thirty, and showed earnestness and care, and gave promise of advancement on right lines in the future. Roedel's cantata 'Merrie Old England' and part-songs were performed, with principal vocalists from the neighbourhood. The concert was repeated at Callington on May 18. Marazion Male-Voice Choir, on May 24, performed the pieces for the singing of which they had been awarded prizes at the recent Music Competitions. Mr. J. H. Trudgen conducted. On the same date, at Liskeard, was produced a new musical play, 'The wave song,' by Mr. A. W. Venning (who conducted), which showed considerable ingenuity in treatment and a good sense of rhythm and melody.

## EDINBURGH.

The last of the present series of concerts for young people of school age, given under the management of the Musical Educational Society, was held in the Queen's Hall, on June 2. In the absence of Professor Niecks, who was indisposed, Mr. A. W. Dace presided, and prefaced each number with explanatory remarks. The programme included Beethoven's Sonata in A major, Op. 69, for pianoforte and violoncello, which was finely played by Mr. Paul Della Torre and Mr. D. Millar Craig—who also each contributed solos—and madrigals and part-songs were tastefully sung by Mr. John Kirkhope's choir. These concerts have been greatly appreciated by crowded audiences, and must undoubtedly have had considerable educative influence.

## LIVERPOOL.

An interesting prospectus has been issued by the Philharmonic Society for the ensuing winter season. In the orchestral music chosen for performance there is evidence that the committee are seeking to please the subscribers whose taste is for novelty as well as those who are more firmly anchored to Mozart and Beethoven. Neither the 'Messiah' nor the 'Elijah' will be sung, and on the choral nights Dr. Cowen's Cardiff cantata, 'The Veil,' Berlioz's 'Childhood of Christ,' Debussy's 'Blessed Damozel,' and Coleridge-Taylor's 'A tale of Old Japan' will be performed. Mr. Wallace's name appears for the first time at these concerts in his symphonic poem 'Villon,' and Mr. Rachmaninoff will conduct his E minor Symphony and play his new Pianoforte concerto No. 3, Op. 30. The new Elgar Symphony and Violin concerto (Mr. Kreisler) are also promised, with symphonies by Kalinikow and Glazounov. The selection of orchestral works shows a decided tendency towards the modern. The conductors will be Sir Frederic Cowen (eight concerts), M. Rachmaninoff, Mr. Thomas Beecham, Mr. Landon Ronald and Sir Henry Wood.

Sir Frederic Cowen has received hearty congratulations from the local musical community, to whom the announcement of his Coronation Knighthood gave great pleasure. As conductor of the Liverpool Philharmonic Society, Sir Frederic has rendered distinguished service since 1896.

An interesting series of four musical recitals have been well attended in St. Mary's Church for the Blind, when the organist, Dr. Pollitt and Mr. John Lawson (violin) played selections from violin concertos by Elgar, Goldmark and Spohr, assisted vocally by Mr. Samuel Mann of the Cathedral choir, and Miss Annie Beattie.

The civic celebrations of the Coronation provided on a lavish scale for outdoor music, both choral and instrumental, in all the public parks and recreation grounds. They included a 'Festival of Coronations,' a children's pageant which were enacted in the four principal parks. The subjects were 'Charlemagne,' 'Elizabeth,' 'Peter the Great,' 'The Mikado,' and 'The Durbar.' Each episode was complete in itself, and travelled from park to park with its own performers and military band. The music was under the direction of Mr. Edward Watson, an accomplished local composer who has written a series of five tuneful incidental dances, one of which enlivened each episode.

## MANCHESTER AND DISTRICT.

Dr. Richter, writing recently from Hungary says: 'The quiet life and sound fresh air induced me to remain here, and I have not regretted my decision because I feel that I will recover and renew my health in this rustic place. No day passes by without my thinking of the happy and glorious days in Manchester, and in England generally, and we all hope we shall return after a short time.'

The annual meeting of the guarantors of the Hallé Concerts Society, on May 29, was expected to be of an unusual character, and events fully bore out such expectations. It was reported that the Pension Fund concert on March 23 had yielded a profit of £440, the services of orchestra, soloists, and conductor being given gratuitously, and it should be noted that the Free Trade Hall was packed, which in the light of statements made subsequently is worthy of notice. Mr. Gustav Behrens, the treasurer, reported that on forty-three concerts—twenty-two of the Hallé series in Manchester, and twenty-one elsewhere—there was a loss of



£1,066 17s. 6d. It was not stated whether the Manchester concerts, or the outside ones, were mainly responsible for such deficit; but he did say that the lapse of subscribers in the past six years had entailed a loss of not less than £1,200 per annum. Under the circumstances a call of £7 on each of the 193 guarantors was necessary, this being only the second call made since Sir Charles Hallé's death in 1895. Granville Bantock's 'Omar,' carrying the dead weight of extra choral and orchestral rehearsals, only lost £83, and Bach's 'Christmas Oratorio' £75, against a normal 'Messiah' profit of £100. The closing words of the report were: 'Unless our subscription list is materially increased it is to be feared that this time-honoured institution must come to an end.' At any rate, the prospects for next season are such as to afford greater variety than any of the past twelve seasons. In addition to the names mentioned in my last letter the executive have retained, as guest-conductors, the services of Sir Frederick Bridge to conduct the 'Messiah' (Sir Henry Wood doing 'Elijah' and another concert), Oskar Fried of Berlin, and Ossip Gabrilovich of Munich, who will appear as pianist-conductor.

The choral concerts will provide 'Messiah,' 'Elijah,' 'Gerontius,' 'Spectre's Bride' (rarely heard in Lancashire), and the second movement from Granville Bantock's projected new Choral Symphony, which he has dedicated to the Hallé Choir and its trainer, Mr. R. H. Wilson, to which allusion was made here last month. Müller-Reuter is to do the Beethoven Ninth Symphony. An experiment is to be made, possibly not repeated, of giving two miscellaneous concerts without the band, Ysäye and Fugno having been engaged to play before Christmas, and negotiations are pending for a similarly famous combination in the second half of the season.

Mr. Samuel Langford has long been Max Reger's most ardent advocate in Manchester; in season and out of season no rendering of Reger's work in our midst but has brought from his pen most illuminating and discerning criticism of this much-maligned composer in the columns of the *Guardian*. It was therefore quite in the fitness of things that the Manchester Musical Society should have brought its first season to a close with an illustrated lecture by Mr. Langford on 'The songs of Max Reger.'

He would liken Reger to Burns, despite the fact that the former, unlike the poet, resorted to the most sophisticated idiom in order to express peasant-character and feeling. Was this quite natural? Yes, argued the lecturer, for the freer human nature becomes, the more elaborate must be its expression. About a score of his best songs were sung by Miss Edith McCullagh, Miss Annie Worsley, and Mr. Charles Neville.

#### OXFORD.

On May 22, Mr. Plunket Greene gave his now familiar lecture on 'Interpretation in Song' in the Assembly Room of the Town Hall, to a keenly appreciative audience.

The first Eight's-week concert was given by Balliol on May 28, when Miss Fanny Davies, who is an old and welcome friend to Oxford audiences, was the pianist and Miss Phyllis Lett the singer. The principal work given by Miss Davies was Bach's Chromatic Fantasia and Fugue.

On the following day an orchestral concert of unusual interest was given in the Town Hall, under the auspices of the Musical Club. The programme contained Dr. Basil Harwood's Organ concerto, the solo part of which was played by the composer himself. He was deservedly recalled at its conclusion, and warmly applauded by his numerous Oxford friends.

The other notable items were Bach's delightful 'Brandenburg' Concerto in F, and Brahms's third Symphony. Dr. Allen conducted this most enjoyable concert.

On May 30, Exeter College gave its usual concert. The first part consisted of songs and part-songs, of which Stanford's 'Diaphenia,' and Granville Bantock's arrangement of 'Silent, O Moyle,' were the principal items. The second part consisted of Coleridge-Taylor's 'Hiawatha's Wedding-feast,' with Mr. Gervase Elwes as soloist. The choir sang excellently, and the concert reflected great credit upon its conductor, Mr. L. A. Collingwood, who is the organ-scholar at Exeter.

On the same date we had Pachmann and Kubelik at the Town Hall, which was densely packed, the former artist

playing Chopin almost exclusively, while Kubelik amongst other things gave Vieuxtemps's Concerto in D minor (No. 4), and 'Caprice' in E minor by Paganini.

On May 31 Keble gave a capital concert in the large Dining Hall. The chief vocal numbers were 'Noenia' (Op. 10) by Goetz, and three choral songs from 'From the Bavarian Highlands,' by Elgar. The principal orchestral pieces included were 'Finlandia,' by Sibelius, and Schumann's Overture, Scherzo and Finale, Op. 52.

On June 2, Queen's gave a good concert, though on a smaller scale than usual. It consisted mainly of songs, part-songs, and glees, of which Webbe's 'Discord, dire sister,' and Elgar's 'It's oh! to be a wild wind,' were notably sung under the direction of Dr. Stocks and Dr. Dodds respectively. Three pieces of a light character were neatly played by a wind quintet from London, and afforded a pleasant change from the continuous vocal element.

On June 13, Sir Walter Parratt, the Professor of Music, gave his usual terminal lecture in the Sheldonian Theatre. The subject of 'Dance music and its influence upon the development of the Art' proved very attractive, and drew together a keenly appreciative audience.

The composers of some of these older tunes—said the lecturer—were quite unknown, but it was true to say that in the creation of this class of spontaneous music no nation was richer than our own.

The Professor played his own illustrations, giving examples of many of the older dances, and said that the 'Hornpipe' deserved special mention as this dance-form was included by Handel in his Concerto in G minor, and it was also to be found in a Concerto for stringed instruments by Boyce. The 'Minuet' was also of great historical interest, and it was noteworthy that it had often from very early times found a place in sacred surroundings. The lecturer reminded his hearers that in Handel's oratorio 'Samson' a Minuet would be found in the overture. Another remarkably interesting example to which he called attention was the 'Cushion dance,' mentioned in the 'Dancing Master' (1686) and the only known example of a dance in two different times, the first portion being in a slow tempo, the second Allegro vivace. In conclusion the Professor said he attached great importance to a sense of rhythm being engrafted into our children, and he was glad to note that more attention was now given to it in the High School singing classes.

The chronicle of this term's music would, however, be incomplete without the mention of three performances of 'Der Freischütz' at the New Theatre on June 15, 16 and 17. The opera was produced under the able directorship of Miss R. Filippi (Mrs. H. M. Dowson), and the music under that of Dr. H. P. Allen, with excellent results. Weber's delightful music, in these days of storm and stress, was especially welcome to the ear. The band played throughout *con amore*, but most notably of course in the overture. The choral portions, a little high and trying in places, were tackled splendidly, and the greatest credit is due to the chorus-master, Mr. B. C. Allichin.

## Country and Colonial News.

BRIEFLY SUMMARIZED.

*We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents. Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.*

**BUILTH WELLS.**—The Philharmonic Society performed Parts I. and II. of Haydn's 'The Creation' on May 26, under the able direction of Mr. A. P. Morgan. The soloists were Miss Jennie Ellis, Mr. John Roberts, and Mr. David Hughes. An efficient orchestra, led by Mr. Herbert Ware, accompanied. The programme also included German's 'Coronation March' and Cowen's Coronation Ode, 'His Majesty the King,' and, among the smaller items, Elgar's 'Chanson de Matin' and Leslie's 'Lullaby of life,' which were well performed by the orchestra and choir respectively.

**CHELTEMHAM.**—The Empire Day concert given by the Cheltenham Philharmonic Society in the Town Hall, on May 24, was a great success in every way except as regards

the attendance. The chief choral work was Elgar's 'Banner of St. George,' which was well sung, and amongst other part-songs given by the choir was a stirring piece by Cowen, 'His Majesty the King.' Mr. Charles Tree was the special vocalist, but the great attraction was the appearance of Miss Marie Hall, who played Elgar's Violin concerto, Op. 61, in most masterly fashion. Mr. Phillips, the conductor, had, as usual, an excellent band, and the instrumentalists clearly revelled in the music of Sullivan's overture, 'Di Ballo.'

**CROYDON.**—The string orchestra connected with the Croydon Conservatoire of Music gave a concert in the large Public Hall on May 19. The programme included Symphony in A, No. 29 (Mozart), Variations on a Theme of Tchaikovsky (Arensky), and 'Russian Suite' (Wilers). Pianoforte solos were contributed by Miss Irene Peckham and Miss E. Ximena Hargraves—two promising students; and Mr. W. H. Reed conducted.

**DEVIZES.**—On May 31 the Devizes Musical Association gave a Coronation concert in the Corn Exchange. The programme included 'Coronation Ode' (Elgar), and 'The Flag of England' (Bridge). The choral numbers were given in excellent style, and good tone. The principals were Miss Margaret Layton, Miss Esther Franklin, Mr. J. S. Perry, and Dr. Sydney Cole. Mr. J. W. Duys led the orchestra, and also contributed violin solos. Mr. H. H. Baker conducted a very enjoyable concert. The band and choir numbered one hundred performers.

**IPSWICH.**—The recent performance of 'Gerontius' was so successful, financially as well as artistically, that the local Choral Society has been able to present its conductor, Mr. William Hockey, with a handsome gift, and to carry forward a substantial balance to next year. This is a vast improvement on the position of affairs in past years, when subscribers to the Society had to come to its rescue.—Mr. Ernest Hart recently gave a concert-lecture on 'The growth of modern song.' He was assisted in the musical selections by Miss Gertrude Blomfield, Miss Alice Coppin, and Mr. Maurice Jeffes, three cultivated singers, who sang some beautiful examples of modern songs by Debussy, Elgar, Granville Bantock, Reynaldo Hahn, Bruneau, Richard Strauss, Vaughan Williams, and others. Miss Coppin and Mr. Maurice Jeffes are two young and talented East Anglian vocalists who are likely to be heard much of in the future.

**MORTIMER.**—Two concerts were recently given by the Choral Society, at which Sterndale Bennett's 'The May Queen' was performed to excellent effect, under the direction of the Rev. F. N. Taylor. The same standard of artistic merit was upheld by the work of the choir and that of the principals, Miss Florence Bloomfield, Miss Pleydell-Bouverie, Mr. H. L. Whittaker, and Mr. Keith Seth-Smith. A small orchestra, assisted at the pianoforte, supplied the accompaniments.

**PERTH (W.A.).**—Under the patronage of Lady Edeline Strickland, wife of the Governor-General of Western Australia, Miss Fanny (soprano) and Miss Kate Chetham (violinist) gave a concert recently at the Perth Literary Institute. The former sang an excerpt from 'Cavalleria Rusticana' and the waltz-song from Gounod's 'Romeo and Juliet'; and the latter was heard in movements from Beethoven's Sonata Op. 18, and Schumann's Trio, Op. 63.

**TUNBRIDGE WELLS.**—On June 8 an interesting Coronation Concert was given by Mr. Francis J. Foote's Choir in the Great Halls. This most efficient choir of 120 voices gave masterly readings of Brahms's 'Festival and Commemoration Sentences,' Meyerbeer's '91st Psalm,' and Bach's 'Be not afraid' (all unaccompanied). Professor Hans Wessely played violin solos, and Dr. Theo. Lierhammer sang. Mr. Francis J. Foote conducted his choir, and obtained brilliant results.

Mr. Coleridge-Taylor's Violin concerto in G minor will be produced, with Miss Maud Powell as soloist, at the coming Festival at Norfolk, Connecticut. It was at the last Norfolk Festival that his 'Bamboula' rhapsodic dance was first performed.

## Foreign Notes.

### ANTWERP.

On May 15 a new composition, 'Totentanz,' for male-chorus and orchestra, by Heinrich Zöllner, was produced under the composer's direction with great success.

### AUGSBURG.

Strauss's 'Der Rosenkavalier' was recently given for the first time at the Stadttheater with so much success that six further performances were arranged.

### BERLIN.

At the Royal Opera, Gluck's 'Iphigenia in Aulis,' in Richard Wagner's edition, has been revived after a long rest. The masterly work enjoyed the greatest interest.—Ignaz Waghalter's opera, 'Der Teufelsweg,' was recently produced at the Komische Oper.—Under the conductorship of Herr Leo Schratzenholz, the four symphonic pictures 'Aus Finland,' by Selim Palmgren, were given for the first time in Berlin at a concert of the Symphonie-Verein.—At the second historic organ recital given in the Domkirche, by Herr Bernhard Irrgang, an interesting programme included a Sonata by Giovanni Battista Bassani (1650-1713), 'Elevazione,' by Monari di Bologna (born about 1670), and the 'Canzone' from a Sonata for organ and cembalo by Domenico Zipoli (born about 1675). Of modern works Enrico Bossi's Sonata in D minor, parts of a Sonata by Filippo Capocci, and Elgar's Sonata in G major were heard.

### BERNBURG.

Under the conductorship of Herr Franz Mikorey the eighteenth Anhalt Musical Festival took place on May 13 and 14. The programmes included Liszt's symphonic poem 'Festklänge,' Pianoforte concerto in A major (soloist Herr Joseph Pembaur), and 13th Psalm for tenor solo, chorus and orchestra; Strauss's 'Symphonia Domestica,' and 'Wanderers Sturmlied' for six-part chorus and orchestra; Beethoven's ninth Symphony; and the final scene of the 'Meistersinger.'

### BRUSSELS.

Some excellent choral performances have lately taken place. The Deutsche Gesangverein have given Max Bruch's 'Die Glocke' for the first time; and at the Bach Festival excellent performances of the 'St. John' Passion music and the B minor Mass have been given, under the baton of M. Albert Zimmer.

### BUDA PEST.

Some interesting national compositions, including Béla Bartók's orchestral Suite, Akos von Buttykay's 'Salammbô-Symphony' (after Flaubert's novel), and a clever 'Burleske' by Ladislaus Toldy have been given near the end of the season at the concerts of the Akademie-Orchester and the Landes-Symphonie-Orchester. Herr Michael Balling's appointment as Generalmusikdirektor and artistic adviser to the Royal Opera, has met with much disapproval in the national Press.

### BUENOS-AYRES.

Mascagni's much discussed opera 'Isabeau' (Ysobel) was at last produced here on June 3, under the composer's direction, at the Coliseo Theatre. The information to hand reports a great popular and artistic success.

### COPENHAGEN.

At the last concert of the Musikforeningen, Professor Neruda introduced the choral work 'Sct Hans,' by the young Danish composer, Ludolf Nielsen, with great success.—On the same occasion Bruckner's Mass in F minor was given for the first time.

### DORTMUND.

On May 14 Professor Janssen produced the new choral work, 'Das Licht,' by Adolf Lorenz, with considerable success.

### DRESDEN.

The appearance of Dr. Max Reger in the treble capacity of composer, conductor, and solo pianist, was the outstanding feature of the seventh and last Symphony Concert of the Königliche Kapelle. On this occasion his Pianoforte concerto in F minor, and the fine orchestral Variations on a



Theme by Joh. Adam Hiller were given, and Dr. Reger himself played the pianoforte part of Bach's fifth 'Brandenburg' Concerto (pianoforte, violin, flute and string orchestra).—On June 8, Herr Karl Scheidemantel, the famous baritone, made his farewell appearance in the part of Hans Sachs at the Opera, where he has been a conspicuous worker for thirty years.—Strauss's 'Der Rosenkavalier' has recently been given for the twenty-fifth time (the theatre having been sold out at twenty-two performances).

#### DUSSELDORF.

The following works were performed at the Festival which took place on June 4, 5, and 6. 'The Messiah' (in a somewhat modernized version, by Josef Reiter); 'Ein Heldenleben,' Strauss; 100th Psalm, Max Reger; third 'Brandenburg' concerto, Bach; 'Choral Symphony,' Beethoven. The entire musical direction was in the hands of Professor Karl Panzner; the soloists included Messrs. Ysaye and Lamond.

#### ESSEN.

An interesting programme was submitted at the fifth concert of the Essener Musikverein (conductor, Professor Witte). It included Scheinpfug's 'Overture to a Shakespearian comedy,' 'Hochzeitslied' for chorus and orchestra by Max Schillings, Joachim's 'Hungarian' Violin concerto (soloist, Professor Karl Flesch), and Richard Strauss's early Symphony in F minor.

#### HALLE.

A Beethoven Festival took place on May 20-21. Three concerts were given, the programmes of which included the Symphonies No. 1 and 7, the rarely-heard Triple Concerto (soloists, Herr Arthur Schnabel, Professor Karl Klingler, and Mr. Arthur Williams), and the 'Missa solennis,' given under the direction of Herr Ferdinand Loewe. The Berlin Philharmonic Orchestra had been specially engaged for the Festival.

#### INSTERBURG.

The sixth Litaian Musical Festival took place in the Tivoli Theatre under the conductorship of Musikdirektor Franz Nots. Among the works performed were Liszt's 'Faust,' Symphony, Verdi's 'Requiem,' and a concert version of Peter Cornelius's rarely-heard comic opera, 'Der Barbier von Bagdad.'

#### JENA.

Siegmund von Hausegger's 'Totenmarsch,' for male chorus, bass solo and orchestra, and the Symphonic-Ode 'Das Meer,' by Jean Louis Nicodé, were both given for the first time at a concert of the Bürgerliche Gesangsverein.

#### LEIPZIG.

On May 20-22, the second Bach Festival took place amid great public interest. Of the master's sacred works the 'St. John' Passion music, the motets 'Komm, Jesu, komm,' 'Fürchte dich nicht,' and the Cantatas 'Sie werden aus Saba kommen,' 'O Jesu Christ, mein Lebens Licht,' 'Brich dem Hungrigen dein Brot,' and the 'Trauermusik' composed on the occasion of the death of Kurfürst Christiane Eberhardine von Sachsen-Polen, were given. The Sonata with chorus, 'Der Himmel lacht, die Erde jubiliert,' and the Himmelfahrts-Oratorium 'Lobet Gott in seinen Reichen,' and five sacred tenor songs with organ ('Mein Jesu, was für Seelenweh,' 'Es ist vollbracht, Liebster Jesu, wo bleibst du so lange,' 'Jesus unser Trost und Leben' and 'Bist du bei mir') were also performed. The secular portion of the programme included the 'Coffee Cantata,' and a selection of Bach's finest instrumental music (the orchestral Suite in C major, the fourth and sixth 'Brandenburg' Concertos, the C minor Trio for violin, flute, and pianoforte, from 'Das musikalische Opfer,' the 'Goldberg' Variations, and many works for pianoforte, organ, violin and violoncello). The conductors of the Festival, Professor Gustav Schreck and Professor Karl Straube, showed an intimate knowledge and appreciation of Bach's music, as did the soloists, Professor Karl Flesch (violin), Herr Julius Kengel (violoncello), Dr. Max Reger (pianoforte), and the tenor, Herr George A. Walter. A special Divine service was held in the Thomaskirche. It might be added that the town council had voted a substantial subsidy.

#### LEMBERG.

Under the direction of M. Antonio Ribera a complete cycle of Wagner's 'Der Ring des Nibelungen' has recently been given for the first time in the Polish language with very great success.

#### MANNHEIM.

The eighth and last Akademie-Concert was, with the exception of the Prelude to Wagner's 'Parsifal,' devoted to compositions by Gustav Mahler. Under the conductorship of Herr Bodansky (a pupil of Mahler), the 'Kindertotenlieder' and the second Symphony in C minor, considered by many the composer's best work, were performed with very great success.

#### MOSCOW.

Under the direction of M. W. Bulytochew, Bach's B minor Mass was recently given for the first time in Russia.—Five Pianoforte sonatas by Alexandre Scriabine were performed at a recital recently given by Madame Vera Scriabine.

#### MUNICH.

Victor Gluth's three-act opera 'Zlatorog' has been produced at the Royal Opera with great success, under the direction of Herr Felix Mottl.—Under the auspices of the Neue Verein (formed specially for the purpose), Hans Pitzner's opera 'Der arme Heinrich' was performed on May 29 at the Prinzregententheater with great success. This composer is officially boycotted from the repertoire of the Royal Opera owing to disagreements that arose last year in connection with the work given on this occasion.

#### NURNBERG.

Almost at the close of the season the Municipal Theatre gave the first performance in Germany of Massenet's opera 'Don Quichotte.' The work was well received.

#### VEVEY.

The twelfth musical festival of the Swiss Tonkünstlerverein took place on May 20-21. Two orchestral and choral concerts and two chamber music performances were given. Among the works played were Paderewski's Symphony Op. 24, Symphony No. 2, by Fritz Brun, String quartets by Otto Barban and Friedrich Klose, 'Chanson des regrets' by Emile Jaques-Dalcroze, and the Violin concerto by Othmar Schoeck.

#### WÜRZBURG.

In anticipation of the approaching Liszt centenary the Königliche Musikschule gave a fine performance of the 'Gräner Festmesse' and the '13th Psalm.'

#### PARIS.

Massenet's opera *Thérèse* (recently produced in Monte-Carlo) has been given at the Opéra-Comique for the first time in Paris with great success. On the same occasion a one-act opera, 'L'heure espagnole,' by Maurice Ravel, published in 1909, was produced.—Grisar's old opera, 'Les Amours du Diable,' has been revived at the Trianon-Lyrique.—At the Châtelet Theatre, Gabriel d'Annunzio's five-act 'mystère,' 'Le Martyre de Saint-Sébastien' (in the author's original French), with most interesting incidental music by Debussy, has been produced, creating a deep impression. The story is that of 'The Golden Legend.' The part of the saint was created by the Russian dancer Mlle. Ida Rubinstein.—Rimsky-Korsakoff's opera 'La fiancée du Tsar' has been performed for the first time outside Russia during the Russian opera season, which has taken place at the Théâtre Sarah-Bernhardt (where his opera-ballet 'Sadko' has also been given).—At the Théâtre Apollo a new operetta, 'Les Transatlantiques,' by Claude Terrasse, has been produced with success.—Bruneau's opera 'L'Attaque du Moulin' was lately performed for the hundredth time in Paris, at the Théâtre Lyrique de la Gaité.—Umberto Giordano's opera 'Sibérie' has been given for the first time at the Grand Opéra.

#### PRAGUE.

The hundredth anniversary (May 1) of the opening of the Prague Conservatoire was celebrated with three festival concerts, when classical works and compositions by Josef Krejci, Josef Suk, Karl Bendl, Josef B. Förster, Vitezlav



Novák, Anton Dvořák, Kalliwoda and other former pupils of the institution were given. A very interesting exhibition of documents, old instruments, autographs and pictures belonging to the Conservatoire was also organized in connection with the celebrations. Among the assisting artists, all former pupils of the Conservatoire, were the Bohemian String Quartet, Herr Ondricek, and other well-known musicians.

## ROME.

Under the direction of Signor Toscanini, Puccini's 'La Fanciulla del West' has been performed at the Costanzi theatre for the first time in Italy with not unqualified success.—Signor Toscanini also conducted fine performances of Verdi's 'Falstaff.'

## ST. PETERSBURG.

Alexander Scriabine's new tone-poem 'Prometheus' was introduced at the last Kussewitzky Concert.—At the hundred and sixty-fifth Scheremeteff Concert (fourteenth season), Count Scheremeteff himself conducted an excellent performance of Elgar's 'The Apostles.'

## STOCKHOLM.

Under the direction of M. Voghera, Moussorgsky's 'Boris Godounoff' had a great success when recently given at the opera for the first time.

## STUTTGART.

Max Schillings's comic opera 'Der Pfeifertag' has been performed for the first time at the Court Opera, under the composer's direction.

## WIESBADEN.

At the Royal Opera three festival command performances were given on May 10-13, in the presence of the German Emperor. The works chosen were Boieldieu's 'Die weisse Dame,' Auber's 'Masaniello,' and Weber's 'Oberon.'

A demonstration of school-singing will be given at the Royal Academy of Music, Tenterden Street, Hanover Square, W., on Monday, July 24, at 7.30 p.m., to the Canadian teachers visiting England under the auspices of the League of Empire. Dr. W. G. McNaught will take the chair. A programme of school music will be given by a choir of 150 children, consisting of sixty girls from the Farmer Road School, Leyton (the choir from which school gained a great reputation at Blackpool Festival last October), sixty boys from the London College for Choristers, and girls from the Francis Holland School, Graham Street, Eaton Square, S.W., some of whom will play the violin obligati to Sir Edward Elgar's part-songs, 'The snow' and 'Fly, singing bird.' The programme will include folk-songs and part-songs by Sir Edward Elgar, Dr. Walford Davies, Sir Hubert Parry, Handel, Brahms, Wagner, Mendelssohn, Smart, Goring Thomas, &c. Dr. McNaught, Miss Margaret Nicholls, and Mr. James Bates will conduct. A special feature of the demonstration will be an exhibition of the Jaques-Dalcroze rhythmic gymnastics by girls from the Moira House School, Eastbourne, under the direction of Miss Kathleen O'Dowd and Miss Muirhead, who have studied under Dalcroze himself. A very limited number of tickets will be issued to the heads of musical organizations, musical directors and inspectors under education committees, and principals of schools and other educationists specially interested in children's singing. The tickets can be obtained on application, by letter only, to Mr. James Bates, the Royal Academy of Music, Hanover Square, W.

The School of Folk-Song and Dance that will be open at Stratford-upon-Avon, from July 22 to August 19, during the Summer Shakespeare Festival will be organised and directed by Mr. Cecil J. Sharp, assisted by Miss Mattie Kay and a staff of certificated teachers. The course will include lectures by the Director and others upon the Folk-lore, Theory, and History of English Folk-Art; and classes will be held every day at which Folk-songs and dances will be taught.

Dr. Gratton Flood asks us to point out that since writing his article on Henry Abyndon, which appeared in the June issue, he has discovered that on October 1, 1431, Master Henry Abyndon was appointed a Canon of Wells. He writes: 'Is it possible that the great singer and organist is the same as this Canon? If so he must have been appointed when very young, as he lived until 1497. But it is likely—and after all, eighty is not so old.'

A pleasing incident of the Kaiser's recent visit to London and a most gracious proof of His Majesty's interest in music was the presentation to the Royal Academy of Music of a handsome volume containing the musical compositions of Prince Louis Ferdinand of Prussia. The volume was received by the Principal, Sir Alexander Mackenzie, from the German Ambassador, and is now added to the Library of the Institution.

The honorary degree of Doctor of Music has been conferred by the University of New York upon William C. Carl, organist and director of music in the Old First Presbyterian Church, and Director of the Guilman Organ School.

Mr. P. Jackson, pupil of the Manchester School of Music, has been appointed professor of the violoncello and pianoforte at the Training College, Grahamstown, Cape Colony. He studied the violoncello under Mr. F. A. Greenwood.

Dr. H. A. Harding lectured on 'Organ touch and phrasing' at the Royal College of Music, Manchester, on May 27. We hope to devote some space to his remarks in the near future.

The Birmingham Orchestral Society (an amateur body), which is conducted by Mr. Arthur Cooke, made a profit of £8 on its last season's operations. It would be interesting to know how this unusual feat was accomplished.

The annual dinner of the Royal College of Organists took place at the Café Monico on June 8. Sir George Martin was in the chair.

A paper on 'Key relationship in early mediæval music' was read by the Rev. W. H. Frere on June 20 at a meeting of the Musical Association.

The Coronation March by Mr. Edward German performed in Westminster Abbey at the Coronation of His Majesty King George V. will be published shortly by Messrs. Novello & Co.

## Answers to Correspondents.

J. W. Y. B. (Towcester).—We do not know of any book on Rheinberger and his works. The articles in Grove's Dictionary and in Dr. Riemann's Dictionary give some information. With reference to the inquiry in our May issue as to whether Grell's 'Missa Solemnis' had been performed in London. Dr. Crament writes to say that he heard it given in the early eighties, in St. James's Hall, but he cannot remember the name of the conductor and choir.

J. P. H.—The R.A.M. examination for teachers of voice-culture for boys and girls, and class singing, is best prepared for by studying Mr. Bates's books on 'Voice-culture for children' (Nos. 71, 72, 73, 73A, of Novello's Primer Series), and the tonic sol-fa system, including its application to the staff. The art of class management is fully dealt with in 'The School Music Teacher,' published by Curwen.

EUREKA (Ballarat).—The copyright of the original version of Wagner's 'Ring' has expired. Therefore it is open to anyone to print, copy, or perform the work. But all English versions of the works are copyright. We thank you for your tribute to the utility of the *Musical Times*.

G. W. B.—We do not know the origin of the words of Farrant's anthem, 'Lord, for Thy tender mercies' sake.'

G. F. B.—The last movement of the 'Jupiter' Symphony (Mozart) employs a subject used by Bach.

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| 2. Good-night                  | ... | Shelley           |
| 3. Where shall the lover rest  | ... | Scott             |
| 4. Willow, Willow, Willow      | ... | Shakespeare       |

## SECOND SET.

- |                                  |     |             |
|----------------------------------|-----|-------------|
| 1. O mistress mine               | ... | Shakespeare |
| 2. Take, O take those lips away  | ... | Shakespeare |
| 3. No longer mourn for me        | ... | Shakespeare |
| 4. Blow, blow, thou winter wind  | ... | Shakespeare |
| 5. When icicles hang by the wall | ... | Shakespeare |

## THIRD SET.

- |                                      |     |                |
|--------------------------------------|-----|----------------|
| *1. To Lucasta, on going to the wars | ... | Lovelace       |
| 2. If thou would'st ease thine heart | ... | Beddoes        |
| *3. To Althea, from prison           | ... | Lovelace       |
| *4. Why so pale and wan              | ... | Suckling       |
| 5. Through the ivory gate            | ... | Julian Sturgis |
| *6. Of all the torments              | ... | William Walsh  |

## FOURTH SET.

- |  |     |                        |
|--|-----|------------------------|
| *1. Thine eyes still shined for me     | ... | Emerson                |
| *2. When lovers meet again             | ... | Langdon Elwyn Mitchell |
| *3. When we two parted                 | ... | Byron                  |
| 4. Weep you no more                    | ... | Anon.                  |
| 5. There be none of Beauty's daughters | ... | Byron                  |
| 6. Bright star                         | ... | Keats                  |

## FIFTH SET.

- |                               |     |                       |
|-------------------------------|-----|-----------------------|
| *1. A stray nymph of Dian     | ... | Julian Sturgis        |
| *2. Proud Maisie              | ... | Scott                 |
| *3. Crabbed age and youth     | ... | Shakespeare           |
| 4. Lay a garland on my hearse | ... | Beaumont and Fletcher |
| 5. Love and laughter          | ... | Arthur Butler         |
| 6. A girl to her glass        | ... | Julian Sturgis        |
| 7. A Lullaby                  | ... | E. O. Jones           |

## SIXTH SET.

- |                                   |     |                  |
|-----------------------------------|-----|------------------|
| *1. When comes my Gwen            | ... | E. O. Jones      |
| *2. And yet I love her till I die | ... | Anon.            |
| *3. Love is a bable               | ... | Anon.            |
| *4. A lover's garland             | ... | Alfred P. Graves |
| 5. At the hour the long day ends  | ... | Alfred P. Graves |
| 6. Under the greenwood tree       | ... | Shakespeare      |

## SEVENTH SET.

- |  |     |                |
|--|-----|----------------|
| 1. On a time the amorous Silvy           | ... | Anon.          |
| 2. Follow a shadow                       | ... | Ben Jonson     |
| 3. Ye little birds that sit and sing     | ... | Thomas Heywood |
| 4. O never say that I was false of heart | ... | Shakespeare    |
| 5. Julia                                 | ... | Herrick        |
| 6. Sleep                                 | ... | Julian Sturgis |

## EIGHTH SET.

- |                        |     |                        |
|------------------------|-----|------------------------|
| 1. Whence              | ... | Julian Sturgis         |
| 2. Nightfall in winter | ... | Langdon Elwyn Mitchell |
| 3. Marian              | ... | George Meredith        |
| 4. Dirge in woods      | ... | George Meredith        |
| 5. Looking backward    | ... | Julian Sturgis         |
| 6. Grapes              | ... | Julian Sturgis         |

## NINTH SET.

- |                               |     |                   |
|-------------------------------|-----|-------------------|
| 1. Three aspects              | ... | Mary E. Coleridge |
| 2. A fairy town (St. Andrews) | ... | Mary E. Coleridge |
| 3. The witches' wood          | ... | Mary E. Coleridge |
| 4. Whether I live             | ... | Mary E. Coleridge |
| 5. Armida's garden            | ... | Mary E. Coleridge |
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In the course of my experience as a teacher of the pianoforte, an experience extending over many years, certain ideas have from time to time suggested themselves to me which have proved useful—to myself, as enabling me to express more clearly that which I desired my pupils to understand, and to my pupils, as tending to facilitate their comprehension of the various difficulties they have had to encounter, at the same time leading them to perceive the most practical means of overcoming them and thus accelerating their general rate of progress.

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261. And all the people saw J. Stainer	6d.	183. Blessed be the Lord Heap	6d.	968. Death is swallowed up in Hollins	3d.
699. And God shall give Greenish	3d.	770. Blessed be the Lord Markham Lee	3d.	648. Deliver us, O Lord Gibbons	3d.
239. And how was this hour Elvey	4d.	331. Blessed be the Lord C. L. Williams	4d.	90. Distracted with care ... Haydn	4d.
485. And Jacob was left alone J. Stainer	3d.	726. Blessed be the Lord J. F. Bridge	6d.	887. Do not I fill heaven H. Blair	3d.
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975. And the Lord said T. W. Stephenson	3d.	284. Blessed is He F. E. Gladstone	2d.	797. Enter not into judgment ... Clarke	2d.
357. And the wall of the city Oliver King	3d.	262. Blessed is He C. H. Lloyd	8d.	632. Eternal source ... F. Brandeis	2d.
778. And there shall be signs Naylor	3d.	292. Blessed is He A. C. Mackenzie	3d.	854. Exalt ye the Lord H. Elliot Button	3d.
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# THE LORD IS MY STRENGTH

## THANKSGIVING ANTHEM

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Psalm cxviii. 14, 17, 24, 29.

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*Con spirito.*  $\text{♩} = 140$ .

*f*

**SOPRANO.**

**ALTO.**

**TENOR.**

**BASS.**

The Lord is my strength, the Lord is my strength, my strength, and my

The Lord is my strength, the Lord is my strength, my strength, and my

The Lord is my strength, the Lord is my strength, my strength, and my

The Lord is my strength, the Lord is my strength, my strength, and my

song, . . . and is be-come my sal - va - tion. *ff* I shall not

song, . . . and is be-come my sal - va - tion. *ff* I shall not

song, . . . and is . . be-come my sal - va - tion. *ff* I shall not

song, . . . and is . . be-come my sal - va - tion. *ff* I . . shall not



# EXTRA SUPPLEMENT.

## THE LORD IS MY STRENGTH.

die, . . I shall not die, but . . live,

die, . . I shall not die, but live,

die, . . I shall not die, but live,

die, . . I shall not die, . . but live,

*ff*

*Allargando.*

and de - clare the works, . . . the works . . . of the

*ff*

and de - clare the works, . . . the works . . . of the

*ff*

and de - clare the works, . . . the works . . . of the

*ff*

and de - clare the works, . . . the works . . . of the

*Allargando.*

Lord, de - clare the works, . . . the works of . . the Lord . . . The

Lord, de - clare the works, . . . the works of the Lord . . . The

Lord, de - clare the works, . . . the works of the Lord . . . The

Lord, de - clare the works, . . . the works . . of the Lord . . . The

*ff*



# THE LORD IS MY STRENGTH

*poco a poco rall.*

Lord is my strength and my song.

*poco a poco rall.*

Lord . . is . . my strength and . . my . . song.

*poco a poco rall.*

Lord is my strength and . . my . . song.

*poco a poco rall.*

Lord is my strength and my song.

*poco a poco rall.* *f Full Sw.*

## ALL THE BARRES.

*f*

This is the day which the Lord hath made, we will re-joice and be

*colla voce.*

*rall.*

glad in it, we will re-joice, we will re-joice,

*> rall.*

# THE LORD IS MY STRENGTH.

*f a tempo.*

we will re - joice, . . . we will re - joice, . . . and be

we will re - joice, . . . we will re - joice and be

we will re - joice, . . . we will re - joice and be

we will re - joice, . . . we will re - joice and be

*f a tempo.*

*poco accel.*

glad in it, this is the day, . . . we will re - joice, . . .

glad in it, this is the day, . . . we will re - joice, . . .

glad in it, this is the day, . . . we will re - joice, . . .

glad in it, this is the day, . . . we will re - joice, . . .

*f poco accel.*

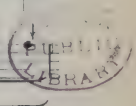
we will re - joice and be glad . . . in it, . . . this is the

we will re - joice and be glad . . . in it, . . . this is the

we will re - joice and be glad . . . in it, . . . this is the

we will re - joice and be glad . . . in it, . . . this is the

*f poco accel.*



THE LORD IS MY STRENGTH.

[illegible]

The image shows a page from a musical score for the song "The Rose Tree." It features five staves. The first four staves are vocal parts, each with a treble clef and a key signature of one flat (B-flat). The lyrics "joyce, will re joyce . . . and be glad in it." are written below the notes. The fifth staff is for the Trombone, indicated by a "Trombe." label and a bass clef. The music is in a simple, folk-like style with a mix of eighth and quarter notes.

The image shows a page from a musical score for 'L'Espresso' by Franz Liszt. The score is written for piano and violin. The piano part is on the left, and the violin part is on the right. The piano part includes a 'cres.' marking and a 'ben marcato.' instruction. The violin part includes a 'f' marking and a 'ben marcato.' instruction. The score is in 2/4 time and features a variety of musical notations, including notes, rests, and dynamic markings.



# THE LORD IS MY STRENGTH.

thanks un - to the Lord, . . for He . . is . . gra - cious, give thanks un - to the  
 thanks un - to the Lord, for He is . . gra - cious, give thanks un - to the  
 thanks un - to the Lord, . . for He . . is . . gra - cious, give thanks un - to the  
 thanks un - to the Lord, . . for He . . is . . gra - cious, give thanks un - to the

Lord, . . for He . . is . . gra - cious, and His mer - cy en - dur - eth for  
 Lord, for He is gra - cious, and His mer - cy en - dur - eth for  
 Lord, . . for He . . is . . gra - cious, and His mer - cy en - dur - eth for  
 Lord, . . for He . . is . . gra - cious, and His mer - cy en - dur - eth for

ev - er, give thanks un - to the Lord, give thanks un - to the  
 ev - er, give . . thanks un - to the  
 ev - er, give . . thanks un - to the  
 ev - er, give . . thanks un - to the

# THE LORD IS MY STRENGTH.

*Meno mosso.*

*poco a poco rall. al fine.*

Lord, for He is . . gra-cious, and His mer - cy en - dur - eth, en -

*poco a poco rall. al fine.*

Lord, for He is gra-cious, and His mer - cy en - dur - eth, en -

*poco a poco rall. al fine.*

Lord, . . for He is . . gra-cious, and His mer - cy en - dur - eth, en -

*poco a poco rall. al fine.*

Lord, for He is . . gra-cious, and His mer - cy en - dur - eth, en -

*Meno mosso.*

*poco a poco rall. al fine.*

*ff Adagio.*

- dur - eth for ev - - er. A - men, A - men. . . .

*ff*

- dur - eth for ev - - er. A - men, A - men. . . .

*ff*

- dur - eth for ev - - er. A - men, A - men. . . .

*ff*

- dur - eth for ev - - er. A - men, A - men. . . .

*Adagio.*

*ff*

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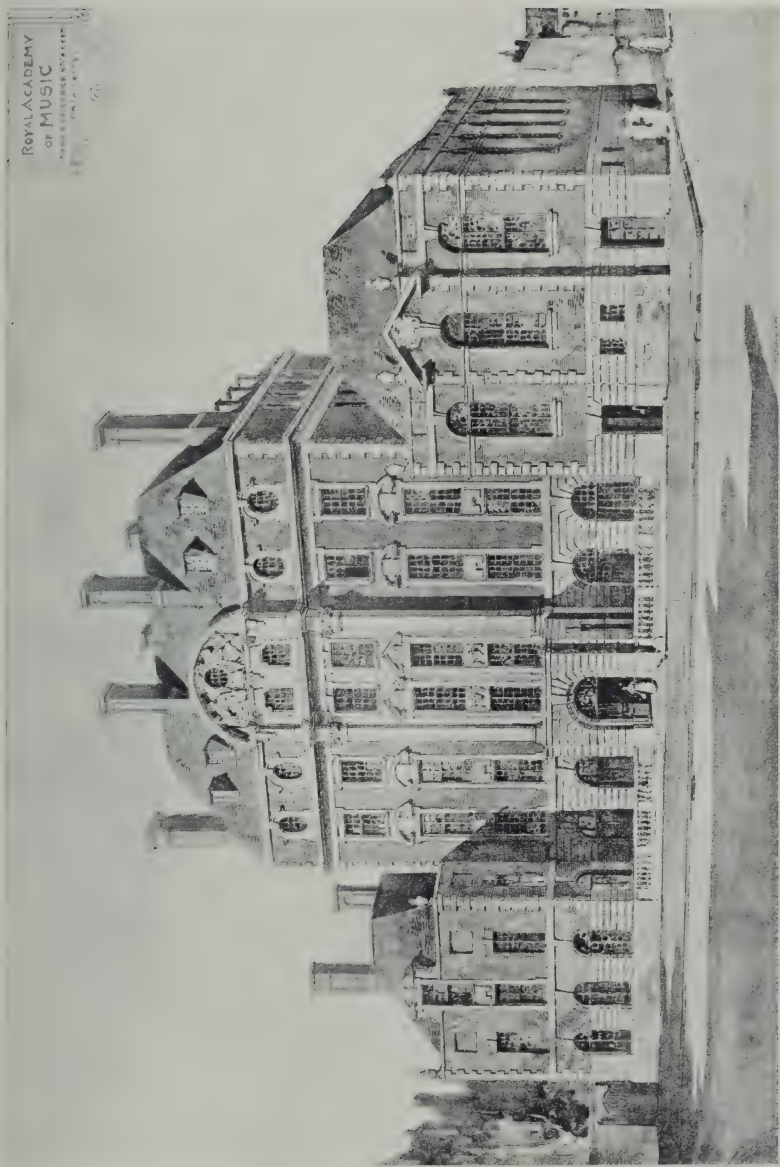
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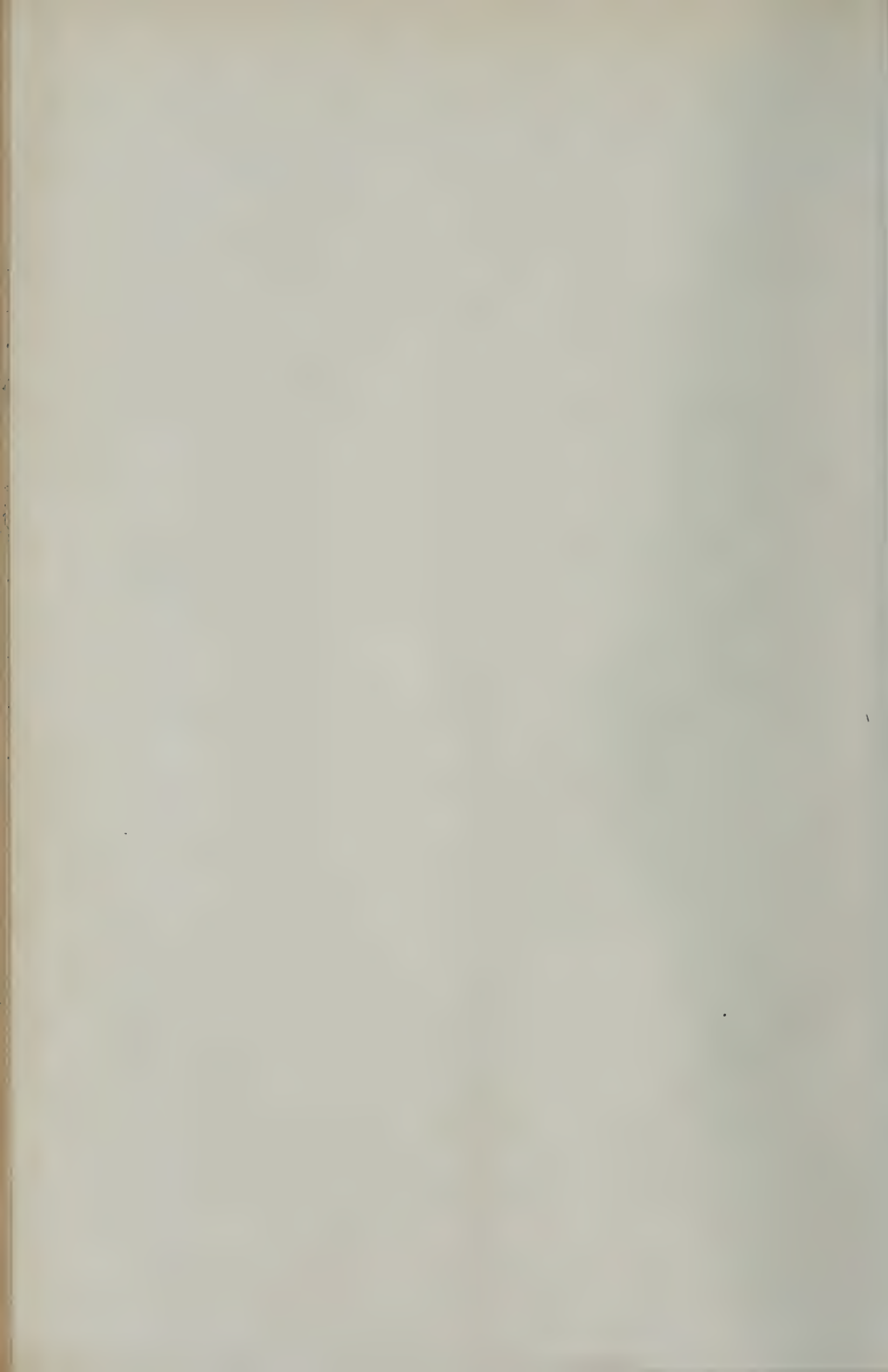
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# The Musical Times

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## THE ROYAL ACADEMY OF MUSIC.

The removal of the Royal Academy of Music to its commodious new building in Marylebone Road, which will take place next month, opens up a prospect of a fresh era of usefulness for an institution which for generations past has been one of the most potent educational forces in this country. A great number of the best known British musicians—composers, executants, and teachers—received their training and inspiration at the Tenterden Street Mecca. Old students now living must be excused feeling a pang at the thought that the ancient and undeniably inconvenient conglomeration of rooms and embarrassing corkscrew staircases will now pass away, with all their human associations so closely attached to the personalities of fellow-students and more or less patient professors. In an unpublished article by Mr. Frederick Corder, from which we are kindly permitted to quote, the Tenterden Street premises are thus described :

Tenterden Street only contains six houses, all on the north side. No. 1 originally belonged to Mrs. Jordan, the actress (a present from William IV.), and was afterwards for many years the home of the Arts Club. The other houses were aristocratic residences in a state of decadence, No. 4 being a disused town mansion of the Earls of Carnarvon. This became, in 1823, the home of the newly established Academy. It is a grim, flat-faced piece of Georgian brick-work, dating from about 1750, with interesting wood-carving in some of the doorways and a few really beautiful marble mantelpieces, to which time, ably assisted by several generations of music students, has been very unkind. The earliest pupils, who were all children of between ten and fifteen, lived on the premises and must have yearned for some mischief to do in their brief hours of idleness. There was a garden at the back (now a carriage factory), but this was little better than a yard, for a high wall was erected down the length of it to keep the little people in muslin skirts and straw poke bonnets from associating with the little people in nankeen tights and blue swallow-tailed coats. History relates that an incessant shower of notes—not musical ones—flew over this wall; from which it would appear that our forefathers' methods of restraint were inferior to our modern plan of teaching girls and boys to associate with one another on equal terms.

The Royal Academy of Music, as an educational institution, was founded in 1822. Before that time, even so far back as 1720, there was a society that used this name, but it existed for the purpose of promoting Italian opera in this country, and not for teaching. It survived only seven years. In the Rev. W. W. Cazalet's 'History of the Royal Academy of Music' (published in 1854) we are told that Dr. Burney in 1774 endeavoured to establish an Academy in conjunction with the Foundling Hospital, the best gifted children in

which institution were to form the nucleus. But the Governors objected on the ground that the children

were to be trained up to useful purposes, with a singleness that would ward off all ambition for what was higher, and teach them to repay the benefit of their support by cheerful labour. Music was an art or luxury, by no means requisite to life or necessary to morality. To stimulate these [the Foundling children] to superior views might mar the religious object of the charity, which was to nullify, rather than extinguish, all disposition to pride, vice, or voluptuousness, such as, probably, had demoralized their culpable parents, and thrown these deserted outcasts on the mercy of the Foundling Hospital.

This high-sounding rhetoric, which betrayed a deplorable lack of perception of the mission of music, disheartened Dr. Burney, but in abandoning his scheme he ventured to say to the Committee, in diction equal to their own in its ornate rotundity, that he recommended to their

mature reflection whether it were not more pious, as well as more rational, to endeavour to ameliorate the character and lives of practical musical noviciates, than to behold the nation, in its highest classes, cherish the art, follow it, embellish it with riches, and make it fashion and pleasure, while, to train to that art, with whatever precautions, its appropriate votaries from the bosom of our own country, seemed to call for opposition and to deserve condemnation.

After this failure no further effort was made to establish a National School of Music until about 1820, when patriotic amateurs became alive to the need for such an institution. Various schemes were proposed, but that advocated under the name of the Royal Academy of Music found most favour, and drew around its promoters influential amateur support. It was, however, opposed by the profession generally, on the ground that there were already too many musicians, many of whom were unable to gain a livelihood; and, further, it was argued that if such an institution as that proposed was established, it should be solely under the control of the profession and not managed by a committee of amateur patrons.

On behalf of the profession an elaborate scheme, signed by T. F. Walmisley (father of Thomas Attwood Walmisley, Mus. Doc.), was proposed, under which an Academy was to be allied to the Philharmonic Society, and to become, in fact, a branch of its operations. The hope was expressed that

When the establishment has acquired solidity by time, respect by wise management, and success by desert—when it is regarded as the pure fountain of musical erudition in this country, some parts of its funds might be gratefully employed in conferring medals, or other insignia or distinction, on the most celebrated composers and performers of the age.

This proposition failed to draw adequate support, and it was soon abandoned. John Fane (Lord Burghersh), eleventh Earl of Westmorland; a distinguished musical amateur,\* was meanwhile busying himself in the matter on more practical lines. At a meeting held at the Thatched House Tavern, London, on July 5, 1822, he proposed

\* He composed seven operas, three cantatas, a grand Mass, a cathedral service, hymns and anthems, four madrigals, numerous canzonets and other vocal works.

plans for the establishment of an Academy of Music, and he secured the cordial support of an influential audience.

The patronage of King George IV. was obtained, rules and regulations were drawn up, and Dr. Crotch was appointed principal. A tactful appeal to the profession, signed by Lord Burghersh, secured their cordial co-operation. Over thirty of their number were appointed professors, and negotiations for premises were opened. The choice, as we all know, fell upon No. 4, Tenterden Street, Hanover Square, and on March 24, 1823, the institution was open to the public, and on that day the first lesson was given by Cipriani Potter to Master Kellow Pye. It was regulated that all the students should at the beginning of the course be between the ages of 10 and 15, and the number of pupils was not to exceed forty boys and forty girls. Two classes of pupils were provided for: foundationers who paid 10 guineas per annum towards the cost of their board, lodging, and education, and extra students who paid 20 guineas per annum for musical education only. The pupils were selected by nomination and examination. Eleven boys and ten girls were admitted as foundation scholars, and seven boys and eight girls as extra scholars. Lord Burghersh had been compelled to return to his duties as Ambassador at the Court of Florence, but he retained his deep interest in the Academy, and was regularly furnished with reports of its doings.

A letter from the Rev. John Miles (the headmaster for the general and religious education of students) to his Lordship affords a glimpse of some of the practical difficulties inseparable from all musical instruction given to numerous individuals under one roof. In a postscript Mr. Miles says:

I had forgotten to mention to your Lordship the practising upon more than one instrument in the same room. There are three pianos and a harp in the largest room, and two pianos in another; and I understand from the boys [nothing is said about the girls] that, at first, they found the noise [!] of the different instruments unpleasant; but now, I find, they experience no interruption from the various sounds; as that caused by the instrument at which the boy sits so overpowers the others, as regards his ear, that he scarcely hears it [them?]; and certainly it has this advantage, that it makes each boy attentive to his own work. We are able to give a room to each of those who practise the violins and violoncellos.

In view of this statement as to the tolerance and receptivity of the section of the brain impressed by music, it is not a little strange that the use of some very modern musical idioms did not begin at this period. One cannot help suspecting that not a few of our modern composers must have had their ears and imagination trained on this severe system.

In a very long general report issued by the committee in June, 1823, there is the following further reference to simultaneous practice of different pieces in one room, and it is even claimed that it is universally allowed to be highly beneficial:

It may, perhaps, be proper to notice a practice which has been introduced into the Academy; and which, being new in this country, has been exposed to much observation. The

committee allude to that of several of the pupils practising their lessons in the same room at the same time. In justification of themselves in this arrangement, the committee might plead that, unless every boy and every girl had a room for themselves, or very nearly so, it could not be otherwise. Even with the limited numbers of which the Academy at present consists, its impossibility must be apparent; but this objection becomes perfectly ridiculous when it is applied to the numbers of which other seminaries of a similar nature consist, and to which it is hoped this may ultimately extend. But the committee are more anxious to defend the measure than themselves, and have to state that in all the Conservatories in Italy, from whence the most able professors have sprung, this is the uniform custom; and so far from being prejudicial, it is universally allowed to be highly beneficial, it forces attention, it prevents the pupil from trusting to his ear, and obliges him to attend to his notes. The opponents of the system in this country allow that it makes steady players, but they assert that it is the destruction of taste. The answer to this objection is evident. The taste of the Italians is universally acknowledged; and no practice introduced into the seminaries which have produced their greatest masters, can be prejudicial to that very quality for which they are pre-eminently distinguished.

It is worthy of note that in a letter dated November 18, 1823, from Sir Gore Ouseley (who was a member of the committee of management and father of the better-known musician bearing that name) to Lord Burghersh, a proposition to induce Rossini to join the professorial staff is discussed. Sir Gore Ouseley says:

I am not prepared to say anything on the subject of Rossini; in our incipient and wretched funds, we find Crotch and his assistant amply sufficient for the lessons requisite in harmony and composition. Yet it would be a matter of deep regret to me, not to employ so illustrious a person. When his name was last mentioned at the committee, I rather think that the majority imagined we could not employ him; but that is some time ago.

Early in 1824 the financial situation became grave, and abandonment of the scheme seemed imminent. But, happily, the persistent faith of Lord Burghersh and others, backed by the self-sacrifice of the professors, enabled the committee to tide over the crisis. In 1826 an endeavour to obtain a subsidy from the government was unsuccessful, but a charter was promised. This important recognition of the status of the Academy was not actually granted until June 23, 1830, on which date it was signed by King George IV., only three days before his death. In 1832 Dr. Crotch resigned his post as principal, and Cipriani Potter was appointed. On the musical side the Academy was now making satisfactory progress, and its financial condition continued to improve. By order of King William IV. a quarter of the proceeds of the Handel festival held in Westminster Abbey in 1834 was handed to the Academy. This share amounted to £2,500. No development of great importance took place during Cipriani Potter's régime, until 1853, when once again financial embarrassment had to be faced. Hitherto the committee had been constituted wholly of amateur patrons, and it was now decided that the professorial staff should share responsibility. A drastic change of policy was immediately resolved upon, the Academy



ceasing to lodge and board the students. Trouble, however, was not over, for the co-opted advisory board of professors was abolished in 1856, but in 1859, on the retirement of Cipriani Potter, it was reconstituted. Charles Lucas was now appointed principal, and the scheme worked until 1864, when the board of professors resigned their share in the management, but they retained their interest in the Academy and submitted a memorial to the Government asking for an annual grant. Mr. Gladstone, who was then Chancellor of the Exchequer, received a deputation of the professors, with the result that a sum of £500 was allocated to the Academy in the ensuing estimates. Charles Lucas resigned his post in 1866, and was succeeded by Sterndale Bennett.

In 1867 a great crisis arose. Mr. Disraeli was now in office, and he stated in the House of Commons that the Government would not recommend any increase of the grant, 'the results of the institution not being in fact of a satisfactory character.' The next blow was the withdrawal of the grant on the ground that the Government contemplated the establishment of a system of musical instruction under their direct control. It was evident, therefore, that some forces against the Academy were at work. A majority of the committee decided thereupon to close the institution, and to resign the charter. Fortunately, it was discovered that they had no power to commit this suicidal act unless every member of the Academy concurred. In the end the professors contrived to retain the charter, a new board of directors was formed under Earl Dudley, and in 1868, on the return of a new Government, which brought Mr. Gladstone again into power, the grant of £500 was renewed. The number of pupils now greatly increased, adjoining buildings were leased, and in 1876 a new concert hall was built, being ingeniously fitted on to the old structure, and proving to be a great boon. Sterndale Bennett died in 1875, and he was succeeded by George Alexander Macfarren.

We now reach a period well within the recollection of many ex-students spread far and wide over the world of music, who will recall the influence exerted by this able and distinguished musician, who, during this honourable and useful part of his career, was totally blind. He had a strong and somewhat austere personality, and was a moral as well as a musical mentor. We may now say, sapiently, that he failed to estimate adequately the forces that were then creating new idioms in music—he was a pronounced anti-Wagnerite—but we cannot withhold a tribute of admiration to the man who fought so sturdily and consistently for his opinions.

Under Macfarren the musical reputation of the Academy continued to increase, and the institution seemed to be placed upon the solid basis of public utility. But trouble arose that once again threatened its existence as a separate and independent body. This story, and an account of the existing régime, must be reserved for a second article.

(To be continued.)

## THE MEANING OF UGLINESS.\*

By C. HUBERT H. PARRY.

Ugliness is a disagreeable word, but we do not, therefore, consider it unfit to be discussed. It is only people who have given up being personally alive who avoid things because they are disagreeable. To people who have any fund of energy they are rather inviting than otherwise, as they are apt to arouse the combative instincts; and liberal minds also feel that all progress is made by facing things which are disagreeable and finding out what they really mean, and accepting them if they can be of service. Every advance in Art has been made by accepting something which has been condemned as ugly by recognized artistic authorities. It is not so very long ago that such simple things as major thirds and major sixths were regarded as unpleasant. It was in quite recent times that many unprepared discords were thought so venomously ugly that the wildest revolutionary would hardly venture to use the mildest of them. It was not long ago that augmented fourths were regarded as so offensive that they were commonly associated with the father of lies; and now we even have proposals to abolish the subtly elastic and varied scale which grew up in the course of centuries, and substitute a scale of fewer notes which consists mainly of an artificial monotony of these very intervals. It was even in more recent times that consecutive fifths were regarded as so ugly that a self-respecting composer suffered tortures of shame if he had used them inadvertently—and consecutive seconds and sevenths were regarded as so vile as to be almost unthinkable. Yet all these things are now among the most familiar features of our daily musical life. When people came to realise that so many things that were once held offensive had come to be accepted as time went on, it was not far to go to infer that ugliness was desirable for itself. Such a discovery was a great encouragement to the spirit of adventure; and the lookers-on were provided with novel experiences very cheaply; while at the same time they assured themselves that inasmuch as all the greatest and most individual composers had been violently abused in their lifetime for breaking supposed rules, therefore everyone who breaks rules must be a great and courageous genius; and so in latter days it comes about that it requires more courage and firmness not to break rules than to break them.

There probably has never been any time in history when men have so ostentatiously and eagerly broken rules wholesale as the present; and there never was a time when the breaking of rules was so welcomed and so likely to win public favour. Indeed, a large part of the every-day public has been led to believe that not breaking rules is a proof of ineptitude. We may sympathise cordially with the impulse of aspiring youth to break rules. It is most natural and healthy to feel an ungovernable impulse to do anything which one is dogmatically told not to do. In fact, if rules were not broken there would not be any

\* Paper read at the International Musical Congress, May 31, 1911.



progress in either social things or artistic things; and we should be buried mountains deep in huge piles of dead conventions. But it so happens that humanity works in the same fashion as the laws of nature. When something has to be effected it does it so wholesale that it cannot do good in any one direction without doing harm somewhere else. The advance is merely the balance between the good actually achieved and some inevitable evils which result from humanity's having overlooked something which was entailed in the operations for the desired end. This is very clearly illustrated in the present situation in connection with ugliness; and it is desirable to get behind the merely superficial appearances and distinguish between the objections to them which are futile and those that are well grounded.

People are always finding out that things reputed ugly prove not to be so on better acquaintance. But what does this better acquaintance consist of? The truth obviously is that many things which appear ugly only do so because they are not understood. It is by their context men shall know them—the truth of their relation to their surroundings. It must occur to people who think about such things that they have often had the experience of genuinely new music which has repelled them at first because so much of it seemed positively ugly—and that when they knew it better and got more into touch with it, what appeared to be offensive in the ugliness passed away, and the ugliness became among the most welcome features in the works implicated—because they were the proofs of original invention and thought. The composer has in such a case shown us something we did not know before. He has enhanced our range of artistic perception and added to the interest of existence. And what we thought to be uglinesses prove themselves to be the pledges of the service the composer has done us. And precisely the same experience must have happened to readers of really genuine poetry.

The test of the value of a man's work is whether it really enlarges the lives of his fellow men and makes them more worth living. Judged from this standpoint ugliness would seem to be one of the most beneficent provisions of nature. It is an incitement to attention, to grapple with something that may reward thinking about. The complacency of a work which sedulously avoids everything that might be described as ugly is soporific and soothing, but it does not enlarge men's lives much. It only ministers to the feeling of being comfortable. It is much better to realise that ugliness can be compatible with beauty; and that things which may appear ugly from one point of view may be beautiful from another.

But if we acknowledge that things are generally ugly only because we do not understand them, it is still possible that there may be things which are not only apparently ugly, but really so—that there are uglinesses which are positive and not merely contingent.

And in this connection it is as well to point out that it is not the least use trying to force meanings on words which are not in common acceptance.

Philosophers who devote themselves, as a preliminary, to trying to induce people to understand that they use words in their wrong significances, too often have to have monuments put up to commemorate works which they have not had time to begin.

It is not worth while to discuss the aptness or cogency of the term 'ugliness' as it is commonly used in disparagement of works of art which are not agreeable to the persons who use the word. We can possibly see our way without that.

But we must recognize that there are several ways of classifying uglinesses. And one of them is into ugliness of the letter and ugliness of the spirit—Ugliness in the manner of saying and in the thing said. And in this connection we must recall that music has changed its character and sphere comparatively recently. As long as it was a self-contained Art which had no reference to things divine or human outside itself, the range of discords and intervals of melody and of harmonic progressions was very limited, and anything which transgressed certain well-known conventions was ruled out as ugly and unbecoming. But when music became more and more the interpreter of human emotions, and of feeling and passion and of human dramatic situations, men could not do without a vast number of dissonances and jarring passages which seemed essential to the adequate expression of such things. Of such liberty Monteverde was the pioneer: and showed his determination, in his younger and more venturesome days, not to be debarred from using anything, however harsh and ungainly, which seemed appropriate and necessary to his purposes, and his pupil Cavalli followed in his steps. But after a while this venturesomeness was set back for a considerable time by the attitude of the complacent patrons of Opera, who did not want truthful interpretations of moving human situations, but merely pleasant entertainments; and composers gave up that kind of liberty because they wanted profitable patronage and not Art. It was in a quarter not patronized by such folk that the expansion of Art in the direction of wholesome and fruitful ugliness was sought; and of such expansion John Sebastian Bach was the greatest prototype. None of the conventional prohibitions concerned him in the least. But he did not seek ugliness for itself, nor for any base motive, but pointed out by implication that most of the things which were debarred on the grounds of ugliness were not ugly at all in a disagreeable sense, but only ugly when they were not understood. The result was natural. A few people who were under the spell of his astonishing artistic personality more or less felt the rightness of his attitude. But as soon as he was gone the world dispensed with him. No one dared to follow in his steps for nearly a hundred years, and it is only in quite recent times that men have grown to understand and find that his venturesomeness was amply justified. Here again the feeling of ugliness which people thought they suffered from, was merely the result of not understanding. It is very suggestive that this pause

should have taken place twice—once after Monteverde and once after J. S. Bach. And the reason chimes with our thesis. For it obviously was that the human mind was as yet insufficiently developed to understand what seemed to be ugly. In Bach's case too it was the composer who had the greatest depth of feeling and the widest scope of expression who was considered to be a dry, mechanical, bewigged old speculator in futile and unprofitable ingenuities. But long afterwards men found out better, and became more and more thankful for the things which had appeared ugly through lack of understanding; and which enlarged their lives and the possibilities of artistic experience when they got to understand. The expanded field, which the relation to things human afforded, gave room to justify many things which would have seemed and indeed really been ugly in abstract Art. And Bach's attitude illuminates all the tendencies of Art in the romantic period, and all the wild developments which followed its comparatively tranquil initiatives. Men say now that you cannot debar anything which expresses the subject the composer has in his mind. But in reality it is only a change of plane. Though nothing may be illegitimate as far as the letter is concerned, there may be much that is objectionable in the purpose for which it is used and the spirit which is expressed by it. There are things which offend physically and things that offend spiritually. The things which offend physically can pass away, but not the offences which come from falseness of intention or inadequacy of execution.

If we are not prepared to condemn Monteverde and Purcell and Bach for doing ugly things, the plea that things are inadmissible merely because they are ugly seems to break down. And people may argue that the same applies to the ugliness of our own time. But then comes the question, are not Monteverde and Purcell and Bach sometimes intrinsically ugly? And if we find it is so, the same may be likely with some of our own wild and heedless experiments. Monteverde and Purcell and Bach suffered from the lack of artistic methods in some directions, and they committed the same kind of uglinesses that composers commit in the present day when they speculate beyond the range of what they are sure of, and do things which are out of gear with the standard of their Art. Bach sometimes committed uglinesses when he persisted in treating the human voice as an instrument, and gave it things to do that were so nearly impracticable as to cause pain to those who witness the efforts of singers to cope with them. He committed ugliness when for lack of consideration he made certain aggressive instruments go on sounding in an accompaniment till they cause positive pain to the hearers. But he rarely committed uglinesses in instrumental music, because he was more sure of his ground. And in such examples we find a clue.

Some fortunate person hit upon the happy definition of dirt as matter in the wrong place. It seems likely enough that really repulsive ugliness is of the same nature as dirt. It is artistic

matter in the wrong place. We should realise this directly for ourselves, if any of us who had any sense of style heard Palestrina's, or Vittoria's, or Marenzio's, or Orlando Gibbons's music amplified by modern unprepared discords and chromatic passages to bring them within the comprehension of those who have no artistic intelligence. We should feel it if we heard Mozart's Symphonies brought up to date with combinations of alien tonalities, and simultaneous sounding of major and minor chords. We should feel it if Beethoven's Symphonies were brought up to date and amplified in a manner which would throw the exquisite balance and proportion of his greatest works utterly out of gear. The attitude of mind which is induced in hearers who are worthy of great masterpieces of the past when they submit themselves to their spell, would cause them to regard as offensively hideous the things which would be inconceivable to the minds which produced those masterpieces. The things which would have seemed ugly to the composers themselves would for the time being seem ugly and offensive also to them. And attempts to make great works of Art palatable to people who have no artistic understanding and no sense of elevation or greatness by introducing popular treatment, similarly destroys the finer aspects which appeal to the initiated, and makes the manipulations objectionable. It is a question of style, and of the influences which corrupt it.

The reason why the atrocities of style are becoming more and more universal and aggressive is, that commercialism and the desire for being taken notice of, try to accommodate artistic products to the largest number. The mental training of the largest number has not been such as to qualify them to distinguish the finest qualities of Art. Therefore the commercial object is to modify artistic products so as to attract promiscuous and indiscriminate appetites. And the question is—How do they do it? Commercial dealers in Art and their accomplices cannot modify Art-products by higher artistic processes. It is not in their province or in their capacity. There is no alternative then. All the modifications which commercial influence makes in Art-work is in the direction of shams.

Some of us may remember Ruskin's violent attack upon what is called wood-graining. Wood-graining is the painting of one kind of wood to make it look like another. It is the fruit of entire artistic incapacity and of the desire for cheapness—a purely commercial device. As Ruskin pointed out, all woods have their own ways of being effective in domestic architecture, and their own possibilities of treatment. And the lack of artistic sense which shirks the simple artistic problem for cheapness attains results which are merely ugly and offensive.

But this is only a type of the universal shams of commercial Art-supply; and there are many thousands of ways in which it is manifested in all arts whether of domestic furniture, architecture, paintings, sculpture or music. They pass muster as long as they are not understood, but as soon as



they are understood they become repulsive. So there comes to be a new classification of ugliness—into those which cease to be offensive when they are understood, and those which become more and more offensive the better they are understood. The first kind becomes more and more welcome the better it is known, and the latter the more detestable. The enormous expansion of methods and resources of Art in the past quarter-of-a-century has increased the possibilities of trespass in the range of ugliness. And we must look for the solution of the problem in the spirit in which the thing which strikes us as ugly is used.

If a man uses what at first sight seems an ugliness with obviously sincere and wholesome intention, his sincerity may make his ugliness not only pardonable but attractive—like the clumsinesses of some speaker whose mind is full of matter and who cannot get it out without a struggle. It becomes part of his personality. He does not use ugliness to attract attention or get an advertisement, but because he cannot get what he has in his mind said without.

But if he pours out insane uproar all about nothing, and purposely scarifies men's minds with violent, aggressive, or senseless procedures, and seeks out noises which have the sense and offensiveness of foul odours in order to get notice taken of himself, or notoriety, or mere profit, the uglinesses are manifestly in the wrong place, and are therefore offensive. They are in the wrong place when they are not put where they are with artistic intention, but on a baser impulse.

But these things are only to be discovered by development of understanding—and development of understanding is the business of education. And education has various phases, and some of them are not favourable to the development of understanding of things in general, but only of things within a limited range.

Owing to practical needs education of late tends to specialization; and even to specialization within specialization. And the danger of specialization is to narrow the outlook. Every specialist knows what is false and bad and cheap in his own branch, but is often at a loss in any other department. And the risk is accentuated by the fact that it is the easiest part of education to teach individual special subjects, and the most difficult and much the most important part is to develop the mind and the perception of relations. A man may be a very good specialist and a very bad judge of anything outside his own subject. And the effect of too much concentration being bestowed upon details is to produce an attitude of mind which is altogether unfavourable to Art and poetry and literature of a high order. Because Art is the perception of relations, and greatness in these things consists essentially in inviting the recognition of the thousands of different aspects in which things may appear, and the manifold human associations which are called up by the skill of the poet or musician; by forms of melody, types of harmonic progression, by phraseology and colour, and even some phases of form and method. One of the

most ominous features of the present phase of democracy is that so many people who belong to the classes which till now have had no outlook beyond the bare struggle for existence are incapable of coming into touch with the range of thought which is a necessary foundation of real greatness. Many things which should afford suggestions of emotional phases of centuries of preceding generations of human beings, leave them quite blank. The door has not been opened; and, unfortunately, mere specialization tends to keep it even more firmly shut. Attention can only be attracted by cheap devices such as make physical appeals, by startling explosions, and violent and aggressive effects of harmony. The mind is led to welcome the wrong kinds of ugliness, not those which may be dispelled by intelligence, but such as can be accepted by habit.

On the other hand, it must not be forgotten that splendid service is being done by the ardour for abolishing worn-out conventions, the dead obstructive matter which is worse than mere ugliness. Art progresses by the elimination of such obstructions; but the great progressive movements always have curious effects which are characteristic and suggestive; and the effect of the breaking up of conventions in recent times is quaintly appropriate. For anyone can discern that enormous numbers of people with limited understanding of Art take great delight in mere iridescence. And the connection of iridescence with the breaking up of anything is obviously very apt. For iridescence is generally the result of decomposition—and decomposition is generally accompanied by a good deal of gas. There is undeniably an enormous amount of gas about nowadays, and people who are only concerned with Art in a superficial manner have apparently lost sight of the fact that gas, even when used as an illuminant, is not the best method of illumination. It is not nearly so pure as the kinds of light which have more atmospheric origin—and it has a way of leaving dirt behind it—which is ugly. The gas which results from decomposition is not even useful for illumination. It is only a natural concomitant of iridescence, and attracts the undeveloped mind because it constantly suggests novelty. But it also follows from the inevitable conditions of things that such novelties are quickly evanescent. The great consolation in all the bewilderments of conditions which seem antagonistic to art, literature and drama is that things which are solid, sound and genuine, have lasting qualities, and the artificial uglinesses which are merely devised for unworthy purposes, and to attract the attention of crude and undeveloped minds, either rapidly disintegrate or become even more hopelessly conventional than the conventions which were, at least originally, founded on a reasonable basis. The end of the matter is that the uglinesses which are objectionable are such as are false in intention, the make-shifts of incapacity, the fruits of misconceptions and of purposes not genuinely artistic. They are matter in the wrong place, because their relation to their context adds nothing to their significance.



But there are uglinesses which are infinitely significant. Such delightful uglinesses and irregularities as express honestly the personalities of the men who produce them—uglinesses without which all the savour of Art would be gone. And these uglinesses are like the bacilli which exterminate the poisonous bacilli. For it is by the sincerity of personality, which expresses itself honestly in such uglinesses, that the noisome pretence of ugliness with a base motive at the bottom of it gets expelled from the scheme of things Musical.

No doubt this sounds rather like an invitation to men to seek out uglinesses and make them wilfully. But if they were sought out they would be false. The situation clears itself. The attempt to be ugly merely for the sake of being ugly would at once make the ugliness offensive. It would show either a lack of understanding or of honesty. And the lack of either of them is sufficient to prevent such uglinesses being among those that are welcome.

The presence of the offensive kinds of ugliness in Art is the penalty society pays for treating Art as negligible. It is the fruit of lack of understanding. Whatever people who are devoid of artistic sense may say, mankind cannot do without Art; and it often takes its revenge remorselessly for being slighted.

Mankind is mirrored in his Arts in his baser as well as his finer qualities. The uglinesses which represent fine qualities are welcome, and the uglinesses which represent incompetence, insincerity, stupidity, cunning, greediness, narrow-mindedness, and such unfortunate obliquities reveal to us things we could very willingly do without—though we are quite aware that we never shall.

## A RUSSIAN COMPOSER OF TO-DAY:

### IGOR STRAVINSKY.

By M.-D. CALVOCORESSI.

Igor Stravinsky is one of the youngest, but also the best, representatives of the actual Russian School whose vicissitudes have of late been so many and so confusing.

As soon as one studies the evolution of Russian music, one cannot help being struck by the fact that after a period of rapid progress—during which a few masters like Glinka, Borodin, Moussorgsky, Balakirev, Rimsky-Korsakov displayed surprising originality and, creating a style entirely their own, endowed musical art with new resources, new objects, and new vitality—came a period of reaction, due mostly to foreign influences; so that for a time it seemed that the School was fated to enjoy only the brief period of splendour for which it stood indebted to the few masters named (and accessorially to a few minor artists who more or less followed their lead), and thenceforth to comprise, according to Mr. César Cui's nice distinction, 'not properly Russian composers, but composers who were Russian.'

Without opening the vexed question of nationalism versus universalism in music, one may briefly aver that such a reaction was ominous, for the simple reason that the nationalist composers alone had created beautiful works and opened new paths; and it appeared deplorable to all lovers of Russian music that the younger men should have been led astray by a sort of self-consciousness and the false shame of remaining true Russians instead of adhering to the tenets of western (and in the particular case mostly German) conventions.

Mr. Stravinsky's chief merit is that he remains free from this dangerous prejudice. Russian born<sup>1</sup> and Russian in spirit, he has no ambition but to assert his personality in the fullest and most independent way. He has eagerly drunk-in the often misunderstood or forgotten message of Russia's greatest masters, and thereby learned to stand his own ground, exactly as they had done, and to a great extent by the same means. He has undergone no foreign influence, except perhaps to a slight extent that of the modern French 'impressionist' School—itself much influenced by the more progressive Russian musicians, like Borodin and Moussorgsky.\* I would not venture to say that he is at present the only young Russian composer who shows himself not an imitator, but a continuator of the chiefs of the nationalist School; but assuredly he stands apart among his colleagues for the abundance, boldness and vigour of his imagination as well as for his command of craftsmanship; his originality is greater and at the same time more typical: he is the only one who has achieved more than mere attempts to promote Russia's true musical spirit and style.

Igor Feodorovitch Stravinsky, born June 5 (17), 1882, at Oranienbaum, near St. Petersburg, is the son of a singer whose renderings of the principal bass parts in Glinka's, Moussorgsky's, and Rimsky-Korsakov's operas remain justly famous. He studied composition as a private pupil of Rimsky-Korsakov, but almost from the beginning showed himself far less conservatively minded than his master, who always was at great pains to reconcile freedom of fancy with sedulous discipline in diction, and thereby diverged more and more from the uncompromising leaders, Moussorgsky and Borodin. As far as brilliancy and love of the picturesque is concerned, Stravinsky remains the true disciple of Rimsky-Korsakov; but the details of his style show how deeply he has been impressed by works like Moussorgsky's songs and 'Boris Goudounov' or Borodin's symphonies. Rimsky-Korsakov appears to have found his young pupil's independence and daring rather startling, but not repellent; and when he heard for the first time the music of 'The Bird of fire' he is said to have tersely given vent to his feelings in this sentence; 'Look here, stop playing this horrid thing, otherwise I might begin to enjoy it.'

Mr. Stravinsky's first work—a work full of promise—is a Symphony in E flat major, finished in 1906. In 1907 appeared his 'Fantastic Scherzo'

\* On this question see *New Music Review*, March, 1911: 'Conservatism and Progress in Russian Music.'—By M.-D. Calvocoressi.

for orchestra, in 1908 'Fireworks,' a short and very effective tone-sketch, and towards the end of the same year his 'Funereal Song' in memory of Rimsky-Korsakov. All three works are characteristic, and show Stravinsky's personality as almost as fully developed as in the beautiful score of 'The Bird of fire,' which is, however, more remarkable for variety and power. It remains mostly picturesque, as befits the musical setting of a mere fairy-tale; but under its brilliant display of fancy, is informed with a deep and poetic feeling that appeals not only to our taste for the weird and to our sense of physical pleasure, but also to our higher emotional faculties. One might compare it, in that respect, to Rimsky-Korsakov's best fantastic works, like 'Mlada.'

'Petrushka,' finished last winter, is in altogether different a vein. It consists of realistic scenes from everyday life in Russia, and describes the adventures of Petrushka (a popular type akin to Pierrot or Harlequin) during carnival. The composer has been inspired by the subject to write brisk, humorous, and racy music, at times purposely crude and garish, but full of life, and, though nowise resembling his former works except in freeness of imagination and effectiveness of scoring, no less intensely original and delightful.

'Petrushka' may be said to be unique among the musical works produced in Russia to this day; but its descent will unhesitatingly be acknowledged by anyone acquainted with Moussorgsky's comic and familiar scenes.

Stravinsky's other works comprise some early Etudes for pianoforte, a few songs (of which an English translation is preparing), and an opera, the book of which is founded on Andersen's 'Nightingale.'

## THE NEW 'WAGNER-LISZT.'

By WILLIAM ASHTON ELLIS.

Alas, it is only in the German at present, but at length we are given what will come as a considerable surprise to most readers, to wit, an entirely new and greatly amplified edition of the first of all the collections of R. Wagner's letters, his illuminating correspondence with Franz Liszt, originally published in the winter 1887-88. There had been a second German edition some ten years back, adding a mere quartet of epistles unearthed in the interval, but otherwise identical with the first. But this third edition is tantamount to a wholly fresh work, there being very few pages, particularly in the second volume (1854 to 1882—now), not marked by restorations varying in importance from the substitution of a proper name for the earlier 'X' to an entire long paragraph, or even an integral 'new' letter, hitherto withheld. To do full justice to these most interesting additions, would be quite impossible within the limits imposed by any periodical; but a few such *trouvailles* certainly ought to be selected at once from the abundant store. Where to begin and what to choose, is the principal difficulty; so I must be forgiven if my choice

might be bettered. Let me commence, then, with that extraordinary offer from the Duke of Coburg (Ernst II., brother of our at that time Prince Consort), of which the previous editions of this correspondence had afforded but a passing enigmatic hint.

In my fourth volume of the 'Life of Wagner,' I already was able to draw upon a letter from the Duke to Liszt of February 20, 1853, asking him to 'act as intermediary between myself and Kapellmeister Wagner,' with a view to the latter's 'fitting instrumentation' to the Duke's fourth opera. But at that time I was obliged to leave the subject of this offer with the remark: 'That it was declined, almost goes without saying; unfortunately, however, we are again faced with a gap in the Wagner-Liszt letters.' To-day that 'gap' is amply filled, all three of the then-lacking documents being shown us at last, though we shall find the first and second to be simply old friends with new faces.

A substantial omission in the earlier-published form of Liszt's letter to Wagner of February 26, 1853, is at last made good as follows:

And now, dearest friend, I have a very delicate, fateful question to put to you. I will do it without any beating of the bush, albeit I have hesitated several days already. After mature consideration of various circumstances, however, which I do not need to detail, it has become my duty to ask you whether you would care to declare yourself ready to instrument the next three-act opera of the Duke of Coburg's? It is self-understood that the matter will be kept entirely secret between now and the opera's performance.

The Duke, whom I visited again at Gotha the day before yesterday, is very well-disposed towards you; and in case you give me no refusal, he is certain to enter into correspondence with you very soon. You may imagine that if he had not commissioned me in the most definite manner to make you this proposal (he even spoke of the fee—between five and eight hundred thaler—&c.), I should never have come by the idea. I told him of your highly ailing health, and your intention to compose the 'Nibelungen,'\* which will lay claim to the whole of your time. But he was of opinion that his proposition would not greatly surprise you, as he had spoken to you about something similar in earlier years [1849?]. So far as I could make out, he is not disinclined to call you to Gotha, and appoint you *nolens volens* Capellmeister there. Naturally all this is quite between ourselves, and I must entreat you to let nobody hear of it, or I might easily get compromised in consequence. So please give me a circumstantial and diplomatic reply (such as I can forward to the Duke) to a question I have put to you by his express desire and command. The other points, such as your summoning to Gotha, &c., at which I have just hinted, of course you will not touch on in this first letter. Do not ask me, either, in what sense I should advise you, *pro or con*, let it suffice that I undertook to communicate this proposition to you.

If possible, please forward me the letter destined for the Duke's eyes at once—or, if you prefer it, write direct to the Duke (one styles him Royal Highness) and send me the letter unsealed. The Duke is of an impatient nature, and fonder of letting people wait than of waiting himself! One might perhaps screw up the fee to 1,000 thaler [ca. £150].

In course of a letter dated March 3, 1853, the main contents of which are devoted in the older editions to the plan Wagner then was hatching for a concert to consist of excerpts from his operas to date—fulfilled the next 18th, 20th, and 22nd of May—the new edition of the correspondence at length

\* The poem of which had only been received by Liszt ten days before. (W. A. E.)



supplies the composer's preliminary answer to the above :

To-morrow I'll write you—at due peace and leisure—that 'diplomatic' letter. You shall be satisfied with it in every respect ; although I assure you it costs me a little self-mastery to place myself on the right standpoint to consider the Duke's offer, not as thoughtlessly and painfully insulting, but as well-meant at bottom—which no doubt it is in truth—even if impossible under any circumstances to accept. It forcibly reminds me of the time, just 13 years ago, when I arranged Donizetti's 'Favorite' for two cornets-à-piston for Schlesinger in Paris ; it's to be hoped I have earned thus much from the world now, that it won't expect of me a similar disgrace—for money. However, there shall not be a trace of this bitterness, as said, to read in my to-morrow's letter ; for when I think the matter well over, the Duke's offer makes him appear to me nothing but a very good-natured person, generous and unprejudiced in his way, if also a little vain and amateur-like inconsiderate. But I've got a bit fatter than that with the Weimar princes by now, friend, don't you think ?

At which point we return to already-known matter, though with another tiny restoration at the letter's extreme end :

To-morrow you shall see me in Court uniform again !

'To-morrow' duly brings that 'Court uniform,' in the shape of an entirely 'new' letter. But it is enclosed in that old one of March 4 which, docked of its initial paragraph, had hitherto swung loose in the air. So we will take the restored private opening first :

For yourself I—

My dearest Friend, here you have the 'diplomatic' letter. If I could describe to you the peculiar, deeply painful and bitter mood in which I find myself, you'd admire me for this 'diplomatic' letter. Were I to keep more company with all sorts of people, perhaps I should also be more superficial in my judgment of their dealings ; but my nature being as it is, I can't do otherwise than take everything that happens to me in its innermost and most radical significance ; and, measured that way, the opera-writing reigning Duke of Coburg, with his engaging me to instrument his trash, comes out of it very badly ! In my mind's eye I can see myself his Capellmeister ! (For this I broke with God and all the world, to end by collaborating with Frau Charlotte Birschpfeifer in the fabrication of ducal operas at a Coburg palace !) Admit it, these gentry have all become Jews ! From your letter, dearest friend, I perceive you have humour enough to enter into my feelings on this point as well ; so let us take it easy.

The letter of the same date enclosed with the above, and 'destined for the Duke's eyes,' is completely new to us :

Most valued Friend,—The proposal of the Duke of Coburg to get his next operatic composition instrumented by myself has much surprised me. Since the offer of a substantial sum as fee for the labour demanded is attached to it, and I may reasonably assume that it would be very easy for his R.H. to obtain for that task a still more noted master of the art, instead of me, I surely am not mistaken if I believe that this proposal issues in the first place from the gracious wish to let me have an acceptable assistance in my present situation. How agreeably attuned I must feel to hearty thanks by this very natural assumption, you, best friend, will easily judge : it vividly reminded me at once of the action, only brought to my knowledge the other day, of a former Duke of Augustenburg, who, when Schiller was ailing and reduced to scant resources, assigned him a considerable annuity for three whole years, unasked, for the fortifying of his health and to enable him to devote himself to art and science in good spirits. The task proposed by his R.H. in return for his proffered assistance is in any case of such a nature that, leaving entirely out of count the interest it might awake in itself, it would not take an excessive toll of time from the

man entrusted with it, supposing him to be in full and facile possession of his working power ; and it is certain that his R.H. was of no other opinion when I was thought of for it. Unfortunately, however, here I touch precisely the point that makes me thoroughly incapable of serving the Duke according to his wish.

Only these last few days I have been busy arranging a few pieces from my operas for a concert performance. Obligated to add a page of scoring here and there for this purpose, to my great distress I have discovered how much this kind of labour taxes me. Since in my present state of health I cannot occupy myself continuously with any work—so that after two hours' writing I have to give it up completely for the greater part of the day—this latest experience of the degree to which full-scoring fatigues me has imbued me with the extremely mournful idea of how much time I doubtless should require to carry out my 'Nibelungen' scores some day ! With a heavy sigh I had to tell myself that I could not think of the possibility of finishing—nay, even of embarking on—those great labours, unless I were entirely free from any tie to time, never found myself driven in the very slightest, and could dispose of an adequate leisure. It is possible that my condition may improve again ; only, I am afraid I need more inspiring impressions of life for my whole nervous system, than I can ever hope for in my situation. As for taking up a labour such as the Duke now suggests to me, I cannot think of it at all ; with my anxiety regarding the strict task of my life—the execution of my 'Nibelungen' scores—not only would it profoundly depress me morally, but, in view of the necessity of observing a certain given term for the completion of that score [the Duke's], it also would physically bring me to total grief.

Consequently it is no question of wanting or not wanting to, but simply of declaring that I feel quite incapable now, in every respect, of complying with the Duke's gracious request. I must therefore beg you, my best friend, faithfully to inform H.R.H. of the exact state of affairs here set forth, and above all, not to forget to express my thanks for the benevolent and beneficent sentiment I assume on the part of the artistic Duke.

With most faithful and grateful attachment,

I remain, Your eternally obliged

Zurich, 4 March 1853.

RICHARD WAGNER.

As we knew from the older editions, though it was not there made clear in what regard, Liszt replied on the 25th :

I sent your letter on to the D. of C. He answers in quite a kind and amiable fashion. In conclusion he adds : 'On verra ce qu'on pourra faire pour lui plus tard,' concerning which I shall not fail to speak with the D. on occasion. Of course you haven't the smallest doubt as to my own manner of thinking in this affair ; otherwise I should have to consider you—forgive the word, most precious friend—an owl gone silly. In truth you could not have regarded the matter in any other light than you have ; and just for that reason was I compelled to show myself entirely passive and neutral.

To make our anecdote complete, the new edition now presents us with that letter from the Duke itself—rather a choice specimen of the 'amateur-like inconsiderate' :

Returning you the ominous letter, I infinitely regret seeing a negotiation broken off, from whose result I had promised myself much. Decidedly Wagner is morally and physically ill, and the task proposed to him too sterile and thankless for his talent, accustomed to a higher flight. Upon closer consideration, and after completion of the second act [presumably *Santa Chiara*], I now must entertain a doubt myself whether, even if he had possessed the will and strength to undertake the work, Wagner would have been in the position to follow the pianoforte-score fairly faithfully, without turning it all topsy-turvy. However, with Lafontaine you will tell me 'The grapes are sour.'

So I shall try to stand on my own feet, and when an act is finished as to instrumentation also, submit it to your expert opinion. Upon that it shall then depend whether we look about for some outsider.



Accept my heartiest thanks for your endeavours. Give my greeting to Wagner when you write him, and say that I wish him a speedy recovery. On verra plus tard ce que l'on pourra faire pour lui. You understand me.

In constant good-will,

Yours,

Gotha, the 17th March, 1853.

ERNST.

As epilogue to which cheerful diagnosis of the unstooping vine's condition, we now have a scrap of replacement in Liszt's letter to Wagner himself of April 8:

There is nothing to be expected or asked from the D. of C. for the moment. I was at Gotha a week back, to hear 'Casilda,' for which the D. had most kindly invited me. He assumes that you are mentally and physically ill; which I naturally did not dispute.

Other topics of interest in the redintegration must be reserved for a subsequent article.

(To be continued.)

## SIR FREDERIC H. COWEN.

In our July issue we were able to comment only briefly on the news that Frederic Hymen Cowen had received the distinguished honour of knighthood. He was the only musician thus favoured on the occasion of the Coronation. This recognition of long, arduous and eminently useful service in the cause of music was as gratifying to the musical profession generally as it was to the recipient.

In November, 1898, we gave a portrait and sketch of the career of Sir Frederic. It is now meet that the list of his compositions since that period should be given, and that other particulars of his artistic life should be recorded.

### COMPOSITIONS SINCE 1898.

#### ORCHESTRAL.

- Overture, 'The Butterfly's Ball' (1900).
- 'Phantasy of Life and Love' (1901).
- 'Indian Rhapsody' (1903).
- 'Four Old English Dances' (second set) (1905).

#### ORATORIOS, CANTATAS, ETC.

- 'Coronation Ode' (1902).
- 'John Gilpin' (Cardiff, 1904).
- 'He giveth His beloved sleep' (Cardiff, 1907).
- 'The Veil' (Cardiff, 1910).

Besides services, anthems and part-songs, duets, &c., he has composed about 300 songs.

#### APPOINTMENTS.

Conductor, Hallé Concerts in Manchester (1898) (for three seasons); Liverpool Philharmonic Society (1898) (which he still holds); Bradford Festival Choral Society (1898) (which he still holds); London Philharmonic Society (1888 to 1892, and again from 1900 to 1907); Scottish Orchestra (1900 to 1910); Handel Festival Crystal Palace, (1903, 1906 and 1909); Cardiff Festival (1902, 1904, 1907 and 1910); Scarborough Festival (1899, 1902).

Received the honorary degree of Mus. Doc. from Cambridge University, 1900, and also from Edinburgh, 1910.

The facts as regards the Mendelssohn Scholarship, referred to on p. 715 of 1898 volume, are that Cowen went up for examination and was told that he certainly should have had it if his parents had not wished to keep their control over him.

Undoubtedly his most important recent composition is the oratorio 'The Veil,' which was produced, as stated above, at the Cardiff Festival of 1910. It was to have been performed at Queen's Hall this season, but owing to Sir Frederic's regrettable illness, now happily past, the production was postponed.

Performances of 'The Veil' are already arranged for next winter in London, Liverpool (Philharmonic), Bradford, Leeds, Sheffield, Newcastle, Bath, and Cardiff. Others are also contemplated.

## Occasional Notes.

JOHANN SEBASTIAN BACH.  
(1685-1750.)

Not Alpine!—Himalayan is the range  
Of thy stupendous voice. Through every clime  
Of passion mounting, where the mists of Time  
Girdle unconquered heights, above all change  
Of seasons, thou dost fling to Heaven thy strange  
Prodigious harmonies, that grandly chime  
In pauses of the storm of sound, sublime  
As thunder of descending avalanche.

Thine are the giant leaps, o'er monstrous chasms,  
From ledge to ledge; depths of abysmal gloom;  
Rending of ancient rocks by lightning-spasms.  
Thine too the gently-sloping vales, where loom  
Soft forms, the rainbow weaves her frail phantasms,  
Butterflies toy, and fairy flowers bloom.

Alfred Hayes

In the American *Etude* there is a translation of an article by M. Camille Saint-Saëns, on 'Anarchy in music,' that appeared in *Le Courrier Musical*. After describing the growth of polyphony up to the period of Palestrina, he makes a protest against the recent reprints which give directions for expression not called for by the style. He says:

A few well-meaning, erudite persons have attempted to bring this music into line with the music of to-day, and one is surprised to find passages marked *molto espressivo*, which appears somewhat bold. Entirely consonant music in which the interval of a fourth was held to be strongly dissonant, and the diminished fifth was regarded as the *diabolus in musica*, ought to be, by its very nature, opposed to expressiveness.

He states that Fétis made a masterly study of the evolution or harmony up to his time, but he did not foresee a system of free tonality, although he demanded the suppression of all rules and constraint:

Every one should make rules for himself; music is free and unlimited in its possibilities; there are no perfect chords; there are no such things as discords nor false harmonies; any aggregation of notes is lawful.

M. Saint-Saëns bitterly goes on to say:

What then are we to seek for? *The development of the sensibility.* According to this theory, he whose sensibility is properly developed is not he who, in tasting wine, can give you the growth and the vintage year. It is he who partakes with equal tolerance of heavy wine or light, whisky or brandy, preferring that which most burns his throat.

It is not he who, in judging a picture, appreciates the delicate touches by means of which the different tones blend with each other, but he who brutally brings together vermilion and Verona green, as one sees at the exhibition in autumn. It is not he who, in music, appreciates ingeniously contrived changes of tonality, giving the theme new and undreamt of significance, as the great Richard does all through the score of 'Die Meistersinger'; it is he who,

being at home in all tonalities, unceasingly piles up dissonances never prepared and never resolved, snorting his way through the musical field like a wild boar in a flower garden.

And he adds, sarcastically :

Ah, well, one can go even further than that ! Why stop at the voice in the unlimited field available ? Why stay in one scale ? Infinite possibilities are at our disposal ; let us profit by the fact. Let us make use of the dogs barking at the moon, and cats mewling, and the birds singing . . . One marvels in some respects at the progress accomplished during the last thirty years ; it is thus one should consider the architects of the fifteenth century. They did not see that in killing the pointed arch they threw us back for centuries into the arms of the Greeks and Romans.

The Philharmonic Society will celebrate its Centenary in the year 1912, and a special invitation to compose a work for production during the season has been issued to each of the following composers : Mr. Granville Bantock, Sir Frederic Coven, Dr. Walford Davies, Sir Edward Elgar, Mr. Edward German, Sir A. C. Mackenzie, Sir Hubert Parry, Mr. Landon Ronald, and Sir Charles Villiers Stanford. It is understood that the invitations have in every case been cordially accepted.

Manchester is deservedly proud of its older musical institutions like the Gentlemen's Concerts, at one of which the present President, Mr. Broadfield, smilingly says Prince Charlie is reputed to have been present. A timely article in the *Manchester City News* reminds us of another debt owed to pioneer workers. Mr. T. H. McCormick relates how, in 1841, in a building on the adjoining sites of the present Theatre Royal and Free Trade Hall, a Mr. Hawes Hargreaves bequeathed the residue of his property to trustees, who, after his death, were to appropriate every article of his pertaining to music and then to establish a choral society for which he left funds. Members flocked to the concerts, artists such as Thalberg, Staudigl, Marras, Lablache, Lockey, John L. Hatton and many others appeared. Flushed with initial success the committee responsible endeavoured to float a company to build a big hall more suitable to their requirements, but insufficient capital being forthcoming, the project was abandoned. This was before Sir Charles Hallé's day, and it is interesting to learn that at one of these 'Hargreaves' concerts Mendelssohn conducted his 'Elijah' only eight months after the Birmingham 'first time' performance.

The programmes of these concerts, six per season, were annotated with excellent historical and critical remarks. There would appear to have been a regular Mendelssohn craze, for 'St. Paul,' 'Lobgesang,' 'Walpurgis Night,' 'Antigone,' and music to a 'Midsummer night's Dream' were all performed. And all this, be it remembered, was before the memorable Arts Treasures Exhibition of 1857, whence came the nucleus of the famous Hallé Orchestra. Mr. Charles Hallé, along with the great Thalberg, appeared as a solo pianist at these concerts, playing in Beethoven's 'Choral Fantasia' and some of the 'Lieder ohne Worte.' But a violent dislike for the early Free Trade Hall as a suitable concert room led to the dissolution of the Society after nine seasons, and subsequent developments under Hallé probably prevented its revival. A very considerable library had been accumulated by Mr. Hargreaves, and the committee added largely to it. This eventually passed to the Corporation, and forms part of the 'Dr. Watson Library,' and the interest from investments of the £1,000 furnishes assistance to the musical students of the University.

The appearance of His Grace the Duke of Devonshire as chairman of the dinner given by the Coronation Choir (see p. 533), recalls the fact that at least one ancestor of the Cavendish family was a musician of repute. In the tenor and sextus parts of John Wilbye's first set of English Madrigals to 3, 4, 5 and 6 voices (printed by Thomas Este, 1598) there is a dedication 'To the right worshipfull and vallerous Knight, Sir Charles Cavendish,' dated from the 1<sup>st</sup> Augustine Fryers the XII of April 1598, in which Mr. Wilbye refers to 'your [Sir Charles Cavendish's] excellent skill in Musicke, and your great love and favour of musicke.'

The preliminary list of programmes of the Queen's Hall Promenade Concerts has been issued. It would make remarkable reading were we not accustomed to these annual displays of prodigious energy in concert-giving. The season, which is mapped out on the usual plan, lasts from August 12 to October 21, and consists of sixty-one concerts. To the frequent concert-goer it will not be a season of unusual interest, but to the popular taste the list of 'hackneyed' works at the Promenades will provide, as it always has provided, an unequalled education in the good things of music. Sir Henry Wood will conduct every night except on Tuesdays, September 5, September 26, and October 10, when his place will be taken by Dr. Georg Henschel. The list of novelties is as follows :—

Pavane	...	...	...	...	Ravel.
Waltz, from 'Der Rosenkavalier'	...	...	...	...	Strauss.
Roumanian Rhapsody, No. 1	...	...	...	...	Georges Enesco.
Swedish Rhapsody, 'Midsommarvaka,' Op. 19,	...	...	...	...	Hugo Alfvén.
'Shepherd Fennel's Dance'	...	...	...	...	Balfour Gardiner.
Three pieces for oboe and orchestra	...	...	...	...	Hamilton Hartly.
Suite, 'Children's corner' (newly orchestrated)	...	...	...	...	Debussy.
Variations on an Irish Air (Op. 29)	...	...	...	...	Norman O'Neill.
Suite for flute and orchestra, 'The Flute of Pan' (Op. 15)	...	...	...	...	Jules Mouquet.
Small Suite for orchestra	...	...	...	...	Cecil Forsyth.
Petite Suite for flute and orchestra	...	...	...	...	Henri Büsser.
Symphonic Poem, 'Antonie et Cléopâtre'	...	...	...	...	Raymond Roze.
Fantasia for pianoforte and orchestra	...	...	...	...	Louis Aubert.
Orchestral Rhapsody, 'A passer-by'	...	...	...	...	C. B. Rootham.
Suite for orchestra (Op. 9)	...	...	...	...	Georges Enesco.
Miniature Suite	...	...	...	...	Eric Coates.
Canon, by Schumann (Op. 56, No. 5), orchestrated by	...	...	...	...	Francis G. Sanders.
Suite...	...	...	...	...	Bach-Mahler.

Viewing the programmes as an index of public taste the following statistics may be of interest. Wagner, of course stands somewhat apart, as having a special night devoted to his works every week. His name appears on the programmes no fewer than 121 times. Next in order of popularity are Beethoven, thirty-four times ; Tchaikovsky, thirty ; Mozart, twenty-eight ; Dvorák and Weber, sixteen each ; Brahms, Elgar and Bach, fourteen each ; Liszt, thirteen ; Handel, Berlioz and Saint-Saëns, twelve each ; Grieg and Schubert, ten each. Mendelssohn is represented by nine pieces. These sixteen composers occupy considerably more than half the scheme. The 'Tannhäuser' Overture with seven performances will be the most frequently heard work ; the 'Meister-singer' and 'Tristan' Preludes, the 'Peer Gynt' Suite and the '1812' Overture will each be played six times. British music supplies seventy-eight out of a total of 629 items, or 12.4 per cent.

We are glad to record that His Majesty has conferred the insignia of C. V. O. upon Sir Frederick Bridge.



The formation of a Society of Women Musicians (see p. 535) is one of the signs of the times. It is certain that at present in music, as well as in other activities, the sex is becoming constructive. The significance of the fact that, although women hitherto have enjoyed equal educational advantages with the other sex, they have not excelled or nearly equalled men as composers, has often been discussed. Are they about to enter into their joint inheritance? Miss Eggar, at the meeting of the new Society, declared that she believed that although women had no past in creating music they had a tremendous future. In a witty speech made at the Royal Academy of Music Club dinner on July 24, Mr. L. N. Parker, in proposing the health of the ladies, said that at first he thought he would speak of woman as a composer, but afterwards he thought he would not do so. He went on to say that woman had inspired man with some of his finest music, and that he did not think a source of inspiration could inspire itself. In a word, he was incredulous. But surely there are other objective inspirations conceivable besides that of the opposite sex?

Last month we recorded with regret the disbandment of the Maggie Madrigal Society. Now we are glad, as a set-off, to announce that the Oriana Madrigal Society, which has been in existence seven years, is making a bid for expansion. It is proposed to re-organize the choir, and to increase its numbers to 100. The aims of the Society are high, and purely artistic, and it may be hoped that the programme announced will draw chorists who appreciate the beauty and charm of the old madrigal school, the best exemplifications of which the Society will rehearse. One of the attractions of this school of composition to good vocalists is that the practice does not involve wear and tear of voice. Readers who desire further information should apply to the hon. conductor, Mr. Charles Kennedy Scott, 57, Addison Road, W.

Mr. Hammerstein retains his unbounded confidence in the opera-going capacity of the British public, and has issued the following provisional programme of works to be given during the forthcoming Autumn season at his new opera house now approaching completion:—(In French.)—'Quo Vadis,' 'Don Quichotte,' 'Thais,' 'Le Jongleur de Notre Dame,' 'Hérodiade,' 'Manon,' 'Werther,' 'La Navarraise,' 'Les Contes d'Hoffmann,' 'Faust,' 'Roméo et Juliette,' 'Lakmé,' 'Le Prophète,' 'Les Huguenots,' 'Louise,' 'Le Luthier de Crémone,' and 'Carmen.' (In Italian.)—'Norma,' 'Il Trovatore,' 'La Favorita,' 'Siberia,' 'Dolores,' 'Otello,' 'Lucia di Lammermoor,' 'Rigoletto,' 'La Traviata,' 'Il Barbiere di Siviglia,' 'Aida,' 'Andrea Chenier,' and 'Un Ballo in Maschera.' 'I Pagliacci' and 'Cavalleria Rusticana' are announced, but the owners of the rights say that no arrangement has been made. The season opens on November 11, and will last twenty weeks. Performances will be given on Monday, Wednesday, Friday and Saturday nights, and Saturday afternoons.

From an advertisement recounting the attractions of a well-known sea-side resort on the North-east coast:

It appeals to those who love good music tempered (!) with delightful breezes from the sea.

Elsewhere we often temper the audiences!

## THE THANKSGIVING SERVICE AT ST. PAUL'S

On June 29, St. Paul's Cathedral was once again the centre of the British Empire, for there and on that day our King and Queen returned thanks after their Coronation, surrounded by their loyal subjects, and every emblem of solemn ritual. It was indeed fitting that the Cathedral of the city of the world should be the scene of such a service, and other similar occasions at once present themselves to the mind. In 1872 the recovery from serious illness of our late King, when Prince of Wales, drew to the Cathedral his revered mother Queen Victoria for a service of Thanksgiving, while the Diamond Jubilee of 1897, and the Thanksgiving Service after their Coronation of King Edward and Queen Alexandra are still fresh in the memory of the British nation.

The service in June last was an important one to Church musicians, affording them a rare opportunity of using their art for the beautifying of the ceremony, for, with the exception of the special Prayers, the act of Thanksgiving was intimately associated with music. The special choir consisted of the members of the Cathedral choir and those of Westminster Abbey, the Chapel Royal, and representatives of the leading choirs of London. The instrumental part was supplied by a special orchestra, while Mr. Charles Macpherson played the organ with dignified restraint. Sir George Martin of course conducted, and upon him fell the arrangement of the manifold detail inseparable from such an occasion. We have long learned to expect perfection at St. Paul's, but nothing finer, from its grand simplicity, has ever been achieved there.

The long interval of waiting was utilised by the performance of orchestral music by native composers, each conducting his own composition. The works were given in the following order—Sir F. Bridge's 'Triumphal March,' Dr. Walford Davies's 'Solemn Melody,' Sir A. C. Mackenzie's 'An English Joy-Peal,' the Finale from Sir H. Parry's 'English Symphony,' the Finale from Sir C. Stanford's 'Symphony in D minor,' and Sir E. Elgar's 'Coronation March' (1911). Thus was afforded an interesting survey of the development of English musical art, which by its variety, no less than its appropriate character, added greatly to the interest of the congregation. At last the sound of distant cheers and that indefinable murmur of expectancy always experienced on such occasions, announced the arrival of the King and Queen. As the Royal party entered the Cathedral the trumpeters and drummers of the Coldstream Guards, ranged in front of the choir steps, burst forth with a splendid fanfare, under the direction of Lieut. Dr. Mackenzie Rogan. The service commenced with the singing of the National Anthem, in which the congregation joined, the whole effect, enhanced by the presence of Their Majesties, being overwhelmingly fine. The Te Deum specially composed by Sir George Martin followed, and again illustrated that unerring instinct for appropriateness and breadth of treatment for which his works are conspicuous. It was splendidly performed, the choir realising their opportunity, and the orchestra and organ lending ample support. After the reading of prayers by the Bishop of London, Handel's familiar 'Zadok the Priest' was given with its glittering effect, and all the associations of the great Coronation Service of the previous week vividly recalled. That it received a dignified rendering need hardly be stated. Its effect was superb, and will long remain in the memory of those who heard it. The Blessing having been pronounced by the Bishop, the hymn 'Now thank we all our God' was sung, and again the whole congregation reinforced the choir with splendid emphasis. This brought the brief and



deeply impressive service to a close, the King and Queen afterwards returning in procession to the West Door.

There is no doubt that St. Paul's lends itself in an exceptional manner to these great ceremonies by its ample space and excellent lighting no less than by its wonderful acoustic properties, which are practically perfect when the building is filled with worshippers. We understand that the most delicate portions of the music were as distinctly clear at the western end as in other parts of the Cathedral. Sir George Martin paid a compliment to Church musicians by inviting several prominent members to attend in their Doctors' robes, seats being allotted to them in the Canons' stalls. The occasion was a memorable one, of which every detail of ritual and musical accompaniment was in the highest sense entirely worthy.

### INTERNATIONAL MUSICAL CONGRESS.

In our last issue we referred to an article by Prof. Guido Adler on the Congress, which appeared in the *Neue Freie Presse* dated June 14. We quote from it the following:

I had no doubts as to the ability of Englishmen in music, for historical study had well acquainted me with the important part that England long ago had played in the development of our art, long ago, in the gray Middle Ages, when monks from Ireland chanted their chorals in Germany. They exercised a deeper influence on the progress of music than the singers of the South, for these Irish monks, with their hymns, aided by folk-music and its tendency to harmony, nurtured the seeds of part-singing, which flowered in a parallel-writing in thirds and sixths, bearing the unmistakable impress of English origin. In 1226, like a meteor, there appeared in England the earliest-known canon, 'Sumer is iumen in,' a work of art as fresh and full of spring to-day as when it was created. . . . English pedagogues were responsible in the Middle Ages for excellent treatises, and even in these early times we may notice a special branch of theory which, constantly preserved, has borne good fruit in modern musical science, the formal analysis, of which the English were the pioneers. English music was introduced into various schools of art in the beginning of the 15th century, when Dunstable wrote his thematic-imitation movements, and became the head of a school whose influence was felt when the art of a *cappella* composition was at its zenith in the 16th century. A countless array of English composers carries the line unbroken through the century to the time of Henry VIII. and Elizabeth—composers who were leaders of music in their native land, and stars of the first magnitude in the firmament of art. The recent historical performances at the London Musical Festival prove that time has not dimmed the beauty of works by such musicians as Thomas Tallis and William Byrd. . . .

Glees were undoubtedly the forerunners of German male-voice compositions, as they were being sung in England in the last quarter of the 17th century. The German male-voice choir did not develop till a century later. . . .

The Historical Chamber Music Concert showed us some of the splendid works that were written in the Restoration period following Queen Elizabeth's time. But the climax was reached with the Purcell scena in the Second Orchestral Concert, incomparably sung by Miss Muriel Foster. We historians exchanged looks, and asked: Did the reforms of Gluck a century later show any advance in dramatic reality and soul-felt expression? Is not this command of vocal expression complete for all time? Sir Charles Stanford had filled up the basso continuo and orchestrated it discreetly and carefully. For me, this performance and the service in St. Paul's were the outstanding features of the Congress. . . .

Even in the 17th century England was sending instrumentalists and vocalists to other countries, and English actors were accompanied by musicians who played their native music in foreign lands. One of the foundations of our modern music, thematic development (*motivische Variation*), owes its origin to England. . . . It is therefore a

pleasure to record that modern English musical life is showing signs of a re-awakening. Mr. Balfour, in his opening speech, rightly said that the period of importation was passing, and expressed the hope that the growth of a new creative art would once again give England a place among the music-producing nations. . . .

An Englishman's guest is adopted into his family and club and made to feel at home. And so it was neither vanity nor Chauvinism that caused the English to offer to their foreign guests at the International Congress only English music. Our hosts wished to lay before us the art of their country and their home for our acceptance and approval. . . . In England, as on the Continent, the art of music is practised not only by professional musicians, but by all classes of society; but the popularity of vocal music and the cult of choral-singing has obtained a much deeper hold in England than with us. The Huddersfield Choral Society, which gave model performances of works by Purcell, Gibbons, Bach and Handel, is recruited largely from working people. They sang with a moving enthusiasm and care for detail which many a 'Bürgerchor' might envy. And there are many such choirs in England! In every province, every district and every town there are choral societies which perform works by Bach and Handel. On such a foundation a new musical edifice can and must be raised. . . .

The most interesting paper on teaching was that which dealt with Tonic Sol-fa, a system dating from the Middle Ages. It was ably illustrated by the boys of an institute [Aristotle Road London County Council School, headmaster, Mr. A. Gibbs], who, though not acquainted with the lecturer (Dr. McNaught), were able to make clear the advantages of this method of teaching singing.

Professor Adler deprecates the fact that he cannot give his critical opinion of the individual works of modern English composers. There was so much to be heard that the impression left was somewhat kaleidoscopic.

Mr. Alfred H. Littleton, Deputy Chairman of the Executive Committee, has received the following letter:

DEAR SIR,—Now that I am back in Paris I hasten to tell you how gratified I have been at the cordial reception you gave me. I shall never forget the efforts by which you made the reception of the Congress of London altogether a brilliant success, and I am happy to be in a position to thank you in the name of the French Government, in the name of the Paris Section of the Society, and for myself in person.

Please accept my most cordial good wishes.

JULES ECORCHEVILLE.

The delegates to the London Congress from Foreign Governments were: Austria, Prof. Dr. Guido Adler; (Hungary, Mons. Alexandre de Bertha); Bavaria, Prof. Dr. Adolf Sandberger; Denmark, Prof. Dr. Angul Hammerich; France, Mons. Jules Ecorcheville, Docteur-ès-lettres; Greece, Mons. Michel Calvocoressi; Holland, Dr. D. F. Scheurler; Italy, Professore Vito Fedeli, Maestro Giorgio Barini and Maestro Alberto Visetti; Mexico, Don Julian Carrillo; Prussia, Geh. Regierungsrat Prof. Dr. Hermann Kretzschmar; Roumania, Professor Stefan Sihleano; Russia, Mons. Léon Auer and Mons. Pierre Tscheremissinoff; Saxony, Prof. Dr. Gustav Schreck; Spain, Señor Cecilio de Roda; Sweden, Herr Richard Anderson; United States of America, Mr. O. G. Sonneck; Uruguay, Dr. Carlos Néry.

Foreign Institutions also sent delegates, thus: Basel Allgemeine Musikgesellschaft, Mons. Louis La Roche-Burckhardt; Erlangen University, Prof. Dr. Richard Falckenberg; Lemberg Conservatorium, Director H. Mieczulaw Soltys; Lemberg 'Kolo Mazyczne,' Prof. Ignacy Fuhrmann, Lund University, Prof. Tobias Norlind; McGill University (Montreal), Prof. T. Wesley Mills; Saxony, Kirchenchor-Verband der evang.-luther. Landeskirche, Church-Music Director Johannes Biehle.

Dr. H. Leichtentritt writes as follows in the *Signale*:

As regards the reception arrangements, and the quality and quantity of musical performances, the Congress quite came up to the high standard set by the brilliant festival in Vienna two years ago. But the organization of the

scientific part of the proceedings left much to be desired. Fortunately this matter is not very serious, as the papers will be printed later in the official account of the Congress. If the International Musical Society is to do good work as a scientific body at the Congresses, it is imperative that the people who have something to say should not remain in the background while second- and third-rate speakers occupy the platform. We were too often reminded that there are some people who confuse scientific ability with a diligent study of the dictionary. Of more importance to me than the lectures on every conceivable subject connected with ancient and modern musical history was the personal intercourse with prominent members of the Society from every conceivable country. Practically every English musician of importance took part in the proceedings. A long series of concerts gave us a valuable bird's-eye view of the development of English music from the 15th century till the present time. The brilliant choral performances made a very deep impression. Possibly the choir of the Thomas Church, Leipzig, and the choirs of the Berlin and Regensburg Cathedrals may be compared with the choir of St. Paul's, but I am inclined to think the London choir is pre-eminent in vocal quality and purity of intonation. In Germany we have absolutely nothing like the mixed choral societies (amateur), the Magpie Madrigal Society or the Huddersfield Choir. Our best choirs fail only too often when they are robbed of the orchestra's support. We heard a goodly number of the beautiful old English madrigals of the Elizabethan period, as well as the solemn church music of Gibbons, Byrd, and others. In the chamber concerts, too, much string-music of outstanding excellence was performed. And before all, Purcell, of whom we know nothing in Germany, was shown to us a musician of first importance. Scenes from his dramatic works, church music and chamber music, gave us an insight into his strength and versatility. But modern English music, as well as classical, was well represented. Among contemporary composers in England there are two schools. To one belong composers like Mackenzie, Parry and Stanford, the representatives of classical, academic art—and in this case 'academic' has no belittling significance. In direct contrast to these masters of form stands the young group, the secessionists, whose strongest representative is Elgar. But even he has marked leanings towards the right wing. The extreme left, represented by such men as Cyril Scott and Holbrooke, has burnt its boats and given itself up to artistic anarchy with such success that their wild cacophonies, in most cases, obliterate all personality, and render the work of one indistinguishable from that of another. It remains to be seen whether the young juice of the grapes will become a fine vintage. Certain it is that there is a great deal of artistic talent and energy in English music at present, which in any case is a very hopeful sign. Elgar's second Symphony, which I infinitely prefer to his first, and Parry's Symphonic Variations of masterly structure, appeared to me to be the most important works. It only remains to give a short account of the society functions. The Congress was remarkable for the fact that it was the first occasion of this character on which the English Government and the City authorities took an official part in the proceedings; the Government gave a splendid reception and lunch at the House of Commons, while the Lord Mayor not only received the members most hospitably at the Mansion House, but also took the chair at the banquet at the Savoy Hotel. His speech on this occasion was a masterpiece of expression, wit, thought and style. [Reported verbatim in the July *Musical Times*, pp. 446-7.] One of the most interesting events of the week was the reception by the ancient guild of 'The Worshipful Company of Grocers,' one of the richest of London Companies, who treated us royally in their palace. The reception at the great house of Novello was brilliant. And one night, about twelve o'clock, we all repaired to the offices of the *Daily Telegraph*, to take a peep behind the scenes at the production of a world's newspaper. A festival operatic performance at Covent Garden ended the Congress: 'Rigoletto,' with Tetrassini and Sammarco, a performance it would be hardly possible to equal in Germany as far as regards vocal art. When one adds to all these varied entertainments the impression which London in its immensity makes on visitors, it appears no exaggeration to say that this London Festival week will always

remain a deep and lasting memory with all those who were fortunate enough to take part in it.

Dr. Johannes Wolff writes the following in the Journal of the International Musical Society:

Sunshine, mid-season, and the anticipated glories of the Coronation, combined to make a setting for the London Congress more brilliant than which it would be impossible to conceive. For many it was a rush of pleasure from the first minute to the last. Receptions and concerts, hospitality everywhere, in little things as well as great. First and foremost came the reception by the world-known music house, Novello & Co., which combined its centenary celebrations with the Congress. In the brilliantly-lighted and decorated room of the firm, England's leading professors, and a select circle of musicians from all quarters of the globe, with their ladies, met together and made a richly-coloured picture. Intellectual and musical entertainment preserved the balance with material refreshment. A splendid collection of a hundred fine examples of music-printing from the 15th to the end of the 17th century, a beautifully-produced catalogue of which was presented as a souvenir-gift by the owner, Alfred H. Littleton [head of the firm], rivetted the attention. From above fell the tones of a small and select body of singers, who sang beautiful English glees of the 18th century by Calcott, Evans, Horsley, Cooke, Webbe, and others, while below the wine sparkled. It was a real brotherhood of the world that was welcomed and honoured.

#### A CRITIC'S ADVICE.

MR. BENNETT AND A YOUTHFUL ASPIRANT.

Many musicians have had cause to be grateful to the late Mr. Joseph Bennett for the kindly interest he took in their early endeavours, and it is well known that in his ardent devotion to the art he made considerable personal sacrifice outside the sphere of his professional duties. But the breadth of his sympathies could not be better exemplified than in the following letter to a youthful aspirant who had sought his advice. This letter has not only an interesting bearing on the present-day discussion on the need of a school for musical critics, but it throws some light on Bennett's own methods in acquiring his wide knowledge of musical works and in cultivating his distinguished literary style, almost Addisonian in its purity. In the whole-hearted response to the appeal of a complete stranger we have revealed the best side of a noble nature. Mr. Bennett's advice was sought by the writer, an old cathedral choir-boy, then a youth of twenty, who had just been launched into journalism, the only claim to consideration being membership of the chief musical institutions of Mr. Bennett's native county, in the capital city where he had so many other admirers. The sympathetic and encouraging reply speaks for itself. Its influence is still paramount, and the writer's chief regret is that the eminent critic passed away without seeing some signs of what progress has been made by following his advice. The letter reads as follows:

109, Finchley Road,

January 13, 1904.

DEAR SIR,—I have read your letter with a good deal of sympathy, recalling my own aspirations when I was as young as yourself. With regard to the question whether you should 'specialise' at once or act as a journalist in general, my advice is to take the second course, because that is more likely to give you a position in which your musical attainments would have a chance of becoming known. It is true that I began with music, and went on into special correspondence, leader-writing, &c. But circumstances are different now. In my young time decent musical critics were scarce, and I had the ball under my foot, as the saying goes. Now they abound—so much abound that to get a footing is weary work. So, stick to your all-round journalism,



and let your editor see that among the things you do best is musical criticism. The desired result will follow in due time.

You are a young man : do not be a young man in a hurry. I was fourteen years older than you before I touched musical criticism, and spent those years largely in making acquaintance with musical works of all kinds ; in studying the literature of the art ; the styles of composers, &c. ; and in cultivating a mode of utterance such as seemed likely to hold the attention of readers. You should do the same, and add as much as possible to your general knowledge. Do you know German ? If not, learn it—French also, both being indispensable. Of course, all this means plodding. Never mind, plod, and lift up your heart. I have read the cuttings you sent. They represent, of course, musical reporting, but you will do vastly better in a little time if you take the course I have marked out. Meanwhile, accept one or two hints. Never begin an opening sentence with the definite article. It is bad form. Use your laudatory adjectives with a proper sense of proportion. You speak of the 'marvellous technique' of Zwintscher ; what could you say more of Paderewski's technique ? Avoid French words when there are English equivalents. Most important of all, look through your programme for an opportunity of instructing your readers. Doing this you will rise above reporting into criticism, or very near it.

This is all I have now to say. But write a little essay on the differences of style, method, and character between Bach and Handel, and let me see it.—Very truly yours,

JOSEPH BENNETT.

## THE BAYREUTH 'STIMMUNG' :

### A SUBTLE FORCE.

BY BERTRAM SMITH.

'Bayreuth,' if I may be permitted the misquotation, 'is not a place. It is a frame of mind.'

It is true that its performances no longer stand out beyond all competition as a thing apart. For its supremacy—accepted for many years without question—has at last been challenged. Munich has entered the field with a theatre compounded of all that is good in the Bayreuth Festspielhaus, and such improvements as have been evolved by twenty years' experience. And there every summer a Wagner festival is held upon the grand scale. Since Covent Garden performances were in the hands of Dr. Richter, they also have reached a high level of distinction, and in many other places Bayreuth has been copied, and in some particulars improved upon, with striking effect. And so it has come to pass that an age of criticism has set in. We read much of the 'departed glories' of Bayreuth, of the 'twilight of the gods' ; and I notice that it has become fashionable to talk of the hampering influences of tradition, the slowness of the *tempo*, or the woodenness of the acting.

But while it may be true that Munich can boast a more distinguished list of conductors, and London a more dazzling array of stars, the glories of Bayreuth have not yet departed ; and in so far as perfection of detail and massed effects of great beauty are traditions, the management is admittedly bound by tradition.

For myself, I never feel in any other theatre quite the same sense of security and confidence that all will be well as I do when I take my seat at Bayreuth—and there is much in that. I know at least that whatever else may happen Siegfried's sword *will* break the anvil, and the roof of the Gibichung's Hall will not collapse before the appointed time. Grane, the horse, brings with him no terrors for me, whereas on any other stage I watch him with a fearful and furtive eye, lest he should rebel and put his foot through something ; and I know that I shall find no nets among the trees

or wires drawn across the stage in sundry places, but that the illusion will be perfect and complete.\*

The true Bayreuther is far beyond the reach of adverse criticism, for he knows that Bayreuth gives something that he can find nowhere else, the real festival spirit—in a word ; and an almost untranslatable word, the 'Stimmung.'

The Wagnerian is naturally sensitive to his surroundings. It is a tragic thing to descend to earth, after the first act of 'Tristan,' with a thud. Emerging from Covent Garden in search of an early dinner, one must make one's way down Bow Street and dodge the passing taxicab in the Strand. The thread is effectively broken, and a grimy world of everyday forces itself upon one's notice. But there is no such sudden descent at Bayreuth. One emerges at once into the woods, or strolls up the hill between ripe fields of grain, to dine beneath the trees at the Bürgerreuther café. The frame is worthy of the picture. I have gone into the theatre after viewing a gorgeous sunset in the world outside to see the effect repeated in the last act of the 'Walkure,' and pleasantly compare the real thing with the counterfeit presentment. There is a harmony, a continuity of atmosphere about the whole evening of a festival performance.

But the beauty of the performances themselves and the charm of the outdoor life that surrounds them are not the only factors that go to make up the 'Stimmung.' I think a great part of the real fascination of Bayreuth belongs to the all-pervading sense of a common aim and a common interest that rests upon the town.

The place is full of pilgrims gathered together from the ends of the earth, by a single idea. There is no one here who is not interested. Even in Munich, which is a wonderfully good reproduction of the real thing, the vast majority of the population is completely indifferent to the proceedings. It is a depressing reflection that your cab-driver or your barber may know nothing of Isolde, and your landlady would be unable to say whether Siegfried killed the dragon or was routed and devoured in the attempt. It is not so in Bayreuth. Your caddy has a cousin who knows a man who sings in the chorus. Your barber has been to a rehearsal, and if you can understand his language will give you a wealth of information about the Wagner household, about the singers, or the new set of scenery. He will tell you with pride how he has cut Dr. Richter's hair, and what the Hofkapellmeister said to him in the course of the operation. The girl who brings your coffee will predict with absolutely certainty, and palpable inaccuracy, the works to be performed in the following summer. We are all Wagnerians, great and small.

The day contains nothing but its performance. Morning and afternoon are spent in preparation for it, and the evening is devoted to retrospection. No letters are ever written. No books are read. One's correspondence dwindles to the level of picture post-cards, adorned with a Wagner motif, and odd hours of retirement from the world are spent in a feverish study of obscure passages in the Text.

In the course of the forenoon one may engage in the pleasant sport of programme buying. Many unofficial programmes are published : anyone with a little imagination is capable of publishing a programme. They appear at intervals of about half an hour, boldly setting forth a list of singers for the evening, and generally speaking no two are quite alike, and all are wrong. They form an interesting collection and are a fair subject for small bets. After this, one drifts into the shops to marvel at the astounding collection they contain of Wagner products of one sort

\* All the same, on one occasion at Bayreuth, Klingsor's spear obstinately declined to move along the wire on which it was intended to run. [Ed., M. T.]



and another—photographs innumerable, Wagner busts, Wagner pictures, leather purses with a motif stamped upon them, musical 'guides' and scores, texts and opera-glasses, and a hundred other things. Indeed the imagination of the Bayreuth shop-keeper carries him far further than this. You may buy a pipe wrought in the form of the dragon, or a pair of braces adorned with semi-quavers.

The air is full of rumours, and one may at any time come upon a celebrity in the streets or cafés; at one moment Wotan drinking beer like any common man, at another perhaps Magdalena buying postage stamps. These also are events of importance. The festival spirit has you firmly in its grip. When you find the local paper devotes half a column to the news of the rest of the world, it seems to you a very just proportion. And you take no interest whatever in the fine old opera house, or the stories of its past glories related by the guide, until you hear that 'Lohengrin' was once performed there. Then you feel that you have ascertained a solid fact. The day wears on to its climax in the evening, and the hour in an open-air café that follows, and at the last as one lies wondering how Wagner expected anyone to sleep after all that, one hears the sound of some late reveller in the street below whistling the seven notes of the sword motif.

There are no doubt some who are beyond the reach of the pervading influence, and who still have power to break the spell. On one occasion the first voice to disturb the long silence which follows the fall of the curtain at the end of 'Parsifal' was that of a cheerful American gentleman, who must surely have returned to the normal frame of mind with startling rapidity. 'Well,' he said, rising from his seat, 'I guess the next best thing to that is a strawberry ice'!

## THE SYMPHONIC POEM SINCE LISZT.

By HERBERT ANTCLIFFE.

The new era of the Symphonic Poem, the era in which it was to become a recognized and independent cabinet for the exhibiting of definite principles of musical structure, began some seventy-five years ago, when, according to Lina Raman, the biographer of Liszt, 'the idea of symphonic poesy . . . dawned within him.' We are safe in fixing this date (1835) as that on which the Lisztian poems first came into being, for, although it was not until some twelve years later that the idea was fully developed and brought forward in the first of the symphonic poems, it was in relation to the subject of that work, Victor Hugo's 'Ce qu'on entend sur la montagne,' that the idea occurred. Since he finished these attempts to emancipate music from the thralldom of formalism and to place on firm ground the principles of musical structure and the interrelation of the arts for which he so earnestly contended, there have been numberless works in old and new forms and in no form at all (if such can be called works), which have professedly been following his principles and have been given the designation which he invented. There are also many works to which the composers have not given this title but to which it has been given by common consent. The orchestral works of Richard Strauss are a good and well-known example of this. Among his own descriptions of his works commonly known as symphonic poems are 'Fantastic Variations,' 'Symphonic fantasia,' 'Rondo form' and 'Symphony.' M. Saint-Saëns, of course, frankly and openly acknowledges his indebtedness to Liszt for both the title and the form. His contribution to the number of symphonic poems therefore has little effect upon the development of musical form, or of this particular

form, except that by the effectiveness and popularity of some of the works, the Lisztian principles have been more firmly established on the rock foundation of popular acceptance. So far as Liszt's method is concerned, the best brief description of it is that of the late Professor Prout in his book on 'Applied Forms.' It may be described, he says, 'as a free application and modification of the variation form.' The objection to this description or definition is that it might be applied with some degree of appropriateness to practically every form that is not based upon actual repetition or complete divergence of thematic material. Almost all musical forms are based on this principle of variation, and many on the actual lines of separate, though undivided, variations of a particular theme. The difference between Liszt's method and that adopted in ordinary variations is that the former is to change the entire theme by transposition of pitch, time or rhythm, while the latter allows of actual alteration of notes and intervals and of repetition of figures and motives and variation of intervals. This 'metamorphosis of themes' is the basic principle on which later composers have, generally speaking, erected their multifarious edifices of formal experiment. The Editor of the new edition of Grove's 'Dictionary,' writing some three or four years ago, and yielding to his own predilection in favour of absolute music, speaks of the symphonic poem in somewhat disparaging terms, and supplies little information as to its development. The term, he says, 'apparently is always held to imply the presence of a "programme," in which the function of the music is to illustrate the poetical material, not to be self-subsistent, as in all classical compositions. At present, too, it would seem that the absence of any recognisable design in the composition is considered essential to success, and Liszt's device of transforming his themes and presenting them in new disguises, rather than of developing them according to the older principles, seems also to be a rule of the form. As existing specimens from Liszt to Richard Strauss in Germany and from Saint-Saëns to Debussy in France have so very little in common with the design of the true symphony, the term "tone-poem" or "Tondichtung" is preferred by some composers, who very likely feel relieved of all responsibility by the adoption of the vaguer title.'

Apart from the unnecessary sneer at the 'absence of any recognisable design,' he would seem to have apprehended the salient features of the construction of most symphonic poems. What 'the design of the true symphony' is, might however be a question not easy to answer. It may be that of the symphonies of Haydn, Mozart, Beethoven, Mendelssohn, Brahms or Elgar, or even of Bruckner or Mahler. If we say that of Beethoven, then the question arises whether it is that of the fourth or the ninth, or of which of the others. In a previous article\* I have pointed out that the Choral Symphony has all the essential characteristics of the symphonic poem except that of the transformation of the themes. In the same way we might say that 'Ein Heldenleben' has the essential characteristics of the symphony in its three contrasted principal sections. 'Don Quixote' (according to Mr. Ernest Newman 'the most revolutionary work of our generation') on the other hand is symphonic only in dimensions, not in form. In main principles the composer has gone to Liszt and to Beethoven, and adopted a combination of the variation forms of both.

Although in speaking of the symphonic poem of to-day, we usually think of Strauss and others of the same school, we must not forget that other composers of totally different ideas and ideals have used the term

\* 'The Symphonic Poem before Liszt,'—*Musical Times*, August, 1910.

freely and with definite purpose. Beethoven and Mendelssohn and some of their successors have employed choruses and solo voices to increase and vary the tone in their symphonies. Partisans of the new form go further than this, and some of them have written works in which the choir takes an important (sometimes the most important) part throughout, and called these Symphonic Poems. The orchestral tissue of Wagner's music-dramas, too, not infrequently is spoken of as the symphonic poem, and by this term distinguished from the vocal narrative and dialogue. The title is not at all unsuitable when we consider Wagner's methods, and that he was not unaware or unwilling to make use of the potentialities of theme transformation when it suited his purpose: witness the evident relations of the themes of the Mastersingers and the Apprentices, and that less evident between the Love Feast and the Grail themes of 'Parsifal,' as well as the modification of all his various motives to meet the exigencies of varying circumstances.

One of the difficulties of saying what the symphonic poem is or is not, arises from the fact that, unlike most art-forms, it is used as a means of freedom, and sometimes of licence, and not as a means of restraint. Strauss has, in 'Tod und Verklärung' and in 'Ein Heldenleben' adopted a sequence of movements or sections which, though based on the poetic requirements of the programme, follow the main principles of classical form, and may be the germ of future cyclic forms. M. Vincent d'Indy has in one case simply written a series of variations and then reversed them so that the theme, an unharmonized melody, comes at the end instead of at the beginning of the work. This is done to represent the gradual divestiture of a person who was compelled to part with a garment at each gate on the road to the nether regions and appear naked on the goal being reached.

Perhaps the most important, and certainly to many of us the most interesting, question is that of what is to be the future of the symphonic poem. Before much progress can be made, however, the ground will have to be cleared to some extent. The term 'symphonic poem' is too comprehensive. That of 'tone-poem' is more so. The clearance is already started in some directions. In some less important ones it was started before Liszt. We have now the 'Ballade for orchestra,' the 'Nocturne' for the same, the 'Concerto-poem,' 'Tableaux symphoniques,' 'Ballades symphoniques,' 'Idylls,' 'Legends,' symphonic or merely orchestral, 'Réveries,' 'Elegies,' and 'Scenes.' Why should we not place things on a better and more orderly basis, and, while retaining in the different works the ground principles of the form, give to each work its proper title according to its dimensions and character? The title 'symphonic poem' should surely be retained only for cyclic works containing several movements. We do not call a single movement a symphony, even though it be constructed on symphonic principles, but we name it Overture, Rondo, Scherzo, or whatever is most appropriate. Tone-poem must of necessity be still more comprehensive and include everything in music of a poetic character, from the shortest lyrical pieces to the longest cycle, such as that of twenty-four symphonic poems projected many years ago by Professor Granville Bantock but not yet carried out. 'Symphonic ode' is a quite natural title appropriately used by Félicien David, and 'Symphony cantata' also describes itself. In purely orchestral music is there any reason why we should not have a 'Tone epic,' a 'Sonnet,' based on the same rhythmic and rhyming principles as the verse form of that name, or any other poetic form adapted to music and called by its appropriate title? It is not necessary, of course, that the programme of a

symphonic or other tone-poem should have been expressed previously in one of the other arts—in painting, poetry, &c. The most satisfactory from a purely musical point of view of all Strauss's poems ('Tod und Verklärung') was conceived and executed before any idea of putting it into words was suggested. Several of Liszt's pianoforte tone-poems, too, were the source of inspiration for pictures by his artist friends and not the outcome of such pictures. In view of what appears to be the case, the following definition of the term 'symphonic poem' would appear to be suitable: 'A piece of music in one or more movements written for orchestra (with or without the addition of human voices) and based upon ideas not in themselves essentially musical, and constructed on the principles of theme-transformation developed and first definitely put into practice by Franz Liszt.' The definition will probably require amendment in a few years' time, whether the suggestion for the allotment of other titles for separate forms of varying length and proportions be adopted or not, but it appears to cover the ground of all known works bearing this designation. With all probable developments of the idea concealed (or perhaps more correctly, exposed) in the practice of calling works by this name, however, it hardly seems likely that any composer will find it feasible to adopt Mr. E. A. Baughman's suggestion and make it 'an entirely musical production.' The suggestive and descriptive capabilities of music have extended far; but not yet so far as this.

## ORGANS BUILT FOR THE ROYAL PALACE OF WHITEHALL.

BY ANDREW FREEMAN.

Much uncertainty exists about the various organs which were formerly in the Royal Palace of Whitehall, and many wrong statements have been made: due partly to the confusion as to the buildings in which the said organs were placed, but more especially to the lack of documents dealing with the instruments and their builders.

I have been fortunate enough to come across some documents amongst the Treasury and Domestic State Papers in the Record Office and in the British Museum bearing on these matters, whilst 'The King's Musick,' by the Rev. H. Cart de Lafontaine, recently published, contains much valuable information. 'The King's Musick' consists of all the references to musical matters contained in the books of the Lord Chamberlain's Office. By collating these, it is hoped that so far as the Whitehall organs are concerned 'the crooked shall be made straight and the rough places plain.'

In order to avoid further misapprehension it will be as well to mention the chief buildings in Whitehall in which organs were placed. These were three in number<sup>1</sup>:

I. The Old Chapel Royal.—This important building took up the whole of one side of the Great Court, facing the principal entrance. Its position was between the present Banqueting Hall and the River. It was destroyed by fire on January 2, 1698.

II. The Banqueting Hall.—This, the only portion of the Palace now remaining, was built in the years 1619-22, from the designs of Inigo Jones. It was used as the Chapel Royal almost immediately after the destruction of the Old Chapel, and thereafter

<sup>1</sup> For most of the information about these buildings, I am indebted to Canon Sheppard's 'History of the Palace of Whitehall.'



was spoken of either as the 'Banqueting House Chapel' or as the 'Chapel Royal.' (It was the use of the latter title which, though perfectly correct, has led to much of the present confusion.) Since 1890 it has been used as the Museum of the United Service Institution.

III. The Queen's Chapel.—This was built by James II., about the year 1685, for Roman Catholic Services. Evelyn attended a service here on January 30, 1687, when he refers to it as 'the new Popish Chappell.'

Now as to the organs in these three buildings :

#### I. THE OLD CHAPEL ROYAL.

A document dated February 12, 1636-37, authorizes the Treasurer and Undertreasurer of the Exchequer to 'pay or cause to be paid to our trustye and welbelovéd Servant Edward Norgate Esqr the sūme of one hundred and forty pounds to be employed for the alteringe and reparacon of the organ in our Chappell at Hampton Court and for the makinge of a new Chaire Organ there Comformable to those already made in our Royall Chappells at whitehall and Greenwich.' From this it will be gathered that previous to 1636 the organ at Whitehall contained two manuals, 'Great' and 'Chaire,' and that the 'Chaire' organ was a comparatively recent addition.

All the repairs which are mentioned as having been done in the reign of Charles I. were of an unimportant character, the last reference to the instrument prior to the Civil War being found in a 'Warrant for the payment of 25*l*. 12*s*. to Mr. Edward Norgate, Keeper of his Majesty's organs, for reparations of his organs at Whitehall, Greenwich and Hampton Court, for one year ended at Christmas 1640.<sup>78</sup>

The name of the organ-builder employed to effect these alterations and repairs does not transpire. Norgate himself was not an organ-builder in any sense of the word, though in addition to many other positions at Court, he held, from 1611 onwards, the grant (with survivorship) of the office of Tuner of his Majesty's virginals, organs and other instruments, jointly with Andrea Bassano. Full particulars of his career will be found in the 'Dictionary of National Biography.'

During the Civil War there was little time to think about organs, and this one probably remained in a more or less neglected condition until one fine day during the Commonwealth someone of influence seems to have carried it away to his own home. At any rate it was removed from the Chapel, and not destroyed, for the following quotation from a most interesting petition of John Playford 'To His most Sacred Majestie Charles the Second King of Great Britaine France and Ireland Defendor of the Faith &c.'<sup>79</sup> shows that it was recovered and set up in the Chapel at the Restoration.

The petition, dated 1673—too long, unfortunately to be given in full—states, 'That your petition' hath bin euer Loyall to your Majesties Intrest and testified to the same to the hazard of his Life and Fortunes in the time of the Late Rebellion, And at the time of your Majesties most happy Restauration did procure both the Organ and Books belonging to your Majesties Chappell Royall, w<sup>ch</sup> had bin embezled during those times . . . , and shows that it must have been the old Pre-Restoration organ which Pepys heard on July 8, 1660—exactly three months after the proclamation of Charles II. Hitherto most writers on the subject have united in declaring that the organ which Pepys listened to was the first instrument built

by Father Smith in England, but the above testimony is sufficient to set this matter at rest. Father Smith's instrument will be dealt with later on.

The Pre-Restoration organ was considered to be inadequate—possibly, also, its condition had not improved during its period of exile—and a new instrument was soon erected in its place, as the following extracts show :

'Pr. seale for providing an organ for Whitehall Chappell.

'Our will and pleasure is, that you forthw<sup>th</sup> prepare a Bill for our Royall signature to Passe our privy Seale warranting our Treasurer & undertreasurer of our Excheq<sup>r</sup> for the time being out of the treasur remaining in the receipt of our Excheq<sup>r</sup> to pay or cause to be paid unto our trusty and well-belovéd servant John Hingeston Keeper & repaire of our Instrum<sup>ts</sup>; or his Assign<sup>s</sup> the sūme of 900*l*. for y<sup>e</sup> furnishing and providing a fair doble Organ for y<sup>e</sup> use of our Chappell in our pallace of white Hall y<sup>e</sup> sd sūme to be received by y<sup>e</sup> said John Hingeston.

'Given y<sup>e</sup> 21<sup>st</sup> day of Octob. in y<sup>e</sup> 14<sup>th</sup> year of our reigne.

'To y<sup>e</sup> Clerke of our Signett attending.'<sup>80</sup>

The '14<sup>th</sup> year of our reigne' was, of course 1662, Charles II. considering that his reign commenced in 1649, but if any doubt should exist upon this point it would be swept away by the existence of 'A Warrant to y<sup>e</sup> Excheq<sup>r</sup> for y<sup>e</sup> payment of 900*l*.' for providing this organ, dated October 31<sup>st</sup>, 1662.<sup>81</sup>

Another warrant, bearing date July 23, 1662, 'for the enlarging of his Majesty's organ loft at Whitehall, as John Hingeston, Keeper of his Majesty's organs, shall inform you shall be necessary,'<sup>82</sup> seems to point to the preparations made for the reception of this fine instrument, and taking into consideration the fact that Charles would hardly be likely to order payment for the instrument until its erection had been completed, we shall not be far wrong if we conclude that it was *in situ* and in playing order in the early part of October, 1662.

On November 22, Treasurer Southampton wills and prays Sir Robert Long 'to draw an Order for payment of the said sūme of 900*l*. unto y<sup>e</sup> sd. Jo. Hingston,'<sup>83</sup> though even then Hingston did not get his money as we shall presently see. Meanwhile the enlarged organ-loft seems to have been unsatisfactory for some reason or other, so that a new one was ordered on August 20, 1663, as set out below :

'Warrant to the surveyor generall to make and erect a large organ loft by his Majesty's Chappell at Whitehall, in the place where formerly the great double organ stood, and to rebuild the rooms over the bellows room, two stories high, as it was formerly, the lower story for the subdeane of his Majesty's Chappell, and the upper story with two rooms, one of them for the organist in wayting and the other for the keeper and repayer of his Majesty's organs, harpsicords, virginals and other instruments, each room to have a chymney and boxes and shelves for keeping the materials belonging to the organ, and the organ books.'<sup>84</sup>

It may be that the 'fair doble organ' was not erected till late in 1663, though it seems more likely that it was placed in the enlarged loft in 1662 and taken down while the new loft was being built. In either event the money difficulty became acute when this instrument was being erected (or re-erected) in the new loft ; witness the following amusing letter :

'Mr. Hingston for y<sup>e</sup> Organ in his ma<sup>ties</sup> Chappell. 300*l*.

<sup>78</sup> State Papers, Domestic : Carolus II., vol. 347, No. 4.

<sup>79</sup> 'The King's Musick', p. 107.

<sup>80</sup> State Papers, Domestic : Carolus II., vol. 360, No. 215.

<sup>81</sup> State Papers, Domestic : Carolus II., Entry Book 9, p. 14.

<sup>82</sup> State Papers, Domestic : Carolus II., 1662 *Disquet*.

<sup>83</sup> 'The King's Musick', p. 146.

<sup>84</sup> Treas. Misc. Warrants Early 4, p. 6.

<sup>85</sup> 'The King's Musick', p. 160.



'After, &c. His Ma<sup>y</sup> having commanded the Erecting of a new organ in his Chappell at Whitehall & having issued a Privy Seale for y<sup>e</sup> pay<sup>t</sup> of 900*l*. for the same And an ord<sup>r</sup> lying in y<sup>e</sup> Excheq<sup>r</sup> directing the moneys to be from thence paid & S<sup>r</sup> Robert Long certifying of me that besides y<sup>e</sup> moneys already assigned to other uses he cannot furnish the same I pray you for this necessary service to send into y<sup>e</sup> Excheq<sup>r</sup> the sume of 300*l*. to-morrow morning as upon one of yo<sup>r</sup> monthly payments for unless the Artificers have this part of his money his ma<sup>y</sup> will faile of his organ in his Chappell this approaching great feast. Soe bidding you heartily farwell, I rest

'Yo<sup>r</sup> loving ffrind

T. SOUTHAMPTON.

'April 7 [1664]

'To y<sup>e</sup> farmers of the Customs.

'Signed CHARLES R.<sup>10</sup>

A few months later—namely, on November 12, 1664—there is a 'Letter of direction concerning 400*l*. part of 900*l*. due to John Hingston' for providing this organ<sup>11</sup>, and the whole amount really seems to have been paid by March 8 (?) 1665-66, for we find:

'John Hingston's affidavit, read and entered as to the fees paid by him at the Exchequer Offices and the Privy Seal Office on the receipt of 900*l*. for the great organ in His Majesty's Chapel Royal at Whitehall in the years 1662-3-4. (Total fees 50*l*. 9*s*. 0*d*.) Ordered to be allowed to said Hingston<sup>12</sup>.

Even then Hingston had to wait till June 17, 1673, for 59*l*. 18*s*. 10*d*., 'by him disbursed over and above 900*l*. formerly paid him for furnishing a fair double organ in the Chapel Royal at Whitehall'<sup>13</sup>, this amount probably including the above-mentioned fees.

There are a few other entries referring to this particular organ which are interesting enough to quote, since mention of Father Smith is found in some of them.

The first of these is a 'Warr<sup>t</sup> for 130*l*. to John Hingston' for repairs, dated June 14, 1670<sup>14</sup>. (There are several references to this sum, which was still outstanding on June 7, 1672.)

The next one is a 'Warr<sup>t</sup> to the Comm<sup>r</sup> of the Customs to permit . . . Smith, the King's Organ maker, to import severall tools vid<sup>t</sup> 28 little plaines 13 little Chizzells and 6 handles for Chizzells for the repairing the Organ in the Chappell Royall at Whitehall. Given 22 Dec : 1671.'<sup>15</sup> From a list given in another volume<sup>16</sup> we find the total cost of these implements was £01 . 08 - 8*d*., of which 'a little baskett the tooles are in, cost oo . 00 2*d*.'

This mention of Smith as the King's Organ-maker is of interest, as there is no official record of his appointment until May 30, 1681, when he succeeded James Farr, deceased.<sup>17</sup>

Some time previous to 1676, Father Smith lowered the pitch by a semitone—a fact of which, in all probability, we should never have heard had Charles II. been a prompt paymaster. Here is the document:

'Upon the Petition of John Hingston Keeper of his Maj<sup>ties</sup> Organs and Harpsicords praying his Maj<sup>ties</sup> to order y<sup>e</sup> payment of 100*l*. agreed by him to be paid to Barnard Smith for taking half a note lower the Organ in y<sup>e</sup> Chappell, part whereof he hath already paid & is importuned for the rest.

'At the Court of Whitehall, August 12<sup>th</sup>, 1676, His Maj<sup>ties</sup> being graciously pleased to call to mind that the abovementioned work was done by his own particular command is pleased to recommend it to the R<sup>ty</sup> Hon<sup>ble</sup> the L<sup>d</sup> High Treasurer of England to give order for y<sup>e</sup> payment of y<sup>e</sup> said sum of 100*l*. to the Pet<sup>r</sup> in y<sup>e</sup> readiest way his L<sup>d</sup> conveniently may.

J. WILLIAMSON.<sup>18</sup>

The above seems to be an echo of the dispute recorded in 'The King's Musick' (p. 304), under date June 15 of the same year: 'Whereas Bernard Smyth has petitioned for leave to take his course at law against John Hingston for debt due, order that John Hingston give an appearance at the common law.'

Who built this organ of 1662? Enough is known of Hingston's career to enable us to say that, like his immediate predecessor, Edward Norgate, and his successors Henry Purcell and Dr. John Blow, he was not an organ-builder in the right sense of the word. He would certainly be able to supervise the construction and erection of a new organ, or the carrying out of any necessary repairs, with a more practical knowledge than Norgate, for he was an experienced organist and sound musician.

Can Father Smith have been the actual builder?

It is a significant fact that though there are many records of payments made to Hingston in 'The King's Musick', in which no organ-builder's name is mentioned, yet in the very first bill of his, included in that book, in 1673, and from then till the day of his death in December, 1683, he is shown to have employed Father Smith and no other organ-builder to do whatever work was necessary.

Burney, who was born in 1726, nineteen years after the death of Father Smith, and who lived in London for the greater part of his life, is most explicit upon this point. Writing of Father Smith in his 'History of Music',<sup>19</sup> he tells us that 'The first organ he engaged to build in this country was for the Royal Chapel at Whitehall, which, being hastily put together, did not quite fulfil the expectations of those who were able to judge of its excellence.'<sup>20</sup> This statement has always been accepted as an historic fact, though, with the exception of Rimbault, who left the question open, all authorities have agreed that the organ referred to was the one in the Banqueting House Chapel,<sup>20</sup> apparently because the last-named instrument was an undoubted specimen of Father Smith's work, and on the perfectly unjustifiable assumption that this was the only organ by that maker at Whitehall.

Now it will be shown hereafter that Smith's organ in the Banqueting House Chapel was not built till 1699, and that there was no permanent instrument in that building between 1660 and 1699. If, therefore, Father Smith's first organ<sup>21</sup> was built for Whitehall, it must have been built for the Old Chapel, that is, it must have been the organ which we have had under consideration—the organ of 1662-63.

Unfortunately nothing is known as to the contents of this interesting organ, which, as has been said before, perished in the fire which consumed the Chapel and a large portion of the Palace on January 2, 1698.

(To be continued.)

<sup>10</sup> State Papers, Domestic: Carolus II., Entry Book 46, p. 130.

<sup>11</sup> Vol. iii., p. 436.

<sup>12</sup> See Grove's 'Dictionary' (new ed.), vol. iii., p. 531 and *Musical News*, May 15, 1891, for Dr. Hopkins's views. Dr. Hopkins thought that Smith's first organ was built for the Banqueting House [Chapel], but it will be seen that this is quite contrary to fact.

<sup>13</sup> Rimbault says that the organ in Westminster Abbey was built by Father Smith in 1660; but the organ appears to have been built in 1669, and not 1660, and the Abbey Records contain no mention of Father Smith till 1694, when he made several additions to the instrument. No other Father Smith organ has as yet been dated earlier than 1664, when the Wells instrument was built.

<sup>14</sup> Treas. Misc. Warrants: Early entry, Book 5, p. 84.

<sup>15</sup> Treas. Misc. Warrants: Early entry, Book 5, p. 222.

<sup>16</sup> Early Warrant Book 13, p. 186.

<sup>17</sup> Money Book (Customs) p. 116—in the possession of the Duke of Leeds.

<sup>18</sup> State Papers, Domestic: Entry Book 34, p. 33.

<sup>19</sup> State Papers, Domestic: Entry Book 34, p. 132.

<sup>20</sup> State Papers, Domestic: Carolus II., vol. 294, No. 212.

<sup>21</sup> 'The King's Musick,' p. 353.

## Church and Organ Music.

### ORGAN TOUCH AND PHRASING.

Under the above title, a very interesting and instructive lecture was recently given at the Royal College of Music, Manchester, by Dr. H. A. Harding. The lecturer explained the many changes in the key and pedal mechanism of the organ, and pointed out the influence of those changes on music written for the instrument. We agree with him in deploring the disappearance of the old tracker action, and the loss of individuality in performance which naturally followed. There can be no doubt that in spite of many disadvantages, the older methods enabled the player to *feel* the pallet, and thus to obtain greater command over it. But the growth in size of organs made the change imperative, and it is to be hoped that to the many facilities offered by pneumatic action we may yet add the responsiveness of the tracker. Dr. Harding dwelt upon the remarkable change in manual touch, illustrating the early and indeed the indispensable legato, and describing the touch possible with the mechanism of to-day. By its means organ playing is likely to become a fine art, and we can point to more than one organist whose performances are astonishing when considered merely as displays of technique. The danger lies in blinding both player and audience to what is artistically suitable to the instrument. The excuse so often tendered that the organ has an exceedingly small *répertoire* will in view of the revived interest shown in organ composition, soon cease to exist. This is no doubt due to the increased facilities offered by modern tone and mechanism, and we welcome the extraordinary advance in refinement of tone which is so prominent a feature in the work of our leading builders. Dr. Harding points to the many difficulties of the organist in attaining skill in the matters of touch and phrasing, and mentions as examples the variety of uses to which his powers are put, in adapting at sight music from pianoforte score, playing arrangements of orchestral and other works, and the like. He contends that 'the need for the habitual exercise of the faculty which pre-eminently qualifies him as an organist, viz., the power of adaptation, is just what precludes him from becoming an artist of the highest degree.' Other difficulties lie in the inequality of touch found too often on different manuals of the same organ, and even on different notes of the same manual. In organs to which the pneumatic principle is applied there can be no excuse for this. Then the depth of touch at which the pipes will sound is exceedingly important. Our great pianists would never tolerate a pianoforte in which such defects existed. The position of the seat also has its effect on the muscular action of the hands and feet, and the adjustable organ-stool is fortunately becoming more general.

We are somewhat surprised at Dr. Harding's contention when, in pointing out that duration of sound is the only effect of the key action, he argues that there are thus fewer demands on the player's musical sensibility. We cannot agree with him, but claim that no instrument makes a greater demand on the player's quickness of perception and musical instinct than the organ. He also states that organ 'touch' is simply the pressing down (not *striking*) of keys. This may be so in legato passages, but the refinements and lightness of touch bring much of organ technique into line with that of the pianoforte, while many examples of even the older organ music demand the latter touch. The release of the key is surely of almost greater importance than the depression. We suppose no one would to-day attempt to play the Finale of Mendelssohn's first Organ Sonata by pressing

the keys down. It may have formerly been necessary, but a crisp and vigorous touch surely interprets more correctly the composer's meaning, which after all is the safest guide, while every inducement is offered by the modern organ to this end.

In speaking of Phrasing, Dr. Harding rightly demands on the part of the player, a knowledge of musical form and design, without which his attempts at this supremely important branch can never be successful. By such study alone can he formulate his ideas of motives, sections, phrases, &c., which are as necessary to the organist as punctuation, syntax and grammar are to the literary student. It is surely time that the classical organ works should be edited by some authoritative body. The looseness with which the curved line is used to represent a tie, a slur or a phrase-mark is alone enough to justify the suggestion. An excellent example may be found in the subject of the fugue of Mendelssohn's second Sonata. If the slurs are observed as phrase-marks, the passage becomes absurd. To the careful student the musical sentence becomes clear enough, and he will punctuate it as the composer no doubt intended it. Or, to take an earlier example, the subject of the fugue in A major by J. S. Bach is often stated in a manner not only quite foreign to what must obviously have been the composer's intention, but against the instinct of any real musician.

A point closely allied to phrasing is clear repetition of reiterated notes, and it is important here to distinguish between the actual raising of the hand, and the more subtle 'finger-repetition' which is much more difficult to acquire. The works of Bach are full of examples, to mention only one composer, and the earnest student will never permit himself to lapse in this matter. Enough has been said to show the importance of Dr. Harding's lecture, containing as it does so much that is suggestive, and we hope his paper will be issued in a convenient form and thus fall into the hands of those most likely to profit by his well-timed criticisms.

The following is the specification of the new organ of Clifton College Chapel, referred to in our last issue :

#### PEDAL ORGAN, 7 Stops, 4 Couplers.

		FEET.
1. Open Wood	.. .. .	Wood, 16
2. Open Diapason	.. .. . (18 from No. 15)	Metal, 16
3. Sub-Bass	.. .. . (12 from No. 8)	Wood, 16
4. Geigen	.. .. . (from No. 14)	Metal, 16
5. Octave Wood	.. .. . (18 from No. 1)	Wood, 8
6. Flute	.. .. . (18 from No. 3)	.. .. . 8
7. Ophicleide	.. .. .	Metal, 16

#### I. Choir to Pedal.

#### II. Great to Pedal.

#### III. Swell to Pedal.

#### IV. Solo to Pedal.

#### CHOIR ORGAN, 6 Stops, 2 Couplers.

8. Double Salicional (17 closed wood)	.. .. .	Metal & Wood, 16
9. Viola da Gamba	.. .. .	Metal, 8
10. Stopped Diapason	.. .. .	Wood, 8
11. Dulciana	.. .. .	Metal, 8
12. Flauto Traverso	.. .. .	.. .. . 4
13. Flageolet	.. .. .	.. .. . 2

#### V. Swell to Choir.

#### VI. Solo to Choir.

#### GREAT ORGAN, 11 Stops, 4 Couplers.

14. Gross Geigen	.. .. .	Metal, 16
15. Large Open Diapason	.. .. .	.. .. . 8
16. Small Open Diapason	.. .. .	.. .. . 8
17. Hohl Flöte	.. .. .	Wood, 8
18. Octave	.. .. .	Metal, 4
19. Wald Flöte	.. .. .	Wood, 4
20. Octave Quint	.. .. .	Metal, 2 & 3-rds
21. Super Octave	.. .. .	.. .. . 2
22. Harmonics, 17, 19, 21, 22	.. .. .	.. .. .
23. Tromba	.. .. . (harmonic trebles)	.. .. . 8
24. Octave Tromba	.. .. . ( " )	.. .. . 4

#### VII. Reeds on Choir.

#### VIII. Choir to Great.

#### IX. Swell to Great.

#### X. Solo to Great.



## SWELL ORGAN, 12 Stops, Tremulant and 2 Couplers.

		FEET.
25.	Open Diapason .. .. .	Metal, 8
26.	Lieblich Gedeckt .. .. .	Wood, 8
27.	Salicional .. .. .	" 8
28.	Vox Angelica .. .. .	" 8
29.	Gemshorn .. .. .	" 4
30.	Lieblich Flöte .. .. .	" 4
31.	Fifteenth .. .. .	" 2
32.	Mixture, 12, 19, 22 .. .. .	" 8
33.	Oboe .. .. .	" 8

## XI. Tremulant.

34.	Double Trumpet .. .. .	Metal & Wood, 16
35.	Trumpet .. (harmonic trebles) .. .. .	Metal, 8
36.	Clarion .. ( " ) .. .. .	" 4

## XII. Octave.

## XIII. Solo to Swell.

## SOLO ORGAN, 6 Stops, Tremulant and 3 Couplers.

37.	Orchestral Bassoon .. .. .	Metal, 16
38.	Clarinet .. .. .	" 8
39.	Viole d'Orchestre .. .. .	" 8
40.	Harmonic Flute .. .. .	" 8
41.	Concert Flute .. .. .	" 4

## XIV. Tremulant.

37 to 41 in a swell-box.

42.	Tuba .. .. .	Metal, 8
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## XV. Octave.

## XVI. Sub-octave.

## XVII. Unison off.

## COMBINATION COUPLERS.

## XVIII. Great and Pedal Combinations coupled.

## XIX. Pedal to Swell Pistons.

## ACCESSORIES.

Four combination pedals to the Pedal organ.  
 Three combination pistons to the Choir organ.  
 Four combination pistons to the Great organ.  
 Four combination pistons to the Swell organ.  
 Three combination pistons to the Solo organ.  
 Reversible piston *Swell to Great*.  
 Reversible pedal *Great to Pedal*.  
 Reversible pedal *Swell Tremulant*.  
 Reversible pedal *Solo Tremulant*.  
 Two crescendo pedals to Swell and Solo organs.

## WIND PRESSURES.

Pedal flue-work, 2½ to 4 inches; reeds, 12 inches.  
 Choir, 2½ inches.  
 Great flue-work, 4½ inches; reeds, 7 inches.  
 Swell flue-work, and 'Oboe,' 4 inches; other reeds, 7 inches.  
 Solo flue-work and orchestral reeds, 5 inches; tuba, 12 inches.  
 Action wind, 10 inches.

A new two-manual organ has been erected at Lismore Cathedral, Co. Waterford, by Messrs. Telford & Telford, of Dublin. It replaces a former one of theirs which, for over seventy years, had been much admired for its tone. The new organ has 21 stops—17 speaking, 3 couplers and wind signal—tremulant, 3 composition pedals, and swell pedal. The old oak case and some of the pipes have been retained. The tone is very full, soft and rich; the voicing of the various stops and the balance of tone is most satisfactory. The pedals are radiating and concave; the front pipes are in aluminium and gold, and present a fine and very effective appearance. The work was carried out under the advice of the Cathedral organist, Mr. Mervyn Archdale Browne.

## SPECIAL SERVICES.

On June 17, at the dedication and opening of the organ recently presented to All Saints' Church, Maidstone, by Mr. E. G. Meers, Mus. Bac., the donor gave a recital. Mendelssohn's Sonata in F and Bach's Toccata and Fugue in D minor were items. The organ was designed by Mr. John W. Whiteley, and built by Messrs. Rushworth & Dreaper (Liverpool).

The Wakefield District Organists' Association visited Nottingham on July 1, to hear the Albert Hall organ recently presented by Sir Jesse Boot. Mr. Bernard Johnson gave a recital; his programme included Toccata and Fugue in C, Bach, 'The Ride of the Valkyries,' Wagner, and Overture of 'The Meistersingers.'

We have received reports of various Coronation Thanksgivings held in Calcutta. St. John's Church had the forethought to arrange to give some of the music used at the London Coronation. Sir Frederick Bridge's Homage Anthem was included.

## JOHANNESBURG, TRANSVAAL.

A recital of 'Coronation Music' took place on Coronation Day, June 22, in St. Mary's Church. The programme included a good deal of the music which had been performed in Westminster Abbey that morning. Mr. Deane presided at the organ. A fanfare on the timpani, as there were no brass instruments available, was played by Mrs. Deane, the organ accompanying. In a letter, Mrs. Deane says:

"You will see we tried to do our best to celebrate the Coronation 'musically.' We had a very fine service in the morning, attended by the mayor and foreign consuls, &c., in state, and King George V. was duly proclaimed. Then came the Acclamation, and my husband and I played the 'fanfare' on organ and timpani (we could get no trumpeters—all were engaged on military duties). I felt very honoured, and wondered whether any other ladies had 'drummed' in King George. Mr. Deane asks me to offer his congratulations upon the Novello centenary. We have dear Vincent Novello's 'Life' in our library, also Mrs. Cowden-Clarke's 'My long life,' and we know them both by heart. We also possess a letter from Vincent Novello to my husband's father, written at Craven Hill in 1844."

There was a large attendance, the congregation being most interested and attentive.

Special musical services were held at the Parish Church of Brighton during the Patronal Festival week, June 25—July 2. On June 25, Stanford's Te Deum in B flat, and Stainer's anthem 'Sing a song of praise' were sung at matins, and Garrett's Magnificat and Nunc dimittis in E flat at evensong. On June 26, Mr. Chastey Hector gave an organ recital. His programme included Mendelssohn's D minor Sonata and Schumann's Fugue in B flat on the name 'Bach.' On June 28, a Service of Praise was held. The Brighton Parish Church Festival Choir, under the conductorship of Mr. Chastey Hector, the organist and choirmaster, sang Mendelssohn's 'Hymn of Praise' and Handel's 'Hallelujah Chorus.' On June 29 (St. Peter's Day) there was a choral eucharist, at which Merbecke's plainsong was sung by a choir of ladies' voices, and at evensong the full choir took part in Lloyd in A (Magnificat and Nunc dimittis), and César Franck's '150th Psalm.' The Festival was concluded on July 2, when there was a choral eucharist sung to Calkin in G. Elgar's 'Ave Verum,' Stainer's 'Pater Noster' and 'Sevenfold Amen' were also used. At the close of evensong, Martin's Te Deum in A, with organ and timpani, was given by the Parish Church Festival Choir. Crowded congregations were present, and collections were taken throughout the Festival for the Willis organ, formerly in the Hampstead Conservatoire, which was recently erected in the church to the memory of the late King Edward VII.

The official Coronation service at St. James's Cathedral, Toronto, on June 22, was in point of musical excellence one of the finest that has ever been heard in Toronto. St. James's choir, under the direction of Dr. Albert Ham, has for years had an enviable reputation, and on this occasion surpassed all previous efforts. The musical part of the services was a modified form of that used at Westminster Abbey. It included Tallis's setting of the Litany, and the Homage anthem 'Rejoice in the Lord, O ye righteous' (Sir Frederick Bridge). Dr. Ham's Coronation anthem, 'The King shall rejoice,' was most impressive. It was written especially for the service at St. James's, and sung in practically every cathedral and parish church of account in Canada for the first time on the day of the Coronation. The volunteers were Percy Godfrey's 'Coronation march' and Dr. Ham's Marche militaire, 'Canada,' for full orchestra. Mr. F. G. Killmaster presided at the organ with his usual ability.

On June 27, at Durham Castle, Mr. Richard Runciman Terry, who has been organist and director of the music at Westminster Roman Catholic Cathedral since 1901, was presented with an Honorary Mus. Doc. Degree bestowed by the Durham University. Principal W. H. Hadow, Mus. Doc., in introducing Mr. Terry to the Convocation, said: 'The renaissance of English music, which has come in so full



a flood during the lifetime of the present generation, has brought forth with it a considerable advance in the methods of musical criticism and scholarship. One result of this advance, perhaps the most notable, has been a wider knowledge of those great composers through whom, from the beginning of Henry VIII.'s reign to the end of the Elizabethan age, England had some right to claim the musical primacy of Europe. For over two centuries our nation allowed this past glory to fall into oblivion; to our day belongs the honour of restoring it to its due place in our national history. To this end have contributed the talent and industry of many scholars; there is none among them to whom we are more indebted than he whom I am privileged to present to you this afternoon. A musician of great learning, of fine scholarship, and of impeccable taste, he has devoted the last fifteen years of his life to discovering and bringing to light forgotten masterpieces. Most of them, when he began his work, existed only in part-books and other manuscript collections; their beauties wasted in disuse, their very titles unknown save to a few antiquaries and historians. He has rescued them from their long neglect, he has made them once more a part of our common heritage, and in so doing has earned the grateful recognition of all who care for the dignity and renown of English music. I therefore present to you Richard Runciman Terry, that he may receive the degree of Doctor of Music *honoris causa*."

Sir Joseph Barnby's cantata 'Rebekah,' with orchestral accompaniment, was performed on July 2 at the Aylestone Road Wesleyan Church, Leicester, under the direction of Mr. Jethro R. Orgill. The soloists were, Miss Florence Jarvis, Mr. Alfred Page, and Mr. Philip Wigginton. Mr. A. W. Kerridge presided at the organ, and Mr. J. H. Vann led the orchestra.

Mendelssohn's 'Hymn of Praise' was given at St. John the Baptist's Church, Great Marlborough Street, on July 18. Miss Amy Tyndale and Mr. Arthur Drew were soloists, Mr. Cecil Montague played the organ, and Mr. Martin Matthews conducted.

A performance was given at Downham Parish Church on July 18. The programme included 'Zadok the Priest' (Handel), Elgar's new 'Offertorium,' Bridge's Homage Anthem, and Edward German's Coronation March. Mr. E. Harold Melling was organist and musical director.

The North-Eastern Cathedral Choir Association, which for nearly forty years has held annual gatherings, met this year at York, on July 20. The choirs of York, Durham and Ripon and their respective organists took part. A series of representative anthems was given. It included Crotch's 'Sing we merrily,' Ouseley's 'O Saviour of the world,' S. S. Wesley's 'Cast me not away,' C. V. Stanford's 'The Lord is my Shepherd.' The canticles were sung to Mr. Tertius Noble's setting in A minor. Dr. Armes's processional hymn 'Hail! festival Day' was used. Miss MacLagan (daughter of the Archbishop of York) contributed a chant for the Psalm, and the offertory hymn was sung to a tune by the Rev. A. Culley, the organist of Durham Cathedral. The organ accompaniments were shared by Mr. Culley and Mr. C. H. Woods (Ripon), and Mr. T. Tertius Noble conducted.

#### ORGAN RECITALS.

- Mr. Albert Orton, Walton-on-the-Hill Parish Church, Liverpool—Prelude and Fugue in G major, *Bach*: Overture 'Ruy Blas,' *Mendelssohn*. Second Recital.—Basso Ostinato in D, *Arensky*.  
 Mr. W. Wilson Foster, St. Nicholas Church, Whitehaven—Sonata in D flat, *Rheinberger*.  
 Mr. James M. Preston, St. George's Church, Jesmond, Newcastle-on-Tyne—Overture in C sharp minor (In Memoriam), 'Homage à Tschaiowski,' *Bernard Johnson*.  
 Mr. G. Tootell, St. James's Church, Whitehaven—Sonata No. 6, Op. 119, *Rheinberger*.  
 Mr. Harry Coleman (sub-organist, Manchester Cathedral), St. Paul's Church—Salut d'Amour, *Elgar-Lemare*; Marche Romaine, *Gounod*.

Mr. R. H. P. Coleman, Manchester Cathedral—Sonata in G (first movement), *Elgar*.

Mr. Herbert Hodge, St. Stephen's, Walbrook—Choral with variations, *Smart*.

Mr. A. Birch, Parish Church of St. George, East Stonehouse—Sonata in C minor, *Guilmant*.

Mr. Wilfred Arlom, St. Bede's Church, Semaphore, South Australia—Suite Gothique, *Boellman*.

Mr. Joshua Bannard, Church of St. Bartholomew, Greens Norton—Moment Musical, Op. 69, No. 4, *Max Reger*.

Mr. F. Costelow, Hyde Church—Toccata (the 'Doric'), *J. S. Bach*.

Dr. Orlando A. Mansfield, Belgrave Church, Torquay—Moderato in C minor, 'Pfinsttag,' *Otto Malling*.

#### ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Harold E. Darke, organist and choirmaster of St. James's Church, Paddington.

Mr. W. H. Davies, organist of Littleham Parish Church, Exmouth.

Mr. George Grace, organist and choirmaster, St. Andrew's Church, Willesden Green, N.W.

Mr. Harold Helman, organist and choirmaster at St. John's Episcopal Church, Perth (Scotland.)

Miss Dorothy Inkpen, organist of the Anglican Church, York, West Australia.

Mr. John MacLaggart, organist and choirmaster, St. Leonard's Parish Church, Ayr, and conductor of the Paisley Philharmonic Society.

Mr. Arthur G. Mathew, organ scholar, University College, Durham.

Mr. Seymour Pile, organist and choirmaster of St. Patrick's Church, Hove.

Mr. H. C. L. Stocks, organist and choirmaster, Parish Church, Ludlow.

Mr. Walter White, organist and choirmaster, Parish Church of the Bourne, Farnham.

Mr. Norman C. Woods, organist, St. Michael's College, Tenbury.

## Reviews.

#### SONGS.

- Mirage. Should one of us remember.* By W. H. Reed.  
*Jesu, lover of my soul. Sacred song.* By H. W. Wareing.  
*If but 'twere mine.* By J. D. Davis.  
*O dreamy, gloomy, friendly trees.* By Joseph Holbrooke.  
*The Camel's hump.* Words by Rudyard Kipling. Music by Edward German.  
*Walter before the Masters' Guild. Walter's trial song.*  
*Walter's prize song.* From 'Die Meistersinger.' *Stiegmund's love-song.* From 'Die Walküre.' By Richard Wagner.

[Novello & Co., Ltd.]

A decided gift of lyrical writing is displayed in the two songs by Mr. Reed. 'Mirage' is a thoughtful setting of a Rossetti poem, and although the syncopated chords of the accompaniment are a device much abused in a lower class of song, the expression of the music is on a high plane. In 'Should one of us remember,' the composer has caught the jocular spirit of the words, which again are verses by Rossetti, and cleverly reproduced it in music, with some originality and quaintness in his harmonic ideas and form of accompaniment.

The sacred song by Mr. Wareing is placidly Victorian, with a voice-part and violin obbligato that elegantly intertwine and respond. Its simplicity and melodiousness will appeal to many.

Mr. Davis's 'If but 'twere mine,' to words by G. Hubi-Newcombe, is a little more sophisticated. It moves quietly and smoothly over a wide range of tonality, while the vocal part pursues a graceful sinuous path.

Both Mr. Herbert Trench the poet and Mr. Holbrooke the composer dwell more upon the dreaminess and gloom than upon the friendliness of the trees addressed in their most recent joint effort. The harmonies are of the soul-searching type, but are highly effective and bear the stamp of an original and inventive mind.

The union of Mr. Kipling's words and Mr. German's music has been shown before to be a perfect match. 'The Camel's hump' is a further instance of their affinity. Both words (from the 'Just so' song-book) and music are 'catchy,' in the manner of which only these collaborators possess the secret. The song is certain to 'go down.'

The publication of the three tenor lyrics from 'Die Meistersinger' in a handy form, with a new and adequate English version by Mr. Rothery, provides a boon for which many English singers will be glad. It is unnecessary to expatiate on the merits of these songs, or on those of Siegmund's love-song, which is equally deserving of the enhanced popularity which it will doubtless gain from this edition.

*Dictionary-Catalogue of Operas and Operettas which have been performed on the public stage.* Compiled by John Towers, Acme Publishing Co., Morgantown, W. Va.

This is a stupendous monument of the wonderful industry of one man. We have delayed giving a review in order, as occasion arose, to test its completeness and accuracy, and so far we have found the information correct. The book consists of 1,046 large and closely printed pages; 28,015 operas and operettas are catalogued. Part I. (688 pp.) gives an alphabetical list of operas with the composers' names, nationality and year of birth and death. Part II. (191 pp.) similarly indexes composers and lists of their works. Part III. gives an alphabetical list of libretti, with the number of times each has been set to music for a public lyric stage. 'Alessandro nelle Indie' has had the honour of being set sixty-four times! We are ashamed to say we have not heard it once! In his valditory message Mr. Towers says that he began this monumental compilation on April 3, 1893, when he was fifty-eight years old, and that he finished the work when he was seventy-three years old. He may now congratulate himself upon the undoubted usefulness of his labours. In such a work, crammed with dates and details, it is probable that there are errors. But be this as it may, the volume affords astonishing information, not, so far as we are aware, to be obtained in one cover in any language, and it will no doubt become a standard book of reference.

*Six Songs.* By Edmondstone Duncan. Op. 114.  
[The Vincent Music Company.]

Artistic intentions count for much in musical composition, and the intentions of Mr. Edmondstone Duncan, as revealed in this group of songs, are of the highest. His method is that of suiting the matter and design of his music entirely to the changing significance of the text, and he carries it into effect by a constant shifting of the harmonic ground and a somewhat vague thematic outline. The restlessness may not appeal to all, but it is employed in a way that denotes conviction and sincerity and with high musicianship. The mood of unsatisfied longing conveyed at many points may not seem on the whole characteristic of the poems, but it is, as it seems, adopted by the composer with full belief in its appropriateness. The words are familiar, they consist of Sir Philip Sidney's 'My true love hath my heart,' Shelley's 'I arise from dreams of thee,' William Blake's 'My silks and fine array,' Thomas Campion's 'Give beauty all her right,' Sidney's 'O words which fall like summer dew,' Sir William Davenant's 'The lark now leaves his wat'ry nest.' No one of the settings can be said to be superior to the others, for all are of distinct originality and embody ideas of unmistakable beauty.

*The Magnificat and Nunc dimittis.* Set to music in the key of D major. By W. Ernest Jennings.

[S. Rose & Co., Fort Bombay.]

Colonel Jennings has succeeded in producing an easy and in some respects attractive setting of the evening Canticles, which would appeal to small choirs. We are reminded more than once of Turle in D, but can readily excuse the allusion. A modulation earlier in the Magnificat would have given some variety, as the key has been quite sufficiently established. If the parts are a little wanting in contrapuntal movement, compensation is perhaps gained by the simplicity of the writing. The atmosphere is quite that of Church music, and the organ part, by reason of being purely

made up of the vocal parts, is well within the powers of an average player who understands the importance of note-values.

#### BOOKS RECEIVED.

*Unfigured Harmony.* By Percy C. Buck, M.A., D.Mus. Oxon. Pp. v. + 174. Price 6s. (\$2.00) (Oxford: At the Clarendon Press. London: Henry Frowde, Amen Corner, E.C.)

*A Woman's Love, and other Poems.* By Helen F. Bantock. Pp. vi. + 66. Price 3s. 6d. net. (London: Constable & Co., Ltd.)

*Gounod (1818-1893), in 2 vols.* By J. G. Prod'homme and A. Dendelot. Preface by M. Camille Saint-Saëns. Pp. xii. + 263. Price 3 fr. 50. (Paris: Librairie Ch. Delagrave, 15 rue Soufflot.)

*Glinka.* Par M.-D. Calvocoressi. Librairie Renouard, 6 rue de Tournon (VI), Paris. Biographie critique illustrée de douze planches hors text. Pp. 128.

*Speaking and Singing.* By Luigi Parisotti. Pp. 171. (London: Boosey & Co.)

*Vocal Science and Art.* By Rev. Chas. Gib. Pp. 118. Price 3s. 6d. (London: William Reeves.)

## Correspondence.

### MACFARREN'S 'CHEVY CHASE' OVERTURE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I see it stated in the review of Wagner's autobiography in your July number that Wagner 'admired the peculiar, wildly passionate character' of Macfarren's 'Chevy Chase' overture, and 'enjoyed conducting it.'

Of the same work, Mendelssohn wrote to Macfarren that when he heard it in London he 'liked it very much,' and after a performance of it in Leipzig in 1834, again wrote: 'Your overture went very well, and was most cordially and unanimously received by the public, the orchestra playing it with true delight and enthusiasm.'

Would it not be interesting to have a revival of a composition which favourably impressed two great musicians so differently constituted as Mendelssohn and Wagner?—Yours faithfully,

H. W. W.

Aberdeen, July 5, 1911.

### WHO COMPOSED THE GREATEST NUMBER OF OPERAS?

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—With a view of settling this vexed question, and of putting an end to further misunderstanding on the subject, I venture to send you a list of composers who composed 100 operas and upwards. There are others closely following on their heels, so to say; but this list will suffice to answer the inquiry heading this missive, and may prove of some little value to those interested in such details:

No.	Composer.	Nationality.
166.	Wenzel Mueller.	(1767-1835.) Austrian.
149.	Antonio Draghi.	(1635-1700.) Italian.
145.	Niccolò Piccinni.	(1728-1800.) Italian.
123.	Giovanni Paisiello.	(1741-1816.) Italian.
114.	Pietro Guglielmo.	(1727-1804.) Italian.
109.	Baldassare Galuppi.	(1706-1785.) Italian.
103.	Jacques Offenbach.	(1819-1880.) German (?).
102.	Henry Bishop.	(1786-1855.) English.

Average age, a fraction under seventy-one years.

Yours faithfully,

JOHN TOWERS,

[Unhappy Compiler of a 'Dictionary of Operas.']

Morgantown, West Va.



# THE ORIGIN OF THE WORDS OF 'LORD, FOR THY TENDER MERCIES' SAKE.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—It may interest your querist 'G. W. B.' to know that what is probably the origin of the words of the above well-known anthem will be found in 'Christian Prayers and Holy Meditations, as well for Private as Public Exercise; collected by Henry Bull [A.D. 1566]. Reprinted for the Parkes Society for the publication of the works of the Fathers and early writers of the Reformed English Church. 12mo. 1842.

The words (p. 174) are as follow: 'For Thy tender mercy sake lay not my sins to my charge, but forgive that is past; and give me grace to amend my life, to decline from sin, and incline to virtue, that I may walk with an upright heart, a clean conscience, and single eye before Thee this day (or night), and evermore.'

Henry Bull is described by Antony à Wood as a native of Warwickshire, and a Fellow of Magdalen College, Oxford, and zealous for reformation in King Edward VI.'s days. He was expelled from his fellowship and exiled in the reign of Queen Mary, but returned to England and held some benefices under Queen Elizabeth, dying about 1575. There is no sufficient ground to attribute any of the prayers in this collection to him as author. We may conclude that they were, as described on the title-page to an edition of 1570, 'Gathered out of the most Godly learned in our time, by H. B.' His name appears in full in later editions. The section of the book containing the words of the anthem in question seems to have been compiled by J. Lydley, or Ludlowe.—Yours faithfully,  
JOHN S. BUMPUS.

Stoke Newington, July 1, 1911.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—Re your answer to 'G. W. B.' in the *Musical Times* for July: the words of Farrant's anthem 'Lord, for Thy tender mercies' sake' are taken in a modified form from a book published in 1568 entitled 'Christian Prayers and Holy Meditations.'—Yours faithfully,  
JAS. SMART.

Beethoven House, Newport, Shropshire.

## Obituary.

The death of FELIX MOTTI, which occurred at Munich on July 2, has removed, in the fulness of his activities, one of the world's great conductors. He first became known to fame as conductor of the Vienna Richard Wagner Verein, a post which he owed to a distinguished career at the Conservatorium. In 1876, at the age of twenty, he came under the favourable notice of Wagner, and was appointed stage-conductor at Bayreuth during the first performances of 'Der Ring.' Wagner was so strongly impressed with Motti's ability that in 1879 he earnestly recommended him to Angelo Neumann of the Leipzig Theatre as an assistant-conductor to Nikisch and Seidl. In 1881 he was appointed conductor of the Grand-Ducal Opera House at Karlsruhe, and from that time till 1903 he carried on his duties with such conspicuous success that he earned European fame for himself and raised Karlsruhe into a musical centre of importance. His chief energies were naturally devoted to the works of Wagner, but he also displayed a strong predilection for those of Berlioz, all of whose operas he produced. In 1886 he conducted 'Tristan and Isolde' at Bayreuth. He also held important posts at Berlin and Munich, where he was director of the Academy and conductor of the Mozart cycles at the Residenz Theatre. His first visit to London occurred in 1894, when he conducted a series of Wagner concerts. In 1898 he conducted three cycles of the 'Ring' at Covent Garden. Motti devoted some time to composition, and his opera 'Agnes Bernauer' met with considerable success. His other works include the operas 'Ramin' and 'Fürst und Sanger,' a Festspiel 'Eberstein' and the Tanzspiel 'Pan im Busch.'

With reference to the conflicting statements made as to whether the late Herr Motti had any share in the first production of 'Parsifal' at New York, we have received the following letter from Mr. Sidney L. Loeb:

'DEAR MR. LOEB,—It is an absolute fact that Motti had *nothing, whatever* to do either with the preparation or with the conducting of a performance of "Parsifal" at New York. The staging was under the late Lautenschlager, the mise-en-scène under Anton Fuchs, both from Munich, and the musical direction was *entirely* in my hands.

Yours very truly,  
'ALFRED HERTZ.'

It is stated that the deceased musician bequeathed his fine library, also autographs by Haydn and Beethoven, to the city of Vienna. Autographs by Hummel are bequeathed to that composer's native city.

At 15, Hamilton Terrace, London, N.W., on July 16, LOUISE, wife of Mr. William Shakespeare, died after a long illness, patiently borne. Much sympathy is felt with Mr. Shakespeare in his bereavement.

We offer also sincere sympathy to Dr. MONK, organist of Truro Cathedral, whose wife died on July 9.

## THE NOVELLO CENTENARY.

Innumerable notices of our Centenary supplement (issued with our June number) and congratulations have reached us. It is impossible to acknowledge them all and to thank the writers. We give below a selection of those received from distant parts.

c/o 'Director of Public Works Office,'  
Kingston, Jamaica, B.W.I.,  
July 3, 1911.

MESSRS. NOVELLO & Co., LTD.

DEAR SIRS,—Very many thanks for the copy of the *Musical Times* for June and the Novello Centenary supplement. I have not made use of the 'order form,' as I am already a subscriber to the paper, have been for nearly eleven years, and intend to be for the rest of my life. I am certain that I am one amongst thousands and thousands of others who daily realise what an enormous amount of good 'Novello' has done all over the world in publishing cheap and splendid music. I feel sure that they have now attained as high a position as is possible in their business, after years of hard work, pluck, opposition, &c., and they deserve, and have got, the sincere appreciation and admiration of every man, woman and child to whom the Art of music is sacred and dear.

Accept my congratulations for all the work you have done. You have come out 'brilliantly' at the top, and I wish for the firm an endless amount of success.

In visiting your offices on several occasions I have always been shown the greatest amount of attention and kindness, and have received much help at your hands, with advice.

Thanking you for all such past attention and kindness,

I remain, Dear Sirs,  
Yours sincerely,  
C. B. DIGNUM.

Late organist and choirmaster St. Michael's Church, now acting-organist Coke Church.

2133, Rae Street,  
Regina, Canada,

June 13, 1911.

MESSRS. NOVELLO & Co., LTD.

DEAR SIRS,—I cannot let this opportunity pass without adding my congratulations to the many you must have received on your firm's centenary.

As one who has known your firm for nearly forty years, you can imagine it is an event of no small interest to me, not the less, now that I find myself labouring at a distance of 4,000 miles from Wardour Street.

It was, I doubt not, a result of the enterprise of your firm that I last month heard a performance by 250 voices of Spohr's 'Last Judgment,' given in a worthy manner in the city of Prince Albert 300 miles north from here, on the banks of the Saskatchewan river, and I should like to assure you that the familiar brown design of Novello's 'Paper Covers' is as well known and appreciated over these boundless western prairies as it is in the parlours of Queen's Hall.

With best wishes for your firm's continued prosperity,

Yours faithfully,  
F. LAUBACH.



## PART-SONG, UNACCOMPANIED.

Words by R. HERRICK.

Composed by HUBERT BATH.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

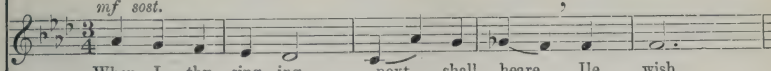
*Moderato teneramente.*  
*mf sost.*

SOPRANO.



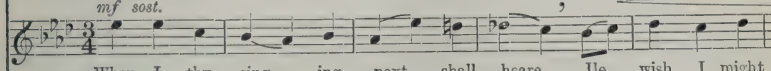
When I thy sing - ing next shall heare Ile wish I might

ALTO.



When I thy sing - ing next shall heare Ile wish

TENOR.

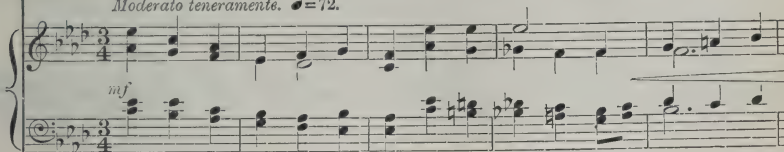


When I thy sing - ing next shall heare Ile wish I might

BASS.



When I thy sing - ing next shall heare Ile wish

*Moderato teneramente.* ♩ = 72.(For  
practice  
only.)

turne all to eare, . . . . . To drink in Notes and Num-bers;



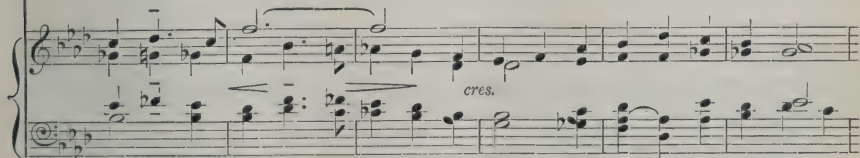
I . . might turne all to eare, To drink in Notes and Num-bers;



turne all to eare, all to eare, To drink in Notes and Num-bers;



I might turne all to eare, To drink in Notes and Num-bers;



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such . . . As bless - ed soules can't heare too much : . . .

such As bless - ed soules can't heare, can't heare too much : . . .

such As bless - ed soules can't . . . heare too much : . . .

such . . . As bless - ed soules can't heare too

Then melt - ed down, . . . there let me lye En -

Then melt - ed down, there let me lye . . . En -

Then melt - ed down, . . . there let me lye . . . En -

much : Then melt - ed down, . . . there let me lye . . . En -

tranc'd, and lost . . con - fu - sed - ly; And, by . . thy

tranc'd, and lost con - fu - sed - ly; . . And, by thy

tranc'd, and lost . . con - fu - sed - ly; . . And, by . . thy

tranc'd and lost con - fu - sed - ly; . . And, by thy

Mu - sique by . . thy Mu - sique struck - en mute, . .

Mu - sique, by . . thy Mu - sique struck - en mute, . .

Mu - sique, by . . thy Mu - sique struck - en mute, . .

Mu - sique, by . . thy Mu - sique struck - en mute, . .



First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics: "Die . . . and be turn'd . . in - to a". The piano part is in the lower register. Dynamics include *p* (piano) and *espress.* (espressivo). The key signature has two flats, and the time signature is 4/4.

Second system of the musical score. It continues the vocal and piano parts. The vocal parts have lyrics: "Lute. . . . When I thy sing - ing next shall heare." and "to . . a Lute. . . .". The piano part continues with chords and single notes. Dynamics include *Slower.*, *pp* (pianissimo), *rall.* (rallentando), and *ppp* (pianississimo). The key signature and time signature remain the same.

## THE CORONATION CHOIR AND ORCHESTRA.

## SUPPLEMENTARY LIST.

The following are additions to and corrections of the lists given in our July issue, pp. 434-437.

Gentlemen who assisted in various ways :

R. Chanter	E. S. Roper
Avalon Collard	Mr. E. Rose
Sir Homewood Crawford	Rev. H. Ross
Rev. H. C. de Lafontaine	Mr. Tewson
A. Mapleson	Mr. Whittaker
H. Raxworthy	Mr. W. D. Wilson

Under the Royal Collegiate Chapel of St. Katharine, read A. E. V. Taylor instead of Arthur Bond.

Add to sopranos: St. Andrew's, Wells Street, Carl A. J. Oecken, Vernon G. Weedon.

On July 2 a complimentary dinner was given at the Hotel Cecil by the Coronation Choir to Sir Frederick Bridge, M.V.O., Director of Music at the ceremony in Westminster Abbey. The Duke of Devonshire, who presided, read the following message from the King, received that day :

'His Majesty wishes it to be made known to the Westminster Abbey Choir, as well as to Sir Frederick Bridge, that he was very much pleased with the musical arrangements in the Abbey on the occasion of his Coronation, and that he thought that the music was beautiful and extremely well rendered.'

(Signed) KNOLLYS.

About two hundred were present. In his speech the Duke of Devonshire referred to the fact that Sir Frederick had officiated at three historic ceremonies, namely the Jubilee of Queen Victoria, the Coronation of King Edward, and the Coronation of King George. On behalf of the choir, he presented Sir Frederick with a handsome silver salver, as a memento of the great occasion.

Sir Frederick, who seemed to be affected by the warmth and geniality of his reception, said that Johnson had stated that it behoved every man as he advanced in years to keep his friendships in repair. He hoped and believed he had been able to do this. He thanked the choir for their splendid work, and the composers who had so loyally assisted him and were so responsive to his request that they would cut it short. He also expressed his sense of the excellence of the work of Dr. Alcock, who sat so long in the 'Alcock' pit extemporising fanfares and all kinds of fillings-in at a moment's notice. They would understand him when he said that he hoped he would never have to officiate at a third Coronation. He desired especially to thank Sir Walter Parratt, to whom he had to come so often for advice and assistance. Sir Frederick told the story of two old ladies who were in the cloisters at the Abbey. The vacuum cleaner was at work, and one lady said to the other, 'Isn't that splendid. It's Sir Frederick at the organ.' 'No,' said the other, 'he can't play like that; it must be Sir Walter Parratt.' On Coronation Day, Sir Walter at lunch-time had very much admired an engraving of the interior of the Abbey which hung in one of his (Sir Frederick's) rooms. He was happy to-day to be able to present Sir Walter with a framed copy of this engraving as a memento of the work in which they had co-operated.

Lord Alverstone (the Lord Chief Justice) moved a vote of thanks to the Duke of Devonshire, which was very heartily responded to. Mr. Galloway referred to the ability with which the choir had been served by its officials and all others concerned. Sir Walter Parratt, in responding to a toast, made an excellent speech, in the course of which he said that it was true that he was asked for advice, but he (Sir Walter) always took care to advise Sir Frederick to do what he knew he wanted to do. Both Sir Frederick and Sir Walter made special reference to the services of Mr. Henry King, the Choir secretary.

## ROYAL OPERA, COVENT GARDEN.

## THE RUSSIAN BALLET.

The proceedings at the Royal Opera, Covent Garden, during the past month have not been strictly confined to opera. A return has been made to a custom in which our grandfathers and great-grandfathers delighted, namely, the

employment of a ballet in connection with the operatic series. Whole evenings of ballet have been supplied, and the public has responded well in spite of an enhanced price-list and a reduced free list. The engagement of the Russian Imperial Ballet, or of such portion of it as was sufficient for the purpose, has provided a variety to the programme which in view of its somewhat restricted character might otherwise have been lacking. One thing in the ballet's favour is its high efficiency. All the pieces have either music that has been specially written for them or else they have been specially written to existing music. A notable example is found in the dances—a most charming series—provided to Schumann's 'Carnaval.' The success with which the various *pas* have been fitted to this famous war-horse of the pianist shows that its rhythmic foundation is sound. Terpsichorean ornamentation is also provided to a series of the valse and mazurkas of Chopin under the title of 'Les Sylphides'; and Weber's 'L'Invitation à la Valse' has once again been pressed into the service of the dancer to provide a pretty *pas de deux* termed 'Le Spectre de la Rose.' As a fully-fledged and it may be added full-blooded ballet the 'Cléopâtre' of Arensky has been mounted, and it has proved the superior of the somewhat archaic 'Pavillon d'Armide' or the barbaric 'Prince Igor.' With regard to the last it is somewhat to be regretted that, following the precedent established by a famous equestrian impresario, the singing has been cut in order to come to the dancing. Borodine's music is really very interesting as an example of unadulterated, or, as he would have termed it, organically pure Russian music. A separate orchestra has been employed for the purposes of the ballet, but with no special advantage, since the permanent Royal Opera orchestra is of so much excellence.

## OPERA.

In the direction of opera there has been little of note accomplished save a due sequence of familiar works. The most notable feature has been the revival of Gounod's 'Roméo et Juliette,' after a pause of five years. The only reason for the prolongation of the suspension of a once popular work would seem to be the absence of a tenor who could sing the music with some representation of its lyric value. Such a singer has been found in M. Franz, who appeared in one or two operas last year, and with commendable foresight was re-engaged for this season. In association with Madame Melba he has succeeded in gaining a full measure of such favour as a not very enthusiastic audience has bestowed upon the efforts of the singers. Signor Marcoux made a resonant Friar, and the other characters were on a general level. Madame Melba all through the season, as well as in this opera, has sung with very great charm, and the fact makes her departure to her native land all the more regrettable. Subsequently M. Franz appeared in Charpentier's delightful opera 'Louise' with good effect. Further additions to the répertoire have consisted of Bellini's 'La Sonnambula,' with Madame Tetrassini as a well-equipped exponent of the music of Amina—a part no longer sought as formerly as the one vehicle for the proof of a new soprano's powers. Excellent work was done in offering Bellini's grateful phrases by Mr. John McCormack, who shows an advance, and by Mr. Edmund Burke, who seems capable of a great deal more than he is trusted to do. There has been the annual airing of Meyerbeer's 'Gli Ugonotti,' with an 'all-star' cast, comprising Madame Tetrassini, Madame Destinn, M. Darmel (a new-comer), M. Huberdeau, and M. Sibirakoff, a new Russian bass of disappointing profundity. The airing process has brought with it the usual discovery of mildew spots by people who show no interest in the development of an art, and therefore fail to recognise that this 'well-worn' and 'old-fashioned' work is a prominent milestone on the operatic road. Some additions have been made to the rather meagre list of singers, but they have in no way altered the unstimulating character of the season. Mlle. Roggero, a pretty personage with a voice to match, made a brief appearance in 'Pagliacci,' given as a prelude to a ballet, and Mlle. Lipkovska has taken part in two operas, without, however, making the absence of Mlle. Kousnietzoff, in whose stead she was engaged, any less deplorable. Mlle. Lipkovska appeared in 'La Bohème,' with Signor Bassi as the lover, and also created the character of Suzanne, whose



secret, forming the subject of Signor Wolff-Ferrari's short opera, provided an audience, assembled to witness the ballet, with a pleasant fifty minutes. This little work—'Susanna's Secret,' an interlude of one scene—has great charm. It is found not so much in the originality of its themes—for that could be contested—as in the grace of their presentation. There is an animation of style which, had it the individuality, might be described as modern Mozart. Susanna's secret is her cigarette. Newly-wed, her husband—the period is in the forties—is ignorant of the fact that his bride is a devotee to the cigarette. He smells tobacco in her boudoir and in her hair, and from the wreaths of smoke fashions a lover and rival. He accuses Susanna, but she, mistaking his reproaches for condemnation of her habit, pays little attention. His common-sense declines as his temper rises, and, after having inflicted severe damage on the new furniture and completely spoiled his umbrella, he leaves Susanna alone to her devices. She immediately consoles herself with a cigarette, and the husband returning discovers the truth. Their differences are at once settled, and the curtain falls on their mutual indulgence in the obnoxious thing with the full concurrence of their butler, who, having seen the couple safely out of the room, lights his own cigarette. Mlle. Lipkowska made a captivating Susanna, Signor Sammarco was excellent as the irascible husband, and was artistic even when smashing the furniture; and a very clever piece of miming was done by M. Ambroisiny as the butler who maintains perfect silence. Signor Campanini conducted.

The season of German opera at Covent Garden in October and November will be under the musical direction of Dr. Hans Richter. The works to be given will be the 'Ring,' 'Tristan und Isolde,' 'Der Fliegende Holländer,' 'Tannhäuser,' 'Lohengrin,' and Humperdinck's 'Königskinder.'

#### PRODUCTION OF M. MASSENET'S 'THAÏS.'

The latest addition to the répertoire within the scope of the present review was the first production in England of M. Massenet's seventeen-year-old opera of 'Thaïs.' To a very considerable extent the work is thoroughly representative of the composer: there is all the religious mysticism associated with his gifts of musical expression. The story, however, deals with mysticism. It is in a vision that Athanaël, a Cenobite settled with a few companions in the Egyptian desert, sees Thaïs, the famous actress of old Alexandria, and is moved to convert her from paganism to Christianity. He proceeds to Alexandria to carry out his work of conversion, and through the offices of his friend Nicias, who is at the moment the protector of Thaïs, he makes known his mission. His advances are rejected, but in one of the most attractive scenes of the opera it is made clear that his efforts are not without their good fruit. Finally Thaïs is converted, and makes her way into the desert with Athanaël, after having taken leave of her friends and admirers at a characteristic moment when, according to the stage direction, Nicias is 'slightly intoxicated.' He, however, secures their safe passage by distributing gold broadcast amongst the people, who resent the departure of their favourite. Overcome with fatigue Thaïs is left in the desert in the charge of the White Nuns and Athanaël returns to his brethren. But the personal attractiveness of his convert has exercised its fascination, and he returns to Thaïs to confess his earthly love. It is she, however, who has realised the joys of something more than a material existence, and dies before his eyes thoroughly converted from the life he invites her to lead again. The most important moments in the opera are found in the scenes between Thaïs and Athanaël, and to both the composer has assigned passages of considerable weight. He shows much resource in their construction, and does not hesitate to employ the methods and sometimes the phraseology of Wagner when it suits him. Nevertheless the fact that the story is not well-told seems to have disconcerted the composer. There is little in his music that can be frankly termed inspired. Effective passages for Athanaël, a somewhat Gounodish 'Meditation,' which is the chief indication of the conversion of Thaïs, and a detailed ballet, do not afford sufficient diversity to make the opera wholly acceptable to an English audience of the present day. In performance the work suffered somewhat from the sketchy nature of the representation of the chief characters. Madame Edvina

betokened considerable ambition in undertaking the part of Thaïs, but proved herself scarcely equal to its demands. M. Gilly, an excellent artist, made a notable effort as Athanaël, which only failed in conviction because of his youth. M. Darnel was Nicias, and M. Verheyden the chief of the Cenobites. Other parts were taken by Miss Alys Mutch, Mlle. Wilna, and Mlle. Bourgeois. In the way of mounting and costumes the best was done, and Signor Panizza conducted with sympathy. The last stage of the season to be recorded is the production of the Russian ballet of Rimsky-Korsakov's 'Schéhérazade.' The whole series, in which ballet has clearly overshadowed opera, was to be brought to a close on July 31.

#### ROYAL ACADEMY OF MUSIC.

A feature of the orchestral concert given by the students at Queen's Hall on July 11 was the prominent part played by tender youth. The Liszt Scholar, Mr. Vivian Langrish, has not yet emerged from boyhood, yet he was able to give a brilliant performance of so difficult a work as Mr. Matthay's Concert-piece in A minor (Op. 23) for pianoforte and orchestra. Still more remarkable was the violin playing of Master Willie Davies, a diminutive artist who bravely tackled the difficulties of the first movement of Elgar's Concerto. Without throwing new light on the music he gave an interpretation that was fresh by reason of its unsophisticated expression. His execution, although bearing traces here and there of juvenility, was admirable in its confidence and accuracy. His career as a violinist will be watched with interest. The usual standard of artistic efficiency was maintained by the other solo performers, who were Miss Nora W. Mackay, Miss Margaret Ismay, Mr. Wilson Thornton and Mr. Albert Brown (vocalists), Miss Phyllis Norman Parker (violinist), Miss Edith Penville (flautist), Miss Evelyn Cook (pianist) and Mr. Ambrose Gauntlett (violinist). Sir Alexander Mackenzie conducted.

The following Scholarships and Exhibition will be open for competition during September and October:—The Ross Scholarship of £67 for a male vocalist and the Ross Scholarship of £67 for a wood-wind player (open to students only); three Ada Lewis Scholarships for a soprano singer, a pianist and a violin or viola player (not open to students); the Josephine Troup Scholarship of £33 for a lady composer; the John Thomas Scholarship for an instrumentalist or vocalist, one of whose parents was born in Wales (not open to students of any Metropolitan institution); the Maud Mary Gooch Scholarship for an organist (age between fourteen and twenty-one, not open to students at the R.A.M., R.C.M., or G.S.M.); the Henry Smart Scholarship for a male organist and composer (age under twenty); a free open Scholarship for a flute or bassoon player; the Stainer Exhibition for the best student (of either sex) in organ playing admitted at the entrance examination on September 21. Particulars of the above competition may be obtained from the Secretary.

At the Annual Prize Distribution held at Queen's Hall on July 21, a short concert was given by students. The programme included part-songs for female voices by Frederick Corder and Sir Alexander Mackenzie, a Serenade for string orchestra by Victor Herbert, and a Concerto for four violins by Maurer. The Principal, Sir Alexander Mackenzie, delivered an address in which he reviewed the past year's work and made some important announcements as to the future. He said that for some time past the management had been concentrating attention upon the completion of a highly important educational scheme. It had long been patent to observant educationists that the musical education of children called for reform, particularly in the matter of ear-cultivation. Something had to be done to prevent the young thinking of music as a series of little black dots arranged in some rhythmical pattern which had to be played on an instrument before they conveyed any sort of meaning at all. The Associated Board of the Royal Academy and the Royal College of Music had therefore instituted a graduated series of examinations which will immediately come into operation. But the Academy itself was going much further. They had arranged for a series of lecture-lessons and demonstrations by recognised experts to be given as a special training course for teachers. The new curriculum was, in fact, a training in teaching. He would rather see a portion



of the care which is now devoted to the eternal question of technique bestowed upon a need which had forced itself upon the attention of educationists. Sir Alexander mentioned with thankfulness the gift of valuable scores presented to the library by Miss Prendergast. He announced that the coveted medal offered by the Worshipful Company of Musicians to the most distinguished student of the year had been awarded to Miss Olive Turner, whose gifts as a singer, actress, dancer, pianist, and composer had earned this great distinction. The prize for exceptional industry had fallen to Miss Nellie Fulcher, who was a pianist, a violinist, a viola player, a timpanist, and a composer. The Mario prize was awarded to Mr. Wilson Thornton, and the Mrs. Burgess prize of £50 to Frank Ernest Osborne. He acknowledged with gratitude the gift of £250 from the R.A.M. Club. Referring to the vacating of the Tenterden Street premises, Sir Alexander said that all that has, for many years, been taught and founded there may fairly claim to have represented the movement of musical thought in this country. It was the errand of a school of this kind—in painter's language—to teach the bones and muscles as well as to keep pace with every new phase of the art. They did not mean to part with their traditions, but they would carry their household gods along with them. To-day seemed an occasion for cheerful anticipations, and he felt in no mood to end his remarks in any other spirit. But he earnestly hoped that this notable movement in the history of the Academy would be the occasion, the cause of a great and sympathetic drawing-together of its past and present students, a re-union of all its well-wishers in the country, to celebrate the new course of life it begins and cheer it on its way.

The Countess of Plymouth gave away the prizes.

We shall give more particulars of the new Art of Teaching scheme in our next issue.

The Royal Academy Club had a dinner on July 22. We regret we are unable to report the proceedings in our present issue.

#### ROYAL COLLEGE OF MUSIC.

The twenty-eighth Annual General Meeting of the Corporation was held on July 12; the President, H.R.H. Prince Christian of Schleswig-Holstein, took the chair.

The Annual Report of the Council having been read by Mr. Charles Morley, the President referred, as at the last general meeting, to the great loss sustained by the death of the Founder, King Edward VII., and expressed the gratitude they felt to His Majesty King George V. who had manifested his intention to continue his father's gracious interest in the College. In speaking of the Coronation Service, the President remarked that a large proportion of the works given, and those some of the most impressive, came from the pens of musicians intimately associated with the College. He spoke of the Reports presented by the outside examiners, and in particular that of Dr. Allen, who had expressed enthusiasm for the results of the recently established class for sight-reading. His Royal Highness claimed that the College had maintained its reputation by the high standard of the operatic performances, orchestral and chamber concerts; by the successful administration of the Patron's Fund; and by the continued successes won by past pupils. He mentioned the gift made to the College by the German Emperor of the published compositions of Prince Louis Ferdinand of Prussia, and other valuable donations that had been received.

The President then moved, and Mr. Lionel Benson seconded, the adoption of the Report; and His Royal Highness presented to pupils the gold and silver medals awarded during the year.

A vote of thanks to the President was proposed by Sir William E. Bigge and seconded by Mr. George A. Macmillan.

At the Chamber Concert given at the College on July 19, a new Sonata for violin and pianoforte, in A major, composed by Harold Darke, was performed by Mr. Philip Levine (violin) and the composer. The composition exhibited considerable constructive ability and elegant fancy. It is written in an idiom easy to follow, compared with much new music presented in these advanced times. It is to be hoped that it will be taken up by good performers.

#### TRINITY COLLEGE OF MUSIC.

A number of students took part in the concert given at the College on July 3, and gave a practical demonstration of the utility of the teaching of this institution. The vocalists were Miss Dorothy Deathridge, Miss Margaret Bohane, Miss Alice E. Booth, and Miss Agnes Browning; the organists were Mr. George H. Skaer, Mr. Harold A. Wood, and Mr. Clifford Cartwright; and Miss Edith K. Bird and Miss Constance Martin played the pianoforte and violin respectively. The choral class was heard on the following day in the performance of Mendelssohn's 'Christus' and 'Loreley' and Hurlstone's Ballad for chorus and orchestra, 'Alfred the Great,' under the direction of Dr. H. T. Pringuer. The singing was spirited and excellent in tone and executive efficiency. Solo parts were taken by Miss Edith Davies, Miss Stella Farmer, Mr. J. Watts Dauntun, Mr. Frederick Woodhouse, and Mr. Sidney H. Sheppard. A further demonstration of the work of the College was given on July 10, when the artists who appeared included Miss Kathleen Lawler, Miss Florence Gass, Miss Eva Pocock, and Mr. Sidney H. Sheppard (vocalists), Miss Alice Lees, Miss Constance Martin, Miss Aileen Butler, and Miss Margaret Bradfield, and Master Samuel Kutcher (violinists), Miss Evelyn Smith and Mr. Harold Wood (pianists) and Mr. Harry Gray (organist).

#### GUILDHALL SCHOOL OF MUSIC.

The vitality of the work of the Guildhall School of Music is nowhere exhibited to better purpose than in the periodical concerts of the orchestral class. On July 7 this body gave at the City of London School, under the direction of Mr. Landon Ronald, an admirable performance of Mozart's 'Jupiter' Symphony. It was clean in execution, well graded and balanced in tone, and unified in phrasing. The spirit and efficiency of the orchestral students' training was further displayed in Grieg's 'Peer Gynt' suite and in the accompaniment to the Paganini-Wilhelmj Violin concerto in D major, in which Miss Rebe Kussmann was the soloist. Songs were given by Miss Lottie Minns.

#### SOCIETY OF WOMEN MUSICIANS.

An invitation meeting to inaugurate the Society of Women Musicians was held on Saturday, July 15, at the Women's Institute, 92, Victoria Street, S.W.—the Society consisting of Members (women) and Associates (men).

The chairman, Miss Katharine Eggar, in an opening address, laid before the audience the reasons which had led to the formation of the Society. While admitting that the mere fact no such Society already existed might not be sufficient grounds for calling one into being, she expressed the conviction that a strong body of high-principled women musicians might do a great deal to reform public opinion on music and raise the standard of musical politics. She then dealt with the avowed objects of the Society as printed in the Rules placed in the hands of the audience: These being, first, to establish a centre for the exchange of ideas, where experiments, methods, events and principles may be discussed and sifted; second, to give members the advantages of co-operation in the business side of their professional work and, when desired, advice; third, to bring composers and executants into touch and to afford composers practical opportunities for the trying-over of compositions,—which, the speaker pointed out, would not be the least of the services which the Society might render both to women and to the Art, as many a composer must be tempted to give up writing because of the hopelessness of ever having her works performed; and as, again, many must be writing less well than they might because of the impossibility of bringing the music they had written to the final test. The fourth object of the Society, which is 'to promote such other objects as may be deemed desirable by the Council for the advancement and extension of the Society's interests generally,' was, Miss Eggar said, rather more indefinite than the preceding three, but none the less important. It needed some imagination to fill in the details, but she believed that there was a great work for the Society to do in challenging musical conventions—in refusing to accept artificialities for realities; in refusing to submit to stupid abuses (such as the tyranny of noise under which we live), as if they were heaven-sent calamities of

inscrutable origin; in trying to go to the root of the matter in artistic principles; to study the life of art rather than the accepted and perhaps worn-out forms.

In conclusion, she pointed out that there was one branch of creative art in which women had no past as they had in literature or painting, but, she believed, a tremendous future, namely that of musical composition; and she trusted that the Society might be the means of stimulating the imaginations of women to loftier flights in that atmosphere than they had at present attempted.

Miss Gertrude Eaton next spoke on the objects of the Women's Institute, with which the Society of Women Musicians is affiliated, and explained that members of the latter would have all the advantages of the Institute's many activities, including the use of its fine premises for their meetings.

Miss Marion Scott, to whom the foundation of the Society is due, and whose work both as a musician and an organizer is too well known to need comment, then read the Rules of the Society; and was followed by Miss Lucie Johnstone, who spoke with great enthusiasm of the possibilities of the Society, and amused the audience greatly by her account of some of the objections which had been urged against it.

The next speaker was Miss Emily Daymond, Mus. Doc., who eloquently enlarged upon and summed up the previous speeches, saying that she felt there was no limit to what such a Society might do both in practical reforms and in artistic developments if it were animated by such a spirit as had been shown all through that meeting. She warmly supported the scheme for discussing contemporary events and experiments, and the idea of co-operation in business matters. She added that though it was very desirable to join a Society after it had been working successfully for some time, there was no pleasure comparable to that of being in at the beginning.

Madame Liza Lehmann, Mrs. Stepney Rawson, and other ladies having continued the discussion, the resolution that 'the Rules as read be adopted' was carried unanimously with enthusiasm.

The meeting then proceeded to elect members of Council, the six members of the Musical Committee of the Women's Institute *ex officio* and the following members of the S.W.M.: Miss Ethel Barns, Miss Emily Daymond, Miss Katharine Eggar, Miss Adela Hamaton, Miss Lucie Johnstone, Madame Agnes Larkcom, Madame Liza Lehmann, Miss Florence Macnaughton, and the hon. officers (hon. secretary, Miss Katharine Eggar, hon. treasurer, Miss Gertrude Eaton; chairman of Council, Miss Marion Scott).

## THE FESTIVAL OF EMPIRE.

CRYSTAL PALACE.

The weekly patriotic concerts held at the Crystal Palace in connection with the Festival of Empire have continued with increasing interest to the end of the series. Sir Alexander Mackenzie conducted the Scottish concert given on June 20, and his 'Burns' Rhapsody was a conspicuous item on the programme; the remainder included MacCunn's 'Land of the mountain and the flood' Overture, Mr. William Wallace's symphonic poem 'Villon,' and songs contributed by Miss Carmen Hill and Mr. Robert Burnett. Choral singing was given by the Glasgow Select Choir, under the direction of Mr. George Taggart. Mr. S. Coleridge-Taylor was conductor of the South African concert on June 27; the programme, to which Miss Ada Forrest, Mr. Albert Archdeacon and Miss Vera Poppe contributed, included Mr. Haverall Brian's overture and the conductor's *Entr'acte* to 'Nero,' 'For valour,' Mr. Hamilton Harty was very appropriately chosen to conduct the Irish concert on July 4, and with a rich musical store to draw from the programme was one of unusual interest. Real Irish songs and some original examples by Sir Charles Stanford were sung by Mr. Plunkett Greene and Mr. Joseph O'Mara. The chief orchestral pieces were Stanford's first Irish Rhapsody, Mr. Harty's 'Comedy Overture,' and Sullivan's overture 'Di ballo.' Unusual interest was imparted to the Welsh concert, given on July 11, by the presence of the well-known Rhymney United Choir, conducted by Mr. John Price. This body of singers was heard in 'Teyrnasoedd y Ddaer,'

by Ambrose Lloyd and 'Efe a Ddaw,' by Mr. Price. The instrumental section of the programme, of which Mr. Edward German was conductor-in-chief, included his 'Welsh Rhapsody,' Dr. Walford Davies's 'Festal Overture,' and the 'Country-dance' from Mr. Harry Evans's cantata, 'Dafydd ap Gwilym,' which was conducted by the composer and was very successful. Welsh composers have not hitherto distinguished themselves by the creation of music for salutory purposes. Miss Dilys Jones and Mr. Ben Davies were the vocalists. The concluding concert of the Empire series was given on July 18, and conducted by Sir Frederic Cowen, and was labelled 'New Zealand.' The musical output of the island was represented by the Adagio ('A Maori lament') from Mr. Alfred Hill's Symphony in B flat, and two movements from Mr. Arnold Trowell's Violoncello concerto, with the composer as soloist. The other solo artists were Ranginia (a Maori), Madame Zela, Miss Mabel Manson, Miss Irene Ainsley (vocalists), and Miss Audrey Richardson (violinist). The programme included Sir Frederic Cowen's 'Butterfly's ball' Overture, and his second suite of Old English Dances.

On July 12, in connection with the Festival of Empire, a most interesting concert was given by a choir of some 1,500 girls drawn from the High Schools of London. In all, about fifty schools sent contingents of singers. Mr. S. Filmer Rook conducted, and Mr. Granville Humphreys presided at the organ. During an interval in the concert, Mr. Harcourt presented the prizes to the winners in the choral competitions held earlier in the day. The details are reported in our COMPETITION FESTIVAL RECORD.

The full programme is given in the *School Music Review*.

## NONCONFORMIST CHOIR UNION.

The twenty-third annual Festival of the Nonconformist Choir Union, which was held at the Crystal Palace on July 1, was the most successful that has taken place under these auspices and one of the most striking of recent events of its kind. There was an unusually large audience. Under the direction of Mr. Frank Idle, who greatly enhanced his reputation as a choral conductor, the following works were sung by the choir of 4,000 voices:

Hymn ...	'O King of kings' ...	Tallis
Anthem ...	'By Babylon's wave' ...	Gounod
Chorus ...	'God so loved the world' ...	Stainer
Anthem ...	'Blessing, Glory, Wisdom' ...	A.H. Brewer
Chorus (male voices) ...	'The Lord is a Man of War' ...	Handel
Chorus ...	'But as for His people' ...	Handel
Part-song ...	'O peaceful night' ...	German
Part-song ...	'My sweet sweetening' ...	H. F. Simon
Part-song ...	'The long day closes' ...	Sullivan
Part-song ...	'Now is my Chloris' ...	Idle
Chorus ...	'It comes from the misty ages' ...	Elgar

Every direction of choral excellence possible to so large a body of singers brought together under such conditions was indicated in the singing, which reflected the highest credit upon all who were concerned. The programme also included vocal solos by Miss Carrie Tubb. The organist was Mr. J. A. Neale, and his assistant was Mr. Leonard C. F. Robson. The deputy conductors were Mr. Granville Humphreys and Mr. Charles Rowley.

## London Concerts.

### MR. IVIMEY'S CONCERT.

Well-known, through his able direction of the Strolling Players' Orchestral Society, as a resourceful conductor, Mr. Joseph Ivimey made a claim to higher attributes by means of a concert given at Queen's Hall, on June 19, when the London Symphony Orchestra came under his control. The chief work in the programme was Tchaikovsky's fifth Symphony, with which practically every conductor of note has at some time shown his worth. Mr. Ivimey, to his credit, did not emulate the hysterical emotion with which others treat, or maltreat the work, but placed the music first and his own personality at its service. He brought out the most notable of its characteristics, which lie in the rhythm, and so



controlled the sentiment that the interpretation as a whole was both dignified and telling. Mr. Ivimey was no less successful in the task of directing the accompaniment to Beethoven's Violin concerto, in which Herr Kreisler was the soloist. He also conducted the 'Meistersinger' Overture. The occasion served to reveal Mr. Ivimey as a conductor whose abilities deserve to be exercised in a higher sphere than his work has usually occupied.

## MR. HADLEY'S CONCERT.

Although one of the chief forward spirits among the younger American composers, Mr. Henry Hadley has not yet become familiar to English audiences. The concert of his works given at Queen's Hall on June 28 was, however, highly successful, and probably serves as the foundation for his future esteem in this country. Of the works performed the tone-poem 'Salome' alone had been heard in London before, having been introduced at a Promenade Concert. The chief novelty was his fourth Symphony, entitled 'North, East, South, and West,' one point of the compass being assigned to each movement. Although Mr. Hadley is a master of the orchestra and of harmonic colour, his 'programme' writing was not devoid of some ingenuousness that seemed unintentional. While apparently aiming at some psychological treatment, he penetrated no deeper than pictorial suggestiveness. The work abounds, however, in telling musical effects of the symphonic order. It was the absence of effects of this class that lessened the impression made by the Rhapsody 'The culprit fay,' of which descriptive music was the chief material. The composer proved an alert and efficient conductor both in presenting his own works and in directing the accompaniment to Liszt's E flat Piano-forte concerto, which was played by Mr. John Powell. The instrumentalists were the London Symphony Orchestra.

On June 29, Dr. Ethel Smyth gave a repetition of the concert of her works with which she scored a striking musical and propagandist success on April 1. The London Symphony Orchestra and the Crystal Palace Choir again took part. The vocalists on this occasion were Madame Blanche Marchesi, Mrs. Elsie Swinton, and Mr. Frederic Austin.

The Jubilee of the Institute of Naval Architects was musically celebrated with a choral and orchestral concert given at Queen's Hall on July 5. The choir was that of the Leeds Festival, the orchestra consisted of past and present members of the Royal College of Music, and Sir Charles Stanford conducted. His picturesque and individual 'Songs of the Fleet' were sung with Mr. Plunket Greene as soloist, and under such circumstances secured the great popularity they deserve. The other choral numbers, in which the characteristic brilliance of the choir was fully displayed, were Bach's 'Sing ye to the Lord' and Parry's 'Blest pair of Sirens,' Mackenzie's 'Britannia' and Elgar's 'Cockaigne' overtures were the purely orchestral numbers, and the soloists were Madame Agnes Nicholls and Mr. Percy Grainger. The concert was a notable event, and served to lend a momentary spark of life to the moribund season.

## CHAMBER CONCERTS.

The London (formerly the 'New') String Quartet, themselves a gratifying example of British executive talent of the first rank, recently provided an attractive example of native composition at Bechstein Hall. This was a new String quartet by Mr. J. D. Davis, who has employed in it all his resources as a writer of sane, melodious, well-knit and logical music.

On June 28, at Æolian Hall, the London Trio brought to an imposing conclusion their task of performing all Beethoven's works for violin, violoncello and piano-forte. Their performance of the Trio in B flat, Op. 97, was one of great dignity and executive perfection.

## VOCAL RECITALS.

Songs by Augusta Holmès formed part of an interesting programme given by Miss Irene St. Clair at Æolian Hall on June 19. At the same hall on June 20, Mr. Eric Oulton (tenor) and Mr. Jack Emerson (bass) gave an afternoon recital and Mr. Campbell McInnes an evening recital. The chief feature of the latter was the introduction of some new songs by Mr. George Butterworth.

Two further recitals were given by Madame Yvette Guilbert at Bechstein Hall on June 26 and July 3. The former was a repetition of her clever impersonations of 'fifteen types of woman.' At the latter she gave a varied programme, with the assistance of members of the International School of Opera as chorus.

Miss Irene Ansley, a contralto from New Zealand, was heard at Bechstein Hall on June 27, when she displayed a voice of fine power and emotional quality. At the same concert Miss Constance Lyall (soprano) sang and Dr. Deszo Szanto played piano-forte solos.

The Welsh tenor, Mr. Daniel Beddoe, gave a recital at Bechstein Hall on June 27, and showed that the esteem in which he is held by the American public is well deserved. At the same hall, on the following day, Miss Janet Spencer, an American-born singer, revealed versatile artistic powers and an attractive mezzo-soprano voice.

Recitals by the Hon. Mrs. Julian Clifford are rare, and that given by her in conjunction with Miss Myrtle Meggy (pianist) at Æolian Hall, on June 29, was a welcome reminder of her gifts and ability. The programme included two new songs, 'S'il est un charmant gazon' and 'Attente,' by Juliette Folville. The singing of Mlle. Speranza Calò at Bechstein Hall, on June 29, was admirable in its vocal and expressive qualities. Mr. Bertram Binyon sang at Æolian Hall on June 30, and gave some notable interpretations of old Italian songs.

A selection of Mr. George H. Shapiro's vocal compositions was set forth at Bechstein Hall on June 30, with Lady Sybil Smith, Madame Parks-Brownrigg, Miss Phyllis Lett and Mr. Leonard Ashdowne as exponents. They displayed a decided gift for song-writing.

A 'historical scena,' consisting of Delavigne's 'La mort de Jeanne d'Arc,' spoken to music composed by M. Bemberg, was given by Signor Roberto Biletta at his recital of 'Chansons dites' at the Ritz Hotel on June 3.

Herr Reinhold von Warlich's high ability as a lieder singer was exercised in a programme of examples by Schumann, Loewe and Wolf at Bechstein Hall on July 4.

At a 'private matinée' given on July 10 at Æolian Hall, Madame Jeanne Granier carried out in an attractive manner a short but varied programme of light operatic extracts, songs, and recitations. A joint recital was given with merited success by Madame Louise Balthy and Mr. Henri Léoni at Bechstein Hall on July 11. At her 'historical recital,' given on the following day at the same hall, Mrs. Lathrop sang several early French and Italian examples.

## PIANOFORTE RECITALS.

The most interesting events to record under this head are the two recitals given by Herr Max Pauer at Bechstein Hall on June 19 and June 26. Some time had elapsed since his last appearance, and the public had probably forgotten that he was in the front rank of executants, a position which he fully established on these occasions by his brilliant performances of Reger's 'Variations and fugue on a theme by Bach,' Op. 81, and Rachmaninoff's 'Variations on the C minor Prelude of Chopin.'

Mr. Robert Lortat, who gave a recital at Bechstein Hall on June 19, exhibited a versatile command of style. Mr. Vernon Warner showed at Æolian Hall on June 28 that his development from the prodigy stage is making satisfactory if not over-rapid progress. In the course of her recital at Steinway Hall on June 29, Miss Carolyn Willard played skilfully, Schumann's 'Faschingsschwank aus Wien.'

The pupils of Mr. Carl Weber displayed the advantage of his teaching at Bechstein Hall on July 4. On July 5, M. Cernikoff gave a recital at Æolian Hall, and gave rather vigorous treatment to Schumann's 'Carnaval.' Miss Augusta Cottlow gave an admirable performance of Macdowell's 'Norse' Sonata at Steinway Hall on July 7.

Neatness characterised the piano-forte playing of Mrs. Halkett at Steinway Hall on July 15. Schytte's Sonata in B flat, a Purcell Sonata for violin (Mr. Frank Greenfield) and piano-forte were the chief numbers.

On July 19 a piano-forte recital was given at Bechstein Hall by pupils of the Tobias Matthay School. Miss Evangeline Livers and Miss Lily Kennard were among the clever juveniles. The Misses Holder, Elsie Bennett, Kennedy Fraser, Sophie Vance, Mr. Jacobs and Mr. Levinson, deserve special mention.



## OTHER RECITALS.

The maturing powers of the Cherniavsky Trio, consisting of Leo (violinist), Jan (pianist) and Mischel (violinist) were shown at Æolian Hall on June 19. The young players have justly attracted much attention.

Miss Senta Laubach (vocalist), Mr. Cecil Laubach (violinist), Mr. Armin Laubach (violinist) and Mr. Alfred Laubach (pianist) gave a successful concert at Steinway Hall on June 29.

Mischa Elman repeated his familiar reading of Lalo's 'Symphonie Espagnole' at Queen's Hall on June 24, and was heard also in Mozart's Sonata in B flat. Mr. Percy Kahn was his accompanist. M. Kubelik gave a recital before a large audience at the same hall on July 1, assisted by Mr. Alexander Raab (pianist). They were heard together in Beethoven's Sonata in C minor (Op. 30, No. 2).

Among the several unusual features of the concert given by Mlle. van der Meersch at Portman Rooms on July 4, the most interesting was the clever zither-playing of Miss Cissy Boehm. Miss Bessie Griffiths appeared as both vocalist and violinist at Steinway Hall on July 5.

Herr Havemann gave his second recital at Queen's Hall on July 8, and strengthened the opinion, which is widespread in Germany and gaining ground in England, that he is among the first rank of violinists.

A number of Signorina Eugenia Calosso's compositions, consisting chiefly of songs, were brought before the public at Portman Rooms on July 10. They revealed a command of fluent melodic writing.

Another example of skill in zither playing was that given by Madame Kitty Berger on July 12 at 45, Egerton Gardens.

## Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

### DEVON AND CORNWALL.

#### THE THREE TOWNS.

It was gratifying to notice the very large part which music played in the Coronation Celebrations, and especially to observe the great advance made both in the recognition given to the art and in the standard of music selected, and in the performance given thereof. Without exception, in every Anglican church a portion of the music used at Westminster was rendered, and in many cases the whole of the service music was adopted. Special mention must be made of the elaborate and beautiful services thus obtained in the churches of St. Andrew (Mr. H. Moreton), St. Catharine (Mr. Manley Martin), and St. Peter (Mr. John Hele) in Plymouth; of St. George (Mr. G. A. Birch) in Stonehouse; of St. John the Baptist (Mr. A. T. Townsend), and St. Michael (Mr. W. N. Curnow) in Devonport. In St. George's Church, Stonehouse, on June 28, Mr. G. A. Birch gave a Coronation organ recital, including Cowen's March, the choral prelude 'Ein feste Burg,' and the 'St. Ann's' Prelude and Fugue (Bach).

The Three Towns Church Union celebrated two Festivals on July 6 and 13, at Devonport and Plymouth respectively, attaining under the able conductor, Mr. Manley Martin, an artistic and devotional standard and degree of accuracy rarely reached before in the history of the Union. The ten choirs affiliated—St. Andrew's, St. Catharine's, Charles Church, Christ Church, St. Gabriel's, St. Matthias, Stoke Damarel, St. Bartholomew, St. John's, St. Michael's, St. Paul's—produced a total of 362 voices. The evening canticles were sung to Attwood in C, and the anthem was Horsley's 'I was glad,' which was beautifully sung. The Coronation psalms were sung to new chants by Messrs. H. Moreton and Manley Martin, and instead of the usual singing of the Te Deum, the 'Hallelujah Chorus' and National Anthem were given with great spirit at the close of the service. At the Devonport Festival the organist was Mr. A. T. Townsend, and at Plymouth Mr. H. Moreton was at the organ.

#### OTHER DEVONSHIRE TOWNS.

At Torquay, on June 21 and three following days, was produced a Devonshire rural play, 'Revel Day' introducing

many 'Songs of the West,' from the collection of Rev. S. Baring Gould. The orchestration and incidental music were the work of Mr. William Back, conductor; and from a musical point of view the play proved interesting and significant.

Choral festivals under the auspices of the Exeter Diocesan Choral Association have been conducted by the honorary conductor, Mr. T. Roylands Smith, in various deaneries. The Cathedral events, on June 15, drew a choir of 750 singers from the deaneries of North Devon. The morning canticles were sung to settings by J. M. W. Young in G, and the anthem was 'O praise the Lord' (Goss). Dr. D. J. Wood was at the organ.

Other festivals have been held at Plymstock (July 5) with 202 singers; Woodleigh (July 6) with 172 singers; Beer (July 11) with 223 singers; Kelly (July 12); and Tavistock (July 20). Where the service was evensong the canticles were sung to Vincent in G, and the alternative anthem 'O how amiable are Thy dwellings' (Eaton Fanning) was used.

#### CORNWALL.

Inadvertently we omitted to report last month the 'opening' of a new organ in Luxulyan Parish Church, on June 1, by Dr. Monk, of Truro Cathedral. Camborne Centenary Wesleyan Choir held a festival on June 18, rendering Gaul's 'Ruth,' under the conductorship of Mr. J. H. Tellam. The Truro diocesan choral festival on June 27, was participated in by 506 singers, under the arrangement of the Precentor, Rev. Canon Corfe. Dr. Monk conducted, assisted by Messrs. English (St. Austell), Hawkins (Fowey), A. W. Gill (Kenwyn), Hall (assistant organist of the Cathedral) and Monk (son of the conductor). The evening canticles were sung to a setting by Parry, and the anthem was 'The Lord hath been mindful of us,' from Wesley's 'Ascribe unto the Lord.'

#### EDINBURGH.

A children's Coronation Song festival, under the patronage of their Majesties The King and Queen, was given in the McEwan Hall on June 24. The choir—numbering some 400 voices, drawn from various schools in the city and supplemented by tenors and basses from a number of local choral societies—was assisted by Mr. T. H. Collinson at the organ and a string orchestra led by Mr. Winram. The conductor was Mr. R. McLeod, and under his able guidance the choir gave highly meritorious performances of Elgar's 'Coronation Ode' and a number of national and patriotic songs. The soloists—Miss Clara Dow, Miss Marion Christie, Mr. W. H. Oldham, and Mr. George Campbell—were thoroughly capable, and had each to respond to recalls.

Under the auspices of the Edinburgh Provincial Committee for the Training of Teachers, and conducted by Mr. J. A. Moonie, a recital, chiefly of choral music, was given in the McEwan Hall on June 28. The choral numbers, which were finely sung and interpreted with that high degree of musical intelligence always associated with performances given under Mr. Moonie's direction, comprised a Coronation Ode composed by Mr. Moonie to words by Mr. William Guy; Arthur Somervell's 'Elegy'—in which the contralto solo was admirably sung by Miss Elizabeth M. Morrison, a present student of the College—the same composer's 'The Charge of the Light Brigade'; and Coleridge-Taylor's 'Hiawatha's Wedding-feast' (tenor soloist, Mr. W. H. Oldham). Mr. Thomas Clow, a present student of the College, also sang, and Miss Agnes Copeland (accompanied by Miss Marguerite Bruel) contributed violin solos. An excellent small orchestra, led by Mr. Henry Dambmann, Mr. T. H. Collinson at the organ, and Mr. Martin Hobkirk and Mr. W. B. Moonie at the two pianofortes, provided the accompaniments.

#### LIVERPOOL.

The arrangements for the forthcoming eleventh Festival of the Liverpool Church Choir Association have been completed. A programme of seven choral items has been drawn up, and includes anthem, 'The Lord is great in Zion' (W. T. Best); 95th Psalm (Mendelssohn); 'Hymn to the Trinity,' unaccompanied (Tchaikovsky); Magnificat and Nunc dimittis in E flat, and anthem, 'My God, I love Thee' (G. J. Bennett); anthem, 'For all the saints' (C. T. Reynolds), and Handel's 'Zadok the Priest.'

The anthem by Dr. Reynolds was chosen by the adjudicator, Dr. G. J. Bennett, out of nineteen compositions sent in anonymously by local composers. On the invitation of the committee, Dr. Bennett has consented to attend the Festival and conduct his two works included in the programme.

In place of the usual winter season of chamber concerts given by the Schiever Quartet, which have lapsed owing to Mr. Schiever's retirement and departure from Liverpool, it is reassuring to note that the Brodsky Quartet will be heard here; and, in addition, thanks to the enterprise of Mr. Laurence Atkinson, visits from the St. Petersburg Quartet, the English String Quartet, and the Rosé Quartet (Vienna) have been arranged. An exceptionally interesting outlook as regards chamber-music is completed by the establishment of the Rodewald Concert Club, which is intended to provide a series of musical evenings on Bohemian lines, but under unusual conditions of sociability and comfort.

The silver jubilee of Mr. William Faulkes, organist of St. Margaret's Church, Anfield, and widely-known as a prolific organ-composer, was recently marked by a public gathering and presentation at which the vicar, the Rev. Prebendary Wakeford, presided, supported by Dr. A. L. Peace, Mr. F. H. Burstall, and other representative local musicians. The chairman spoke in eulogistic terms of Mr. Faulkes's musical gifts and personal character; and the well-known vicar of St. Margaret's also said that when preaching in America his chief claim to distinction appeared to be that he came from the church in Liverpool where Mr. Faulkes was organist.

#### MANCHESTER AND DISTRICT.

The public examinations in connection with the Royal Manchester College of Music have provided the only music here during the past month; on July 4 and 6 the two concerts showed conclusively that it is in concerted chamber music that the College is gaining most renown: not a surprising development perhaps, seeing that Dr. Brodsky, Messrs. Carl Fuchs, Max Mayer, and Spelman are all professors there.

A Mozart trio for pianoforte, viola, and clarinet, played by Messrs. John Wells, Edwin Dunn (clarinet), and Miss Liliás Dunlop, was especially enjoyable, and in Miss Juanita Aitken there is promise of exceptional ability if her singing of Weber's 'Ocean' aria is a fair criterion. Only in the important branch of composition does progress appear slow. As last year, Miss Alice Dill alone appears in the programmes as a composer, four of her fellow-students playing two movements from a MS. String quartet. Miss Kontorovitch (who is to play at Hallé's next winter) gave an uncommonly brilliant performance of the first movement of the Elgar Violin concerto.

In the Cathedral, on July 1, the second festival of the Diocesan Church Music Society was held. No fewer than 1,200 singers took part, drawn from Blackburn, Bury, Burnley, Oldham, and Rochdale. Goss's anthem 'Praise the Lord,' a couple of Handelian Coronation anthems, and a Bach motet were sung, and Dean Weldon preached an appropriate sermon. Prior to this gathering in Manchester, district festivals had been held during the week ending July 1 in the five towns above-named. Evidence that this diocesan festival idea has achieved popularity is afforded by the fact that, although only eighteen months old, the membership numbers about 5,000, drawn from 150 choirs. Last year there was observed a tendency to regard these services (which are designed as an act of worship and for the promotion of feelings of brotherhood amongst those engaged in this work) too much in the light of sacred concerts. No fewer than eighteen such festivals have been held throughout the Manchester diocese in the past year. Mr. Sydney H. Nicholson, the organist of the cathedral, has every reason for satisfaction at the results of his labours in the cause.

On July 23 the Manchester Orpheus Choir made its first public appearance after its German tour, at a concert for a deservng Sunday School Mission.

The annual summer meeting of the Manchester College of Music Club (now in its fourth year), on July 20, acquired unusual significance from the presence of Mr. Egon Petri,

who this month leaves us for Berlin. This sort of private farewell doubtless brought together the unusually large attendance of old students, and a thoroughly interesting evening's music resulted. Mr. John Lawson and Mr. Charles Kelly were the instrumentalists, and Mrs. J. Fletcher Shaw (Miss Nora Meredith), along with Mr. Neville, sang Schumann and Reger *lieder*. Mr. Neville has long been known privately as perhaps the ablest local singer of Wolf and Reger *lieder*, and the more public recognition recently accorded his powers, although somewhat belated, is matter for congratulation.

At this annual summer gathering it is customary to bring forward some new chamber composition. Last year Mr. Edward Isaacs's pianoforte and violin Sonata was introduced; this time it was a Sonata for the same instruments by Mr. Sydney Rosenbloom, of Edinburgh, who has worked under Mr. Frederick Corder. It revealed quite natural and spontaneous gifts in the composer, displaying considerable originality in the slow movement. It was played by Mr. Anton Maaskoff and Mr. Egon Petri, the latter displaying his exceptional powers in Busoni's arrangement of the great C major Toccata of Bach, and Chopin's B minor Sonata. Thus was a most fruitful ministry at the College brought to a close. Future days will probably show that Petri shared with the late W. H. Dayas those notable formative influences which leave indelible impressions upon all who are fortunate enough to have been associated with them.

#### Colonial News.

BRIEFLY SUMMARIZED.

*We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.*

*Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.*

CAPE OF GOOD HOPE.—A Coronation concert given at Claremont, on June 26, by the Suburban Choral Society, was a success in every way. The principal choral works performed were Sullivan's 'Festival Te Deum' and 'Domine saluum fac,' in which the choral singing displayed the advantages of the good training received from the conductor, Mr. Arthur McConnell. There was also a miscellaneous selection, in which 'Zadok the Priest' was not forgotten. The concert came to an end with Sir J. M. Meiring Beck's Volkslied 'South Africa, dear land.' Instrumental support was given by the band of the Hampshire Regiment, under the direction of Mr. Orbrinski. The solo vocalists were Madame Emilié White and M. Commaile.

DURBAN.—A concert performance of Mascagni's 'Cavalleria Rusticana' was given on May 27, by the Durban Philharmonic Society, under the direction of Mr. Sydney Payne. The effectiveness of the singing and of the orchestral playing secured a great popular success, in spite of the difficulties attaching to this method of presenting a stage opera. The solo parts were well taken by Miss Ethel Moon (Santuzza), Miss Agnes Carnegie (Lucia), Miss Rachel Guthrie (Lola), Mr. Rushworth (Alfio), and Mr. Harold Payne (Turiddu). The miscellaneous part of the programme included six numbers from Tchaikovsky's 'Casse-Noisette' suite.

JOHANNESBURG.—The Amateur Orchestral Society, conducted by Mr. F. W. Peters, gave a highly successful Coronation Concert on June 14, at the Caledonian Hall. The chief orchestral numbers—Wagner's 'Rienzi' Overture, 'Huldigungsmarsch' and 'Rule, Britannia' Overture, a Symphonic Suite on Verdi's 'Aida,' and German's Coronation March from 'Henry VIII.'—were played with great spirit and effect, and were enthusiastically received. The vocal soloists of the concert were Miss Maggie Duncan, Miss Emily Kroll, Mr. George Hooten, and Mr. Alfred Bertwhistle, who were heard together, with orchestral accompaniment, in the Prologue from Elgar's 'The Banner of St. George.' The pianist was Mr. R. B. Lloyd, the organist Mr. A. Gray Murray, and the leader of the orchestra, Mr. Charles Davies.



**KIMBERLEY.**—The Kimberley Musical Association, founded in 1901 by Mr. J. Frank Proudman, and now brought under municipal control as the Diamond Fields Musical Society, gave a concert at the Town Hall on June 13. A long selection from 'Judas Maccabeus,' and some miscellaneous items were sung with great popular success under the direction of Mr. A. H. Ashworth. An orchestra, led by Herr Carl Rybuike, together with Mr. J. A. A. Ellis at the organ and Mr. B. E. Farrer at the pianoforte, supplied the accompaniments for the evening. The solo vocalists were Mrs. A. O. Heslop, Madame Watkins Allen, Mr. Aldrovand Maynard and Mr. J. L. Wintle.

**WELLINGTON (N.Z.).**—Sullivan's 'Golden Legend' was sung with great success by the Musical Union on May 17, under the direction of Dr. Bradshaw, and created a deep impression. The choral work showed the advantages of sound training and enthusiasm. The solo singers were Mrs. Burns, Mrs. Firth, Mr. Stephens, Mr. Sidney Williamson, and Mr. Johnston.

## Foreign Notes.

### BADEN-BADEN.

Under the direction of Herr Heinrich Laber, the very rarely heard one-act opera 'Turandot,' by Adolf Jensen, has recently been performed with considerable success.

### BASEL.

Two festival concerts devoted to works by Liszt were given on June 10 and 12, under the conductorship of Professor Hermann Suter. The programmes included the oratorio 'Christus,' Psalm 137, and parts of the 'Graner Festmesse.'

### BAYREUTH.

Dr. Hans Richter is credited with the intention of settling permanently in Bayreuth, and founding there an operatic school, on the termination of this year's festival performances, which he will again conduct.

### BERLIN.

On June 16, the usual season of summer opera at the Neues Königliche Operntheater commenced with a performance of Wagner's 'Meistersinger.'—On the retirement of Professor Dr. Max Bruch, Herr Engelbert Humperdinck has been appointed principal of the 'Meisterschule' for composition at the Königliche Akademie der Künste.

### COLOGNE.

The annual festival performances given in the opera house under the auspices of the Kölner Festspielverein took place during the latter part of June. The scheme included Wagner's 'Tristan und Isolde' and 'Die Meistersinger,' Richard Strauss's 'Der Rosenkavalier' (conducted by the composer), and Bizet's 'Carmen,' given by the ensemble of the Théâtre Royale de la Monnaie of Brussels, under the direction of M. Sylvain Dupuis. The festival terminated with a performance of Johann Strauss's 'Die Fledermaus,' with a cast of artists from Vienna.

### COBLENZ.

The Musikverein has received a donation of £5,000 from Kommerzienrat Wegeler, a prominent citizen of Coblenz. Half of the interest on this sum is to be given as a subsidy towards the production of new orchestral and choral works.

### FLORENCE.

A new opera, 'Giovine Italia,' by the young composer Mario Pierraini, has been produced with success at the Verdi Theatre.

### GÖRLITZ.

The seventeenth Silesian Musical Festival took place on June 18-20, and was a great success. The programmes of the three concerts given were as follows:—I. The Hallelujah Chorus from 'The Messiah' and an Organ concerto by

Handel, a Cantata by Bach, and the second act of Gluck's opera 'Orfeo ed Euridice.' II. A Symphony by Haydn, Concerto for two pianofortes and orchestra by Mozart, and Beethoven's 'Missa solennis,' a remarkably fine performance of which was secured. III. Weber's Overture to 'Euryanthe,' Schubert's Symphony in C major, Mendelssohn's Violin Concerto, Schumann's 'Spanisches Liederspiel,' Brahms's 'Song of Destiny,' and the final scene from Wagner's 'Meistersinger.' The presence of Dr. Karl Muck from the Royal opera in Berlin as conductor, ensured the success of the festival. He had at his disposal the Berlin Königliche Kapelle and a number of well-known soloists. The choir of 676 voices acquitted itself admirably.

### MUNICH.

Dr. Richard Strauss has been presented with an address signed by Prince Ludwig Ferdinand of Bavaria and a number of other distinguished people, in which he is urged to undertake the duties of conductor at the coming Mozart Festival in succession to the late Herr Felix Mottl. He at first asked to be excused on the ground that his new work, the 'Alpen Symphonie,' would be occupying all his attention for a considerable time to come, but he has now consented to conduct some of the performances.

### PARIS.

At the Opéra two complete cycles of Wagner's 'Ring der Nibelungen' have been given during the latter part of June and the beginning of July. The first cycle was conducted by Herr Felix von Weingartner, and the second by Professor Arthur Nikisch, who made such a success that he was engaged to direct a special performance of the 'Götterdämmerung' (Le Crépuscule des Dieux) on July 12.—At the Théâtre Lyrique de la Gaité, the great Russian bass singer M. Chaliapin has appeared in a series of six special performances, at which Massenet's 'Don Quichotte,' Verdi's 'Don Carlos' and Rossini's 'Il Barbiere di Siviglia' were each given twice.

A public meeting was recently called in Greenock to consider the formation of a musical society to foster the love and practice of choral music locally. Mr. Kyrie Orr, the chairman, said that it was not intended to form a choral union. It was felt, however, that there was great need for systematic training in choral music, and that if the proposed society was formed one of its first acts would be to approach the School Board with a view to establishing throughout the town classes where young men and women would be thoroughly taught. There would thus be an increase in the material from which choirmasters would draw their choirs. A second object to be aimed at was the provision of a common meeting ground for musicians in the town. It might also be found possible to hold musical competitions such as were so successful in Wales. Another method by which a love of music might be fostered in the town was by the provision of band performances, for which there were quite a number of suitable positions in town. The motion that a society be formed was carried, and a provisional council, with Mr. J. M. Leighton as secretary, was appointed.

On the occasion of the Centenary of William Makepeace Thackeray, celebrated at a garden party held at the Middle Temple Hall on July 18, there was a concert given by Mr. William Forington and chorists and ex-chorists of the Temple Church, under the direction of Dr. H. Walford Davies. The programme included a Prologue consisting of a choral setting of the passage beginning 'Let us now praise famous men and our fathers that begat us,' from the Book of Ecclesiasticians. Other choral items were an arrangement of the traditional 'Little Billee,' which was sung by three of the chorists, eight of Dr. Davies's delightful nursery rhymes, the trio 'Evening,' by Henry Smart, and the part-song 'Sweet day so cool' [it was one of the heat record days of the summer], by Sir Hubert Parry. When 'Here's a health unto his Majesty' was sung all the audience stood. Mr. Forington sang the following songs written to Thackeray's words: 'At the church gate' (R. Walthew), 'The mahogany tree' (Herbert Sharpe), and 'Wapping Old Stairs' (Percy).



The fifty-fourth annual Festival of the Tonic Sol-fa Association was held at the Crystal Palace on June 24. A choir of 5,000 persons sang with excellent tone and spirit under Mr. Filmer Rook and Mr. Alfred Sears. Mr. C. H. Rowcliffe accompanied on the organ. The senior choir of 1,800 voices was conducted by Dr. J. E. Borland. The chief item was Stanford's 'Phauidrig Crohoore,' which exacting piece was sung most creditably. There was a full orchestra. Mr. E. Stanley Roper was the organist.

Mr. Warren T. Clemens, of Aberdeen, has been appointed Director of the music in all the schools under the Peterhead Board. He will not teach, but will observe and supervise the ordinary school teachers' work. This appointment will not involve the abandonment of Mr. Clemens's Aberdeen engagements. He will now have practically the whole of the school music education in Peterhead under his direction, as for some time past he has taught the student-teachers in training at the Peterhead Academy, and besides he conducts the local choral society. No doubt Mr. Clemens owes his new post to the great reputation he has gained as a choir trainer by his successes at the Aberdeen Competitive Festival. The performances of his choirs on these occasions were on the level heard at the best events in England.

In the *Athenaeum* we read that 'an incomplete manuscript of Wagner's "Die Hochzeit" is said to have been discovered in a second-hand shop at Berlin, and to have been purchased by an English collector for £1,750. It was at Leipzig, in 1832, that Wagner began to compose an opera of this name. He sketched, also scored, an Introduction, chorus, and septet for the first scene. Both sketch and score were probably left behind at Dresden when Wagner hastily quitted that city in 1849. In 1879 he heard of the score being offered for sale by a Würzburg collector, who asked 250*l.* for it. Ellis, or rather Glasenapp, tells us in his "Life of Richard Wagner" that Wagner began a lawsuit to recover his manuscript. His claim was, however, dismissed, and he had to pay costs amounting to 600 marks. Does the manuscript just discovered contain the sketch or scores, or both?'

A retrospect of the season of Sunday afternoon concerts at the Royal Albert Hall has been issued, giving a list of the artists who have appeared. The vocalists consisted of fifteen sopranos, two mezzo-sopranos, one contralto (Madame Kirkby Lunn), two tenors, and five baritones and basses. The instrumentalists were eleven pianists, eight violinists, three violoncellists and seven organists. There were thirty-one concerts given. The New Symphony Orchestra, under Mr. Landon Ronald, played on every occasion except on March 19, when their place was taken by H.M. Grenadier Guards and Irish Guards.

At a meeting of the Court of the Musicians' Company it was, upon the proposition of Sir Frederick Bridge, unanimously resolved to bestow upon the Lord Mayor the honorary freedom of the Company 'in recognition of the services rendered by him to music at the recent International Musical Congress.' The Company has also decided to confer the freedom on Sir Edward Elgar. The presentations will be made on October 24.

On July 13, at the invitation of Colonel T. C. F. Somervill, the members of the Musicians' Company attended a garden party at Kneller Hall. An orchestra consisting of no fewer than 200 players performed with great effect an attractive programme under the direction of Captain S. Welton. Mr. Alfred H. Littleton (Master of the Musicians' Company) expressed the thanks of the guests for the very enjoyable entertainment afforded. The programme included:—March, 'Vivat Rex Georgius,' student C. E. Richardson; Overture, 'Macbeth,' Sullivan; selection from the works of Brahms, arranged by Captain A. J. Stretton, M.V.O.; 'Benedictus,' Mackenzie; March, 'Spirit of Pageantry,' Percy Fletcher; selection, Elgar; Overture, 'Academic Festival,' Brahms; 'Rosamunde,' music, Schubert; 'Entry of the Gods into Valhalla,' Wagner; 'Three English Dances,' Roger Quilter.

The Sheffield World-tour Choir had a great welcome at Brisbane early in June. The audiences at the concerts were large and enthusiastic, and the singing of the Choir under Dr. Coward's direction was much admired. On July 16 the Choir arrived in Melbourne, and was received by the Lord Mayor in the Town Hall. Dr. Harriss spoke with great appreciation of the warmth of the greeting they had experienced in Australia.

The prize of £2,000 offered by the directors of the New York Metropolitan Opera House for an opera by an American librettist and an American composer has been awarded to Mr. Brian Hooker and Dr. Horatio Parker for their opera 'Mona.'

The valuable musical library of the late Ebenezer H. Prout, who was the professor of music in Dublin University, is now installed in the principal room of the Library of Trinity College, Dublin, and is accessible to students.

## Answers to Correspondents.

G. S. CHADWICK.—Mr. J. F. Bumpus's books on London City Churches, Cathedrals, Churches of North Germany, &c., are published at six shillings net. They are all excellently written and produced, and are well illustrated, but organs are not specially shown. Regarding our issue for October, 1908, it is out of print, but the publishers will do their best to procure one if you will apply to them. The safe course for all readers is to subscribe for the *Musical Times*.

ALWYN WRIGHT.—Never stop your practice of scales; work at them for at least ten minutes a day, and of course work also at special studies. Muscular exercises away from the pianoforte do not much influence technique, but may keep the muscles supple. As to an instruction book, you had better consult a teacher who can study your case.

COSMO.—Mrs. Rosa Newmarch's books detailed in the sketch of her life given in our April issue will give you an all-round view of Russian music, and particularly of Tchaikovsky. We do not know of any one work that treats of the folk-songs of all nations, but Grove's 'Dictionary' will probably serve your purpose.

F. GODSELL.—As we have repeatedly stated, there are tens of thousands of violins in existence labelled Antonius Stradivarius. Labels are very cheap. It is impossible to estimate the value of your instrument merely on this data. You can purchase nice new violins so labelled for half-a-sovereign, or less.

MARTIN 'KLICKMANN.—We are sorry your letter was overlooked. 'King Bulbous' (P. H. Crib and H. Festing Jones) might suit you. Although it is issued in Novello's school operetta series, it is really better adapted for adults than children. The libretto is very wittily written.

W. W. WALLINGTON.—There is no law except that of good taste to prevent the band you name describing itself as the best brass band in the world. It is all a matter of opinion, and this is their opinion of themselves.

COMPETITOR.—Do you not read the *Competition Festival Record*? That gives periodically a list of competitive festivals.

W. A. B.—All the musicians you name are dealt with in Grove's 'Dictionary of Music.'

A MASTERS.—You had better apply to the secretary of the Royal Albert Hall.

In the answer to 'EUREKA' given in our July issue it was erroneously stated that the copyright of the whole of Wagner's 'Ring' had expired. 'Götterdämmerung' is still copyright.

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The

# Competition Festival Record

No. 37.

## PERTH.—May 18, 20.

This Festival was under the auspices of the Perthshire Church Choir Union. The Union was fired by the example of Aberdeen. The adjudicator was Mr. J. A. Moonie (Edinburgh). The North U.F. Church (Perth), under Mr. Edward Nicol, gained the challenge cup, and St. Leonard's U.F. Church (Perth), under Mr. T. Burgh, gained the first place in another class. In the school choir section, the Northern District School (Perth) was first. Mr. Fairweather, of Kinnoull P.S., gained a prize for the best original tune. The solo-singing winners were: Soprano, Miss Vera Brough; contralto, Miss Annie Fyfe; tenor, Mr. James Guild; bass, Mr. J. Auld.

The general superintendent was Mr. Edward Nicol, Paradise Place, Perth.

## LYTHAM (LANCASHIRE).

June 14, 15, 16, 17.

This Festival was held with its customary success. It attracts competitors from a wide area. A certain intimate friendly bond between the promoters and the competitors seems to have become a tradition. The competitors know that their convenience and comfort will be studied so far as the limited accommodation will permit, and that they will receive courteous welcome. As we have pointed out on previous occasions, this pretty seaside resort labours under the great disadvantage of not having a commodious public hall. The Festival performance has to be held in the Pier pavilion, which is not nearly large enough for the purpose. One unfortunate result of this inadequate accommodation is that even when all the available seats are sold it is not possible to recover the cost of the Festival. The promoters are therefore compelled to look for subscriptions from sympathisers. The fact that this year such assistance was not so readily forthcoming as it should be, led to some rumours of the possibility of the Festival being abandoned, at least temporarily. But we are glad to be able to announce that the mere suggestion of such a misfortune has so stirred local patriotism that the committee, of which Mr. John B. Crook is the moving force and of which Mr. Allon Wilson is the devoted secretary, has been encouraged to determine to hold a four days' festival as usual next year on June 12 to 15, and they have already engaged Dr. McNaught and Mr. Harry Evans, who, with Mr. C. H. Fogg, of Manchester, officiated at this year's Festival.

The first day's proceedings dealt chiefly with local competitors. A girls' solo section, in which the test was C. E. Horn's dainty song 'I've been roaming,' brought forward over 20 singers, Eva Winchester (Newton) coming out first. Miss Nellie M. Thomson, of Waterloo (Liverpool), gained a prize by a very charming performance of Mendelssohn's *Andante* and *Rondo Capriccio*, and local contraltos sang Dr. Blow's 'Self-banished,' Miss Marguerite Samson (Freckleton) gaining the first place. Mr. John Armit (Blackpool) gained the baritone prize.

Two very attractive unison school songs were sung in the local school choir class. They were 'The crystal coach' (Forrester) and 'The three dragons' (Brown). These were quite beautifully sung by Wrea Green (Mr. T. H. Myles) and Singleton (Mr. Thomas Dawson), and other schools did very well. Wrea Green was placed first. In the church choir (men and boys' section) the singing was not very satisfactory. The Parish Church (Lytham) Choir, under Mr. S. H. Broughton, was first. Action songs were a strong feature at the proceedings of the evening

session. St. John's (Lytham) and Ansdell C.S. each sent two parties. One of the Lytham parties gave an amusing and very clever performance of 'Dolls for sale,' and were awarded first prize.

On the second day adult open solo singing was the chief occupation. There were 71 entries, some competitors coming from a great distance. The tests, &c., were as follows:

### SOPRANO (15).

Tests: 'Spring' (Henschel).  
'Die Mainacht' (Brahms).

- 1st. Miss A. Blacoe (Blackpool).  
2nd. Miss Ruby Rainford (Lytham).

### CONTRALTO (27).

Tests: 'Sappho's farewell' (Gounod).  
'Sapphic ode' (Brahms).

- 1st. Miss Elsie Maughan (Manchester).  
2nd. Miss Ethel Kershaw (Nelson).

### TENOR (11).

Tests: 'Preislied' (Wagner).  
'The River' (Elgar).

- 1st. Mr. Norman Dramsfield (Halifax).  
2nd. Mr. J. W. Lingard (Hebden Bridge).

### BARITONE (18).

Tests: 'Song of Pan' (Bach).  
'Ich Grille Nicht' (Schumann).

- 1st. Mr. J. Cooper (Morecambe).  
2nd. Mr. N. Hodgson (Halifax).

A good deal of the singing in all the above classes was of a high standard.

On the third evening small church and chapel choirs sang 'The Lord is my strength' (Booth), and 'Love, farewell' (Brahms). Five choirs sang, and generally showed good training. The Rawcliffe Street Wesleyan South Shore Choir (Mr. J. T. Schofield) displayed fine tone, first-rate choral technique and excellent expression, and were awarded first prize.

The final day (Saturday) was reserved for the open choral classes for female-voice, male-voice and mixed-voice choirs. Many of the best small organizations in the North-West district appeared. They were conducted by trainers of great reputation. In all there were about 800 competitors. The tests were of the finest and most searching kind. The following is a brief summary of the proceedings:

### FEMALE-VOICE CHOIRS.

Tests: 'Summer wind' (E. MacDowell).  
'Sound sleep' (Vaughan Williams).

(Maximum marks, 80 each piece.)

		Marks.
	South Shore Ladies' (Mr. J. T. Schofield). Revue, Blackpool (Mr. J. R. Rigby).	
3rd.	Adelaide Street, Blackpool (Mr. J. S. Warburton)...	141
2nd.	Barrow St. James' (Mrs. Bourne). Hope Vocal Union (Mr. Jas. Hardy).	143
1st.	Blackpool Glee and Madrigal Society (Mr. Herbt. Whittaker)...	146
	Blackpool Orpheus (Mr. Clifford Higgin). Lytham Vocal Society (Mr. S. H. Broughton).	



## MALE-VOICE CHOIRS.

(Not more than 36 voices.)

- Tests: 'The night march' (Schumann).  
 'Far beyond all mortal ken' (Schubert).  
 'Music all powerful' (Walmisley).

The only two entries in this class were:

Manchester Mendelssohn Choir (Mr. A. W. Lomas).  
 Burnley Co-operative Vocal Union (Mr. E. Wallwork).

The Habergham choir had entered, but were unable to attend. The Burnley choir gained the first place.

(Not more than 20 voices.)

- Tests: 'Marching along' (Granville Bantock).  
 'The soldier's death' (Brahms).

In this section there were no fewer than eleven entries. The first place was gained by the Middleton Musical Society (Mr. John Kirkman), and the second by St. Helen's Excelsior (Mr. Abram Jones); a third prize was awarded to the 'C.W.S.' choir (Mr. Lewis Evans).

Great interest was taken in the mixed-voice choir class, because choirs were conducted by Mrs. Bourne, Mr. Herbert Whittaker, Mr. Tattersall, and others known to fame. The tests were:

- 'On Himalay' (Granville Bantock).  
 'The vale of rest' } (Mendelssohn).  
 'Departure'  
 'Morning song of praise' (Max Bruch).

The first and last pieces were the crucial tests. 'On Himalay' is one of the finest of Bantock's part-songs, and it presents considerable technical difficulties beyond its demand of a subtle interpretation. 'The morning song' is a gorgeous piece. It is scarcely adapted for small choirs, because its climaxes call for such big sonority. Nevertheless some imposing performances were given. The entries were as follows:

Preston Vocal Union (Mr. William Tattersall).  
 South Shore Vocal Union (Mr. J. T. Schofield).  
 Blackpool Orpheus Glee Society (Mr. Clifford Higgin).  
 Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).  
 Salford Vocal Society (Mr. Fred. W. Blacow).  
 Barrow Madrigal Society (Mrs. Bourne).

Barrow maintained its reputation of being one of the very finest small choirs in the country, and amidst much enthusiasm was awarded the Challenge Shield. Mr. Whittaker's choir was a close second to Blackpool Orpheus, with the South Shore Vocal Union following in that order.

Before the adjudication was given by Dr. McNaught, the combined choirs sang 'The morning song,' under the skilful direction of Mr. Harry Evans. As all the performers knew the piece thoroughly, they were a plastic material for Mr. Evans to shape. The effect was magnificent and thrilling. With this superb climax the Festival came to a glorious and memorable close.

## CLEETHORPES MUSICAL FESTIVAL.—June 16, 17.

The competitions displayed a very fair level of excellence, especially when it is borne in mind that this was only the third Festival held at Cleethorpes. There is no doubt that the competitive movement is producing good results in the neighbourhood.

There were classes for pianoforte, violin, junior and senior solo singing, junior and adult choirs, duets and quartets. In all there were twenty-three sections. Nine elementary schools sent choirs, with the result that the Welholme Girls, Grimsby, were first, and the Edward Street Boys, Grimsby, second. The test was the two-part song, 'Cleansing fires' (Cowen). In a three-part song class for schools there were eight entries, the first place being gained by South Parade Senior Girls, Grimsby. The Burton Street Boys, under the direction of Mr. Tom Patterson, gave a performance of the cantata, 'The walrus and the carpenter' (Percy Fletcher) at the evening concert.

On the adult day five local choirs competed in one section. The Cleethorpes Choral Society (Mr. David Jessop) was first. The test-pieces were German's 'Who is Sylvia' and Brahms's 'Love, fare thee well.' In another mixed-voice choir section there were five entries, the Garibaldi Choral

Society (Mr. Percy Wilson) coming out first. The tests were 'Angelus' (Elgar) and 'When love and beauty' (Sullivan).

A special feature was the singing of the massed choirs conducted by Mr. Dan Price, the adjudicator at the evening concerts. The tone produced approached in quality that of some of the best Yorkshire choirs.

## GLASGOW.—June 19, 21, 23, 24.

This was the first competitive musical festival organized on a large scale in Glasgow. It was held in connection with the Exhibition opened this year. Good management, an attractive programme and the contiguity of many excellent choirs combined to make the gathering eminently successful. Glasgow and Edinburgh choirs have always had a good reputation, and a keen contest was therefore assured. The entries were extraordinarily good. So numerous were they that arrangements had to be made to hold preliminary competitions in several classes.

Some of the choral performances reached a very high standard. This was particularly evident in the mixed-voice choir challenge shield and challenge cup classes. The former class was thrown open to choirs from anywhere, but the latter class was confined to Scotch choirs.

It was clear that many of the conductors knew how to train scientifically, and to interpret. Sometimes there was an endeavour shown to extract expression by ignoring the rhythmic factor as an element of the composer's conception, and there was a tendency to exaggerate dynamical contrasts. Some beautiful performances were given by the Glasgow Glee and Madrigal Society and the Ayr Burgh and County choir. In the male-voice choir class (open) the English choirs dominated clearly. The Cleveland Harmonic Choir was in particularly good form in this class. The audiences were always good and sometimes very large. They included many who were ready not only to criticise the choirs but to adjudicate the adjudicator—a quite harmless vent.

Dr. McNaught was the adjudicator on the two principal days, viz., June 23, 24. Dr. Somervell and others heard the choral preliminaries and the Scottish songs. Marks were awarded under the following heads: (a) Correctness, 10; (b) tone, blend, and intonation, 20; (c) attack, pronunciation, and enunciation, 10; (d) expression and general interpretation, 20; and general effect, 20. Total, 80.

An interesting feature of the Festival was a competition in the singing of Scottish songs, for which prizes of gold medals were awarded. There were a large number of competitors. The following were the songs selected, and the results of the competition:

- Soprano: 'Doon the burn, Davie, love.' Miss Mary Auld (Newmills).  
 Contralto: 'Logie o' Buchan.' Miss Mary T. Dawson (Dundee).  
 Tenor: 'O, open the door.' Mr. Andrew T. Hastie (Edinburgh).  
 Bass: 'Turn ye to me.' Mr. Hugh McDonald (Glasgow).

The honorary secretary (Mr. F. H. Bisset ('Askomil,' Bishopton, Renfrewshire) must have worked very hard and shown rare patience and judgment in organizing so great a business with so much success.

## RESULTS.

## MALE-VOICE QUARTETS.

- Test: 'The long day closes' (Sullivan).  
 9 entries. 1st, Carlisle Orpheus.

## FEMALE-VOICE CHOIRS.

- Tests: (a) 'The Nightingale' (Weekes).  
 (Arranged by Leslie).

- (b) 'The shepherd' (Walford Davies.)

	(a)	(b)	Total
Toynbee House Choir (Mr. William Rankin) .....			
Glasgow Glee and Madrigal Society (Mr. B. W. Hartley) .....	67	70	137
Mr. Hoole's Ladies' Choir (Mr. Golan E. Hoole) .....			
1st. Glasgow Orpheus Choir (Mr. Hugh S. Robertson) .....	72	70	142
2nd. Buckie Ladies' Choir (Mr. John Barritt) .....	67	72	139

## MIXED-VOICE CHOIRS.

## Challenge Shield Class.

Tests: (a) 'Weary wind of the west' (Elgar).

(b) 'Sweete floweres' (Walmisley).

(c) 'Strike the lyre' (Cooke).

All the choirs sang (a), and three (\*) were selected to sing (b).

	Marks.
Grangemouth Select (Mr. William Rankin) ...	67
Clydebank and District Choral Union (Mr. W. J. Clapperton) ...	59
Glasgow Orpheus (Mr. Hugh S. Robertson) ...	62
*Ayr Burgh and County (Mr. Frederic Ely) ...	71
Strathaven Select (Mr. William Rankin) ...	60
*Glasgow Glee and Madrigal Society (Mr. B. W. Hartley) ...	70
*Consett and District, County Durham (Mr. Geo. P. Stephenson) ...	68
Mr. Hoole's Glasgow (Mr. Golan E. Hoole) ...	65
Glasgow Choral Society (Mr. William Grant) ...	64
Toynbee House, Glasgow (Mr. William Rankin) ...	53

At the final competition, at which (b) and (c) were sung, the results were as follows:

	(b)	(c)	Total
Glasgow G. and M. ...	74	73	70 ... 217
Ayr Burgh ...	69	70	71 ... 210
Consett ...	69	69	68 ... 206

## MIXED-VOICE CHOIRS.

## Challenge Cup Class.

Tests: (a) 'O happy eyes' (Elgar).

(b) 'Come, pretty wag' (Parry).

(c) 'Wandering Willie.' (Arranged by Lambell.)

All choirs sang (a), and three (\*) were selected to sing (b) and (c).

	Marks.
*Mr. Hoole's, Glasgow (Mr. Golan E. Hoole) ...	68
Strathaven Select (Mr. William Rankin) ...	61
*Glasgow Glee and Madrigal Society (Mr. B. W. Hartley) ...	69
Western Choral Union, Glasgow (Mr. Hugh S. Robertson) ...	67
Thornliebank Evening School Choral Class (Mr. W. Forbes Forsyth) ...	61
Toynbee House (Mr. William Rankin) ...	59
*Ayr Burgh and County (Mr. Frederic Ely) ...	69
Grangemouth Select (Mr. William Rankin) ...	66

The final results were as follow:

	(b)	(c)	Total
Ayr Burgh ...	72	73	69 ... 214
Glasgow G. and M. ...	70	73	69 ... 212
Mr. Hoole's ...	68	68	68 ... 204

## MALE-VOICE CHOIRS.

Confined to choirs connected with business houses, &amp;c.

Tests: (a) 'Down in yon summer vale' (Charles Wood).

(b) 'A wet sheet and a flowing sea' (C. H. Lloyd).

	(a)	(b)	Total
Glasgow Fire Brigade (Mr. David Sutherland) ...	61	61	122
*Oakbank (Mr. Wm. A. Brodie) ...	67	65	132
1st. *North British Locomotive Co. (Mr. B. W. Hartley) ...	63	65	128
3rd. *Babcock & Wilcox (Mr. Charles Rennie) ...	64	65	129
Airdrie Lodge I.O.G.T. (Mr. Wm. F. Harvie and Mr. Robert M'Luckie) ...			
Glenfield, Kilmarnock (Mr. Hugh L. Porter) ...			
2nd. *Clydebank Public Works (Mr. Thos. H. Allwood) ...			
G. & S.-W. Railway (Kilmarnock), Loco. (Mr. James Simpson) ...			

Four choirs (\*) were selected to sing the same pieces at the final. The results are shown by the marks given above.

## MALE-VOICE CHOIRS.

## Challenge Cup Class.

Tests: (a) 'The beleaguered' (Sullivan).

(b) 'O peaceful night' (German).

(a) was sung by all the local choirs given in the first list, and two (\*) were chosen to sing with the English choirs in the second list.

## FIRST LIST.

Park Thistle (Mr. G. H. Crookes).

Babcock &amp; Wilcox (Mr. Charles Rennie).

Clydebank (Mr. Thos. H. Allwood).

\*G. &amp; S.-W. Railway (Kilmarnock), Loco. (Jas. Simpson).

\*Glasgow Glee and Madrigal Society (Mr. B. W. Hartley).

Airdrie Lodge I.O.G.T. (Mr. Wm. F. Harvie and Robert M'Luckie).

Mr. Hoole's Choe (Mr. Golan E. Hoole).

## SECOND LIST.

Tests: All sang test (a), and three (\*) were chosen to sing (b).

	Marks.
*G. & S.-W. Railway (Kilmarnock) Loco. ...	64
Glasgow Glee and Madrigal Society ...	57
Aspatia, Cumberland (Mr. James Cobb) ...	68
*Goodwin, Carlisle (Mr. W. H. Reid) ...	69
*Newcastle Glee and Madrigal Society, (Mr. J. R. Liddell) ...	71
*Cleveland Harmonic, Middlesbrough (Mr. Gavin Kay) ...	74
Whitehaven, Cumberland (Mr. H. R. Worledge) ...	56

## RESULTS.

	(a)	(b)	Total
1st. Cleveland ...	74	76	150
2nd. Newcastle ...	71	73	144
3rd. Goodwin ...	69	73	142

## CHURCH CHOIRS.

## Challenge Cup Class.

Open to all Church Choirs in Scotland.

Tests: (a) 'O love the Lord' (Sullivan).

(b) 'How dear are Thy counsels' (Crotch).

All choirs sang (a), and two (\*) were selected to sing (b).

	Marks.
*John Street U.F., Glasgow (Mr. Geo. Taggart) ...	66
High Street U.F., Dumbarton (Mr. Hugh M. Paton) ...	55
High Parish, Kilmarnock (Mr. J. Reid Hight) ...	62
St. John's-on-the-Hill, Clydebank (Rev. John Hamilton) ...	59
St. Andrew's Parish, Glasgow (Mr. Golan E. Hoole) ...	61
*St. George's-in-the-Fields Parish, Glasgow (Mr. B. W. Hartley) ...	63

## RESULTS.

	(a)	(b)	Total
John Street ...	66	69	135
St. George's ...	63	67	130

## CHURCH CHOIRS.

Open to all Church choirs in Scotland, except those competing in the Challenge Cup Class.

Tests: (a) 'God so loved the world' (Stainer).

(b) 'Break forth' (Bach).

	Marks.
Smyton U.F., Kilmaurs (Mr. William M. Scarlett) ...	65
Union U.F., Clydebank (Mr. William A. Miller) ...	71
King's College Chapel, Aberdeen (Miss Elisabeth Christie) ...	68
St. Mark's U.F., Glasgow (Mr. James Walker) ...	57
North Woodside U.F., Glasgow (Mr. Andrew Cockle) ...	58
Loudoun U.F., Loudoun (Mr. Matthew Morton) ...	57
Coodham Chapel, Kilmarnock (Mr. Henry Easun) ...	61

All sang test (a), and two were selected to sing (b).

## Results.

	(a)	(b)	Total
King's College ...	68	66	134
Union U.F. ...	71	58	129



## MANCHESTER.—June 24.

The District Nonconformist Choir Union held its annual competition at the White City. Six choirs entered in the open mixed choir class, the Manchester Clarion Vocal Union (Mr. Thos. Corlett) coming out first, and Edgeley Wesleyan S. S. Choir (Mr. T. L. Ford) second. Four nonconformist choirs competed in another class, and Altrincham (Mr. J. A. Hill) was first. Sixty-five soloists competed. The winners were as follows: Soprano, Miss Gwladys Hodgson (Chorlton-on-Medlock); contralto, Miss Gladys Harwood (Chorlton-on-Medlock); tenor, Mr. H. W. Jones (Moss-side); bass, Mr. Alfred E. Hooper (Timperley).  
Mr. Harry Evans adjudicated.

## HULL.—July 5, 6.

This centre made a fresh and successful start after an abandonment for a year or so. It was on this occasion under the auspices of the Hull and East Riding School of Music, of which the principal is Dr. G. H. Smith. The entries were very numerous in the solo classes (vocal and instrumental), and the choral classes were also well supported.

The adjudicators were Dr. E. C. Bairstow and Mr. Julian Clifford. The chief results were as follows:

## FEMALE-VOICE CHOIRS.

- Tests: 'The cloud' (C. H. Lloyd).  
'The three fishers' (Wolstenholme).  
1st. Beverley Ladies' Choir.  
2nd. Brigg Ladies' Choir.

## GLEE COMPETITION.

- Test: 'When winds breathe soft' (Webbe).  
1st. Dr. Smith's Select Choir, Hull.

## CHORAL COMPETITION.

- Test: 'Hymn to Music' (Dudley Buck).  
1st. Dr. Smith's Select Choir, Hull.

## MADRIGAL COMPETITION.

- Test: 'While the bright sun' (Byrd).  
1st. Dr. Smith's Select Choir, Hull.

## CHAPEL CHOIRS.

- 1st. Goole United Methodist.

## DOUGLAS, ISLE OF MAN.—July 8.

This was a competition organized as part of a Coronation and Jubilee Carnival. It was successful in attracting many excellent solo singers and five good choirs from England, but only one from the Isle of Man. The season being in full swing the time and energies of the Manx folk were occupied in catering for the thousands of visitors who visit Douglas and its beautiful surroundings. The audience was never large in relation to the huge, beautiful hall; the weather being fine and hot, people not unnaturally preferred to stay outdoors. The tests, results, &c., were as follows:—Soprano: 'O love, that rulest' (E. German), Miss May Clague (Douglas). Contralto: 'Softly awake my heart' (Saint-Saëns), 1. Miss Antoinette Greenwood (Blackpool); 2. Miss Annie Armistead (Lancaster), a young singer with an exceptionally beautiful voice. Tenor: 'Eleanore' (Coleridge-Taylor), Mr. John W. Berry (Colne). Bass: 'Droop not, young love' (Handel), Mr. Allan Irvine (Colne). There were two mixed-voice choir classes, but there was only one appearance in each. Mr. J. S. Warburton brought his excellent Blackpool choir to sing 'Spring enchantment,' a characteristic and rather difficult part-song by Bantock, and the madrigal, 'Sister, awake,' by Bateson. Mr. Moore brought his Manx choir to sing 'Sweet honey-sucking bees' (Willbye) and Bantock's 'Spirit of night,' another of this composer's most modern and daring unaccompanied choruses in eight parts. Both choirs sang with great effect.

In the male-voice choir section the following choirs appeared:

- Colne Orpheus Glee Union (Mr. L. Greenwood).  
Barnoldswick Glee Union (Mr. F. Lord).  
Habergham Glee Union (Mr. E. Hitchon).  
Todmorden Male-Voice Choir (Mr. Lawson Berry).

The tests were: 'Feasting I watch' (Elgar) and 'Lucifer in starlight.' The first two choirs named sang very well, but were not able to cope with the exceptionally great difficulties of 'Lucifer.' The piece has many remarkable

and original choral effects, but it makes great tonal demands on choralsists. The grim words are by George Meredith. In the Elgar part-song Habergham was in splendid form, but in 'Lucifer' they displayed some uncertainty and lack of finish. Todmorden sang 'Feasting I watch' with fine tone, but the middle movement was taken too slowly. In 'Lucifer' they showed sufficient familiarity with the piece to sing it with much dramatic effect and fluency. The result was that Dr. McNaught, the adjudicator, awarded them the first prize and the second to Habergham.

On the Sunday evening the Todmorden choir assisted at a concert given in the Palace Hall. Mr. Wood's excellent orchestra played, and Miss Lenora Sparkes sang with her usual brilliancy. Mr. Jamieson Dodds also sang to the great satisfaction of the audience.

## ALEXANDRA PALACE.—July 8.

This competition was held in connection with the demonstration of 'The Protestant Alliance.' Mr. Maskell Hardy adjudicated. Queen's Park Congregational Choir, Harrow Road, and Church Hill Wesleyan Choir, Walthamstow, tied for first place.

## PORTSMOUTH.—July 12.

This event was held in connection with the annual Band of Hope demonstration. The adjudicator was Mr. Maskell Hardy. In the three-part unaccompanied competition—test-pieces: 'O happy fair' and 'Now is the month of Maying'—a splendid performance was given by the Crystal Palace Prize Choir from Lake Road (Mr. W. T. Sayer). Eight choirs entered for the two-part competition—test-pieces: 'The flowrets are nodding,' F. Gartz (unaccompanied), and 'Maybells' (accompanied). The results were: First prize, Stamford Street; second prize, Southsea Central; equal third, Buckland Congregational and Lake Road.

## BLACKPOOL.—October 10, 11, 12, 13, 14.

The syllabus of this great competition can be obtained (post-free, 4d.) from the honorary secretary, Mr. Lionel H. Francey, Town Hall, Blackpool. It is an interesting document if only because of its enumeration of the tests for fifty-seven classes.

## THE ROYAL NATIONAL EISTEDDFOD OF WALES, CARMARTHEN.

August 7, 8, 9, 10, 11.

In the chief choral competition for choirs of from 150 to 200 voices, open to all comers, the tests are: 'Be not afraid' (Bach), 'O, death, thou art the tranquil night' (Cornelius), and 'How sweet the moonlight sleeps' (D. Emlyn Evans). It is announced that the Bach motet is to be accompanied by the Eisteddfod orchestra, but no accompaniment exists. In the male-voice choir section, Hegar's 'Walpurga' and David Jenkins's 'Peace, be still' are the tests. In the 'second choral' class for choirs of from 60 to 80 voices the tests are: 'How lovely is Thy dwelling-place' (Brahms) and 'Oh tranquil night' (E. T. Davies).

General secretary, Mr. J. C. H. Portnell; Hon. secretaries of Musical Committee, Mr. J. R. Lewis and Mr. W. Dunn Williams. Address to Eisteddfod office, Carmarthen.

The mid-Somerset competitions were held this year at Frome, on May 9, 10, 11. There were numerous entries. Among the first-prize winners were Bathwick Church Girls' School, and the same boys' school, Lullington Church School, Clutton Choral Society, Astwick, Midsomer Norton, and the Frome Male-Voice Choir. Dr. Walford Davies and Mr. Clive Bayley adjudicated. Morris dances were a feature. These were judged by Mr. Cecil Sharp, and he placed Miss Rooke's team first. The combined choirs gave an excellent performance of Handel's 'Samson.' Miss Hilda Foster was one of the soloists.

The Association of N.W. Norfolk Village Choirs held their Festival at Hunstanton on May 6 and 8. The children's sections sang only as a combined choir. In the adult choirs section Holkham, Ringstead, Thornham, and Hunstanton Village were prize winners. Dr. A. H. Mann adjudicated.



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113. All they that trust ... J. Hillier 3d.	667. Blessed are the pure A. D. Arnott 3d.	951. Come, ye sin-deified ... J. Stainer 3d.
475. All Thy works ... J. Barnby 4d.	390. Blessed are they A. W. Bateson 3d.	931. Come, ye thankful ... B. Steane 3d.
503. All Thy works ... G. H. Ely 4d.	616. Blessed are they ... H. Blair 3d.	914. Comes at times ... Woodward 3d.
30. All Thy works ... E. H. Thorne 3d.	77. Blessed are they ... W. H. Monk 3d.	622. Create in me a clean heart P. J. Fry 3d.
719. All ye who seek ... H. M. Higgs 3d.	182. Blessed are they ... Arthur Page 3d.	688. Crown Him the ... B. L. Selby 3d.
9. All ye who weep ... Gounod 3d.	15. Blessed be the God S. S. Wesley 2d.	356. Daughters of Jerusalem H. J. King 3d.
592. Angela! now is Christ T. Adams 3d.	756. Blessed be the Lord J. Barnby 3d.	449. Dawns the day ... R. H. Legge 3d.
729. Alleluia the Lord liveth C. Harris 3d.	570. Blessed be the Lord J. F. Brice 6d.	213. Day of anger (Requiem) ... Mozar 6d.
458. Almighty Father ... B. Steane 3d.	895. Blessed be the Lord O. Gibbons 2d.	682. Day of wrath ... J. Stainer 3d.
937. Almighty God, give us Wesley 3d.	876. Blessed be the Lord E. V. Hall 3d.	452. Death and life ... Walter Parratt 3d.
261. And all the people saw J. Stainer 6d.	183. Blessed be the Lord ... Heap 6d.	968. Death is swallowed up in ... Hollins 3d.
699. And God shall wipe Greenish 3d.	770. Blessed be the Lord Markham Lee 3d.	849. Deliver us, O Lord Gibbons 3d.
249. And it was the third hour Elvey 4d.	331. Blessed be the Lord C. L. Williams 4d.	90. Distracted with care ... Haydn 4d.
485. And Jacob was left alone J. Stainer 6d.	724. Blessed be Thou E. C. Bairdost 4d.	887. Do not I fall heaven ... H. Blair 3d.
698. And Jesus entered H. V. Davis 3d.	818. Ditto ... J. Kent 4d.	737. Doth not wisdom cry ... J. Stainer 3d.
732. And suddenly there came H. J. Wood 3d.	400. Blessed City ... A. C. Fisher 4d.	703. Drop down, ye heavens Stainer 4d.
975. And the Lord said T. W. Stephenson 3d.	284. Blessed is He F. E. Gladstone 3d.	277. Enter not into judgment ... Clarke 2d.
157. And the wall of the city Oliver King 3d.	262. Blessed is He ... C. H. Lloyd 8d.	362. Eternal source ... F. Brandeis 2d.
778. And there shall be signs Naylor 4d.	292. Blessed is He A. C. Mackenzie 4d.	854. Exalt ye the Lord H. Elliot Button 3d.
402. And when the day C. W. Smith 3d.	206. Blessed is the man Clarke-Whitfield 3d.	764. Except the Lord build ... Edwards 3d.
861. Angel Spirits P. Tchaikovsky 6d.	64. Blessed is the man H. John Goss 4d.	771. Ditto ... Eaton Fanning 4d.
612. Angel voices, ever singing E. V. Hall 3d.	286. Blessed Jesu (Stabat Mater) Dvorak 6d.	628. Ditto ... H. Gadsby 4d.
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# O THAT MEN WOULD PRAISE THE LORD

ANTHEM FOR HARVEST OR GENERAL THANKSGIVING

Words from  
Psalm cvii. 8, 9, 35-38, 41.

COMPOSED BY  
**HUGH BLAIR.**

Price Threepence.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Allegro moderato.*

SOPRANO. *f* O that men would

ALTO. *f* O that men would

TENOR. *f* O that men would

BASS. *f* O that men would

*Allegro moderato. ♩ = 100.*

*mf*

*f*

*Ped. Man. coupd.*

praise the Lord for His good-ness, and de-clare the wonders that He do-eth for the chil-dren of

praise the Lord for His good-ness, and de-clare the wonders that He do-eth for the chil-dren of

praise the Lord for His good-ness, and de-clare the wonders that He do-eth for the chil-dren of

praise the Lord for His good-ness, and de-clare the wonders that He do-eth for the chil-dren of



## O THAT MEN WOULD PRAISE THE LORD.

men, O that

men, O that men would praise the Lord for His

men, O that men would praise the Lord for His

men, O that men would praise the Lord for His good - ness,

*sf*

men would praise the Lord for His good - ness, and de - clare the wonders that He do - eth for the

good - ness, praise the Lord for His good - ness, and de - clare the wonders that He do - eth for the

good - ness, praise the Lord for His good - ness, and de - clare the wonders that He do - eth for the

O that men . . . would praise the Lord, and de - clare the wonders that He do - eth for the

*mp*

chil-dren of men ! and fill - eth the

chil-dren of men ! *mp*

chil-dren of men ! For He sat - is - fi - eth the emp - ty soul,

chil-dren of men !

*mp*

*senza Ped.*



O THAT MEN WOULD PRAISE THE LORD.

hunger soul . . with good-ness.

*mp* He help-eth the poor out of mi-se-

*mp* He help-eth the poor . . out of mi-se-

*Ped.*

*f* O that men would

*mp* and ma-keth him house-holds like a flock of sheep.

- ry, and ma-keth him house-holds like a flock of sheep.

- ry, and ma-keth him house-holds like a flock of sheep.

*f*

*ff* praise the Lord for His good-ness, and de-clare the wonders that He do-eth, the won-ders

*f* and de-clare the wonders that He do-eth, the won-ders

*ff* and de-clare the wonders that He do-eth, the won-ders

*f* and de-clare the wonders that He do-eth, the won-ders

*ff* and de-clare the wonders that He do-eth, the won-ders

## O THAT MEN WOULD PRAISE THE LORD.

that He do - eth for the chil - dren of men! *rall.*

that He do - eth for the chil - dren of men! *rall.*

that He do - eth for the chil - dren of men! *rall.*

that He do - eth for the chil - dren of men! *rall.*

*p Sw. rall.*

## SOLO. SOPRANO OR TENOR.

*Poco moderato. ♩ = 76.*

He ma - keth the wil - derness a . . stand - ing wa - ter, and wa - ter -

*Poco moderato.*

*soft Ped.*

springs of a dry . . ground.

**FULL.**

**FULL.** He ma - keth the wil - derness a . . stand - ing

**FULL.** He ma - keth the wil - derness a . . stand - ing

**FULL.** He ma - keth the wil - derness a . . stand - ing

**FULL.** He ma - keth the wil - derness a . . stand - ing

He ma - keth the wil - derness a . . stand - ing

*Voices alone ad lib.*

*senza Ped.*

O THAT MEN WOULD PRAISE THE LORD.

And there He

wa - ter, and wa - ter - springs of a dry . . ground.

wa - ter, and wa - ter - springs of a dry . . ground.

wa - ter, and wa - ter - springs of a dry . . ground.

wa - ter, and wa - ter - springs of a dry ground.

*mp Sw.*  
*soft Ped.*

set - teth the hun - - gry, that they may build them a cit - y to dwell in ;

*p*  
And

*p*  
And

*p*  
And

*p*  
And

*p*  
And

*Voices alone ad lib.*



O THAT MEN WOULD PRAISE THE LORD.

there He set-teth the hun - - gry, that they may build them a cit - y to

there He set-teth the hun - - gry, that they may build them a . . cit - y to

there He set-teth the hun - - gry, that they may build them a cit - y to

there He set-teth the hun - - gry, that they may build them a cit - y to

This system contains four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'there He set-teth the hun - - gry, that they may build them a cit - y to'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

That they may sow their land, and plant . . vine - yards, to

dwell in ;

dwell in ;

dwell . . in ;

dwell in ;

*Solo.* *mf*

*Ped.*

This system continues the vocal and piano parts. It includes the lyrics 'That they may sow their land, and plant . . vine - yards, to' followed by a series of ' dwell in ;' lines. The piano part features a *Solo.* section marked *mf* and a *Ped.* (pedal) instruction at the bottom.

O THAT MEN WOULD PRAISE THE LORD.

yield them fruits . . . of in . . . crease.

He

He

He

He

He

cres.

f

p

[illegible]

O THAT MEN WOULD PRAISE THE LORD.

He bless - eth them, He

- ceed - ing - ly, He bless - eth them, . . . He

- ceed - ing - ly, He bless - eth them, . . . He

- ceed - ing - ly, He bless - eth them, . . . He

- ceed - ing - ly, He bless - eth them, . . . He

*soft 16 ft. only.*

*rall.* *a tempo, poco accel.* *Tempo 1mo.*

bless - eth, bless - eth them.

*rall.*

bless - eth them.

*rall.*

bless - eth them.

*rall.*

bless - eth them.

*rall.*

bless - eth them.

*a tempo, poco accel.* *Tempo 1mo.*

*rall.* *p* *cres.* *sf* *sf*



O THAT MEN WOULD PRAISE THE LORD.

O that men would praise the Lord for His good-ness, and de-clare the wonders that He  
 O that men would praise the Lord for His good-ness, and de-clare the wonders that He  
 O that men would praise the Lord for His good-ness, and de-clare the wonders that He  
 O that men would praise the Lord for His good-ness, and de-clare the wonders that He

do-eth for the chil-dren of men,  
 do-eth for the chil-dren of men,  
 do-eth for the chil-dren of men,  
 do-eth for the chil-dren of men, O that men would praise the Lord for His

O that men would praise the Lord for His good-ness, and de-  
 men would praise the Lord for His good-ness, praise the Lord for His good-ness, and de-  
 men would praise the Lord for His good-ness, praise the Lord for His good-ness, and de-  
 good-ness, O that men would praise the Lord, and de-

O THAT MEN WOULD PRAISE THE LORD.

*rall.* *Lento.* *ff*  
 - clare the wonders that He do - eth for the chil - dren of men, O that  
*rall.* *ff*  
 - clare the wonders that He do - eth for the chil - dren of men, O that  
*rall.* *ff*  
 - clare the wonders that He do - eth for the chil - dren of men, O that  
*rall.* *ff*  
 - clare the wonders that He do - eth for the chil - dren of men, O that  
*Lento.*  
*rall.* *ff*  
 men would there - fore praise . . . the Lord. . .  
*rall.*  
 men would there - fore praise . . . the Lord. . .  
*rall.*  
 men would there - fore praise . . . the Lord. . .  
*rall.*  
 men would there - fore praise . . . the Lord. . .  
*rall.*

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590.	I heard a groaning voice	G. F. Robb	3d.	903.	I looked, and behold	H. Willan	3d.
903.	I looked, and behold	H. Willan	3d.	171.	I saw the Lord	J. Stainer	6d.
114.	I was glad	T. Attwood	4d.	79.	I was glad	C. E. Elvey	3d.
32.	I was glad	3d.	745.	I was glad	C. H. H. Parry	4d.	
379.	I was glad	T. T. Trimmell	4d.	119.	I was in the spirit	Blow	6d.
205.	I will always give thanks	Clarke	3d.	874.	I will cry unto God	H. J. King	3d.
73.	I will cry unto God	Steggall	3d.	592.	I will extol Thee	C. M. Hudson	4d.
29.	I will give thanks	J. Barnby	4d.	156.	I will give thanks	B. J. Hopkins	6d.
568.	I will give thanks	Mozart	4d.	915.	I will give unto him	H. H. Blair	4d.
674.	I will give you rain	H. W. Wareing	4d.	713.	I will go unto	Gauntlett	4d.
591.	I will go unto the altar	C. Harris	3d.	437.	I will greatly rejoice	Cruikshank	4d.
495.	I will lay me down	A. C. Edwards	3d.	195.	I will lay me down	H. Gadsby	3d.
309.	I will lay me down	H. H. Blair	3d.	538.	I will lift up mine eyes	D. S. Smith	3d.
394.	I will love Thee	Kingston	4d.	126.	I will love Thee, O Lord	J. Clark	4d.
78.	I will magnify Thee	W. H. Bell	4d.	631.	I will magnify Thee	John Goss	4d.
405.	I will magnify Thee	Oliver King	4d.	780.	I will magnify Thee	E. M. Lee	3d.
929.	Ditto	A. W. Marchant	3d.	886.	I will magnify Thee	Palestrina	3d.
153.	I will mention	A. Sullivan	6d.	790.	I will not leave you	W. Byrd	3d.
575.	I will not leave you	B. Steane	3d.	519.	I will open rivers	E. Pettman	3d.
371.	I will open rivers	E. Pettman	3d.	102.	I will sing a new song	J. Shaw	3d.
317.	I will set His dominion	H. W. Parker	4d.	134.	I will sing of Thy power	Greene	4d.
100.	I will sing a new song	Arnes	6d.	6.	I will wash my hands	Hopkins	3d.
608.	I will sing of the mercies	J. Booth	3d.	719.	If any man hath not	H. W. Davies	4d.
192.	I will sing unto the Lord	Wareing	3d.	979.	If the Lord had not	E. C. Baird	3d.
810.	If any man hath not	H. W. Davies	4d.	823.	If the Lord Himself	W. Child	3d.
979.	If the Lord had not	E. C. Baird	3d.	785.	If the Lord Himself	Walmisley	6d.
823.	If the Lord Himself	W. Child	3d.	33.	If we believe that Jesus died	Goss	18d.
785.	If the Lord Himself	Walmisley	6d.	344.	If ye love Me	B. Steane	3d.
33.	If we believe that Jesus died	Goss	18d.	433.	If ye love Me	H. W. Wareing	4d.
344.	If ye love Me	B. Steane	3d.	789.	If ye then be risen	Ivor Atkins	4d.
433.	If ye love Me	H. W. Wareing	4d.	469.	If ye then be risen	(S.A.) M. B. Foster	3d.
789.	If ye then be risen	Ivor Atkins	4d.	58.	If ye then be risen	Naylor	3d.
469.	If ye then be risen	(S.A.) M. B. Foster	3d.	11.	In Christ dwelleth	John Goss	3d.
58.	If ye then be risen	Naylor	3d.	913.	In divers tongues	Palestrina	3d.
11.	In Christ dwelleth	John Goss	3d.	619.	In every place incense	John West	3d.
913.	In divers tongues	Palestrina	3d.	552.	In heavenly love	H. F. Parker	3d.
619.	In every place incense	John West	3d.	493.	In my Father's house	Crament	4d.
552.	In heavenly love	H. F. Parker	3d.	102.	In sweet consent	E. H. Thorne	3d.
493.	In my Father's house	Crament	4d.	278.	In that day	G. Elvey	3d.
102.	In sweet consent	E. H. Thorne	3d.	802.	In that day (Christmas)	Bridge	3d.
278.	In that day	G. Elvey	3d.	720.	In the beginning	C. Macpherson	3d.
802.	In that day (Christmas)	Bridge	3d.	582.	In the beginning	3d.	
720.	In the beginning	C. Macpherson	3d.	338.	In the fear of the Lord	J. V. Roberts	3d.
582.	In the beginning	3d.		980.	In the hour of my	Davies	4d.
338.	In the fear of the Lord	J. V. Roberts	3d.	659.	In the Lord	C. Macpherson	4d.
980.	In the hour of my	Davies	4d.	282.	In the Lord	R. Stewart	6d.
659.	In the Lord	C. Macpherson	4d.	385.	In Thee, O Lord	S. C. Taylor	3d.
282.	In the Lord	R. Stewart	6d.	33.	In Thee, O Lord	B. Tours	4d.
385.	In Thee, O Lord	S. C. Taylor	3d.	467.	Is it nothing (S.A.)	M. B. Foster	3d.
33.	In Thee, O Lord	B. Tours	4d.	117.	I have set God	Blake	6d.
467.	Is it nothing (S.A.)	M. B. Foster	3d.	130.	I have set God	J. Goldwin	3d.
117.	I have set God	Blake	6d.	219.	I have surely built	T. T. Trimmell	4d.
130.	I have set God	J. Goldwin	3d.	306.	I heard a groaning voice	G. F. Robb	3d.
219.	I have surely built	T. T. Trimmell	4d.	903.	I looked, and behold	H. Willan	3d.
306.	I heard a groaning voice	G. F. Robb	3d.	171.	I saw the Lord	J. Stainer	6d.
903.	I looked, and behold	H. Willan	3d.	79.	I was glad	C. E. Elvey	3d.
171.	I saw the Lord	J. Stainer	6d.	745.	I was glad	C. H. H. Parry	4d.
79.	I was glad	C. E. Elvey	3d.	119.	I was in the spirit	Blow	6d.
745.	I was glad	C. H. H. Parry	4d.	874.	I will cry unto God	H. J. King	3d.
119.	I was in the spirit	Blow	6d.	592.	I will extol Thee	C. M. Hudson	4d.
874.	I will cry unto God	H. J. King	3d.	156.	I will give thanks	B. J. Hopkins	6d.
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156.	I will give thanks	B. J. Hopkins	6d.	713.	I will go unto	Gauntlett	4d.
915.	I will give unto him	H. H. Blair	4d.	437.	I will greatly rejoice	Cruikshank	4d.
713.	I will go unto	Gauntlett	4d.	195.	I will lay me down	H. Gadsby	3d.
437.	I will greatly rejoice	Cruikshank	4d.	538.	I will lift up mine eyes	D. S. Smith	3d.
195.	I will lay me down	H. Gadsby	3d.	126.	I will love Thee, O Lord	J. Clark	4d.
538.	I will lift up mine eyes	D. S. Smith	3d.	631.	I will magnify Thee	John Goss	4d.
126.	I will love Thee, O Lord	J. Clark	4d.	780.	I will magnify Thee	E. M. Lee	3d.
631.	I will magnify Thee	John Goss	4d.	886.	I will magnify Thee	Palestrina	3d.
780.	I will magnify Thee	E. M. Lee	3d.	790.	I will not leave you	W. Byrd	3d.
886.	I will magnify Thee	Palestrina	3d.	519.	I will open rivers	E. Pettman	3d.
790.	I will not leave you	W. Byrd	3d.	102.	I will sing a new song	J. Shaw	3d.
519.	I will open rivers	E. Pettman	3d.	134.	I will sing of Thy power	Greene	4d.
102.	I will sing a new song	J. Shaw	3d.	6.	I will wash my hands	Hopkins	3d.
134.	I will sing of Thy power	Greene	4d.	719.	If any man hath not	H. W. Davies	4d.
6.	I will wash my hands	Hopkins	3d.	979.	If the Lord had not	E. C. Baird	3d.
719.	If any man hath not	H. W. Davies	4d.	823.	If the Lord Himself	W. Child	3d.
979.	If the Lord had not	E. C. Baird	3d.	785.	If the Lord Himself	Walmisley	6d.
823.	If the Lord Himself	W. Child	3d.	33.	If we believe that Jesus died	Goss	18d.
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33.	If we believe that Jesus died	Goss	18d.	433.	If ye love Me	H. W. Wareing	4d.
344.	If ye love Me	B. Steane	3d.	789.	If ye then be risen	Ivor Atkins	4d.
433.	If ye love Me	H. W. Wareing	4d.	469.	If ye then be risen	(S.A.) M. B. Foster	3d.
789.	If ye then be risen	Ivor Atkins	4d.	58.	If ye then be risen	Naylor	3d.
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11.	In Christ dwelleth	John Goss	3d.	619.	In every place incense	John West	3d.
913.	In divers tongues	Palestrina	3d.	552.	In heavenly love	H. F. Parker	3d.
619.	In every place incense	John West	3d.	493.	In my Father's house	Crament	4d.
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493.	In my Father's house	Crament	4d.	278.	In that day	G. Elvey	3d.
102.	In sweet consent	E. H. Thorne	3d.	802.	In that		

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# The Musical Times

AND SINGING-CLASS CIRCULAR.

SEPTEMBER 1, 1911.

## THE BAND OF THE ROYAL MARINES (PORTSMOUTH DIVISION), AND LIEUT. GEORGE MILLER.

The motto of the Royal Marines, '*Per mare per terram*,' neatly sums up the amphibious duties of this well-equipped force of about 20,000 men, whose existence is not so well realised by the community as it should be. The marines are trained to handle the guns of a man-of-war and for action on land. Their achievements in co-operation with the ubiquitous British Navy and the Army have called forth many encomiums, and have earned for the force a great reputation at headquarters. As they are neither 'Tommies' nor 'Jacks,' they are familiarly known as 'Joeyes.'

It was Lord St. Vincent who said: 'There never was an appeal made to them for honour, courage, or loyalty that they did not more than realise my highest expectations. If ever the hour of real danger should come to England, the Marines will be found the country's sheet-anchor.' Tommy's opinion of the Marines is voiced in the vernacular by Rudyard Kipling in his 'Soldier and Sailor too,' written after the story of splendid behaviour of the force on the occasion of the sinking of the 'Victoria' in 1893. These are some of the lines:

For there isn't a job on the top of the earth the beggar  
don't know nor do!

You can leave 'im at night on a bald man's ead to  
paddle 'is own canoe,

'E's a sort of bloomin' Cosmopolot

Soldier and Sailor too.

Another verse finishes:

Ho! they aint no limpin Procrastitudes

Soldier and Sailor too.

There are three divisions of the Marines, having their land training head-quarters severally at Chatham, Plymouth, and Portsmouth. In addition a corps of Royal Marine Artillery is stationed at Portsmouth, and a Royal Marine Depot at Deal. It is with the Band belonging to the Portsmouth division, and its widely known and esteemed bandmaster, Lieutenant George Miller, M.V.O., Mus. Bac., L.R.A.M., that we propose to deal in this article.

The history of the Band is obscure. Until recent times Service bands were supported by the officers, and therefore there are no old official records in existence. At the beginning of the last century it is recorded that the Portsmouth Marines Band played every morning on the Governor's Green in Portsmouth during the trooping of the colour and changing of the Guard. The Band then consisted of two flutes, two oboes, eight clarinets, two bassoons, four horns, two trumpets, two serpents, one bass horn, four trombones and three 'time beaters,' who were

black men, the regimental drummers assisting when necessary.

In the reign of George IV. the Band accompanied His Majesty in a voyage round the British Isles. But it was during the time of Queen Victoria and the Prince Consort that at the Osborne Palace the Band was most in attendance on royalty. When Lieut. Miller took the Band over, its most cherished tradition was its intimate connection with Queen Victoria and the Royal Family. The Band played at the wedding of Prince Henry of Battenberg in 1885, and it also had the sad duty of playing at his funeral in 1896, for which occasion Lieut. Miller composed a funeral march.\*

Although the chief part of Lieut. Miller's public career is identified with the band he directs, it is interesting to trace in his early life the streams of circumstance which led to his occupation of the position he so ably fills. He was born in London, on November 26, 1853. His father was a member of the Grenadier Guards Band, and afterwards became bandmaster of the 63rd Regiment. Thus young Miller was in his early childhood made familiar with the sight and sound of the various instruments of the military band, and was, so to speak, to the manner born. He recalls that his first appearance as a British bandsman was at an Eisteddfod at Carnarvon, where his father was conducting the Holyhead brass band. Young George was then nine years of age, and he blew a horn. Since then he has frequently adjudicated at Eisteddfodau, and has always taken a special interest in those events. Miller, senior, was a pupil of Koenig, and it is noteworthy that he was the only teacher of the cornet that Levy, the famous performer, ever had. The deflecting influence of a chance episode in life in determining a future was never better illustrated than in the circumstances under which Miller senior and Levy became acquainted. When Miller was in the Guards band there were no stands provided for the players. When the band played in public at St. James's Palace the willing services of boys to hold the music were utilised. A little Jewish boy of lowly origin always fought for and obtained the privilege of holding for Miller, and the intelligent interest of the lad led Miller to arrange to teach him the cornet, and, as history records, the boy became a world-wide celebrity.

When it was ordained that bandsmen must enlist, Miller resigned his bandmastership and sought a living by playing in theatre and other bands. In this way he was at Glasgow for a time. Whilst there Miller, junior, still a mere lad, secured some pianoforte lessons and practice—there was no instrument at home—in return for services in a music shop, and meanwhile he occasionally officiated as drummer in the theatre. The visit of an opera company, conducted by Sir Michael Costa, led to a well-remembered incident in the lad's life. The big drummer had fallen ill, and in the emergency young Miller was recommended for

\* Published by Novello & Co., for pianoforte.

the business, in the execution of which he might easily mar if he could not make the music. It was with due pride that the neophyte contrived to satisfy the great and fearsome martinet. Later, he played under Arditi, and again satisfactorily, and the mantle of fame having thus fallen upon him, Alfred Mapleson, the librarian, who was also a viola player in the opera orchestra, engaged him as his assistant in connection with his music



ROYAL MARINES. MASTER OF THE BAND.

(From an Old Picture.)

library at Leicester Square, London. In this peculiar sphere of musical activity, which involved attendance at the Opera, he came again into contact with Costa, and he made acquaintance with many other well-known musicians of the day whose constant needs the library supplied.

Hankerings derived from his early experiences soon prompted him to seek a career in a military band. In order to qualify himself he found it necessary to enlist, and was advised by Colonel Whitmore, then commandant at Kneller Hall, to join the 16th Regiment, which he did, with the

ambition to become its bandmaster. After a period of drill he entered Kneller Hall for a complete course of musical study. During this period of studentship he assiduously worked at the regular curricula of studies, and besides found time to teach singing in the school, play the organ at a local church, and train the choir at yet another. He was in this arduous way gaining an all-round experience that advantageously influenced his future. In 1875 he was granted the full Kneller Hall certificate for competence in all matters relating to military bands, and on leaving he became the bandmaster of the regiment (the 16th) in which he had enlisted. Another certificate of still greater importance was granted to him in this eventful year. He was married to Miss Emily Kent, a well-known vocalist at Chatham. In 1876 the regiment and its band went to India, and Miller of course accompanied it. After four years' experience of the climate, the indisposition of his wife forced him to return to England. It was not long before his services as bandmaster were secured by the Royal Military College at Sandhurst, a post that involved playing the organ at the church. It was the organ duty that brought Miller to know Sullivan, an acquaintance fraught with consequences. Sullivan's father had once held the post then filled by Miller. One day Miller was startled by hearing some one play his organ, and on going to the seat (*Allegro*) probably prepared to say things, found it was Sullivan, who, on an unannounced recreative visit, was renewing old associations. On the following Sunday, Sullivan was induced to take the service, but on condition that the curtains were to be drawn round the seat and nothing was to be said. Miller held the position until 1884, and during this period obtained the Bandmaster Licentiate'ship of the Royal Academy of Music.

It was in this year that he became a candidate for the vacant post of Bandmaster of the Royal Marines (Portsmouth Division). Sullivan gave him a strong recommendation, and he influenced the Duke of Edinburgh to add his support. At this time it was the fashion in all well-regulated regiments to have a German bandmaster and a French cook. The candidates were reduced to six, and of these Miller was the only Englishman. But as his acquirements and experience were unique, and his backing being so influential, he was appointed to the post which he has held until to-day, notwithstanding strong temptations to other spheres of musical activity. The fact is, the work and its environment are congenial to him, and by his ability and force of character he has moulded and polished the band until it has become an expression, a mirror of himself.

The Portsmouth Band is not a training-school for ship bands. It exists for duty in connection with head-quarters, and is, therefore, a permanent institution. As it is required for a variety of functions and is allowed to accept engagements, it has a double constitution. The Service regulations require each player to be an efficient performer of a military band instrument, but at Portsmouth at least he is free to take up the study of a second instrument.





The Royal Marines Band (Portsmouth Division).

(From a Photograph by C. Corn, Metrohol Studios Cardiff.)

As most of the members avail themselves of this advantage, the Band is 'military' or 'orchestral' as called for. When we visited their practice-room for the purpose of this article they played the last movement of Dvorák's 'New World' Symphony, with the military band formation, and then the whole Symphony with the orchestral formation, and it was hard to say that one performance was more effective than the other, they were both so excellent. Lieut. Miller has no faith in transcriptions, by which is meant the distribution of ordinary orchestral parts amongst the players and casual adaptation of the instruments to the music. That makes for distortion, so all the military band pieces are carefully arranged in accordance with the genius of the instruments and in view of the balance. He deplors the fact that so few composers write for the military band, but he recognises that there is not a large market to tempt composers and publishers. Lieut. Miller is very painstaking in endeavouring to secure fine phrase treatment. In order to help to induce a vocal kind of *sostenuto*, or singing style, he forms the men into a choir, and they seem as ready to sing tunefully and expressively in four parts as to play. The repertoire of the Band is a large one, including many classic and quite modern works. The 'Valse triste' of Sibelius is one of the most recent additions.

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Grand marches	...	...	...	21
String pieces	...	...	...	42
Valses	...	...	...	77
				<u>470</u>

## ORCHESTRAL ORGANIZATION.

2 flutes.	2 drums.
2 oboes.	1 harp.
2 clarinets.	8 1st violins.
2 bassoons.	5 2nd violins.
2 horns.	3 violas.
2 trumpets.	2 violoncellos.
3 trombones.	3 double-basses.
Total ...	...
	39

## MILITARY ORGANIZATION.

1 flute.	2 cornets.
2 oboes.	3 trombones.
*14 clarinets.	1 tenor horn.
2 bassoons.	1 euphonium.
4 horns.	3 basses.
4 trumpets.	2 drums.

Total ... 39

\* Including saxophones and alto and bass clarinets.

Below we give one of the programmes played by the band during its recent engagement at the Glasgow Exhibition. Some of Lieut. Miller's annotations are added:

March	... 'Viscount Nelson'	... Zehle.
Fantasia	... 'Samson and Delilah'	Saint-Saëns.
Valse	... 'Tres Jolies'	Waldteufel.
Suite d'Orchestre	'L'Arlésienne'	Bizet.

Formed by a selection and amplification of some of the interludes composed for Alphonse Daudet's play of that name. There are two such suites, that now presented being the first.

The numbers chosen are (1) March, (2) Minuet, (3) Adagietto, (4) Carillon. The use of a *melodia estinata* in the last number is very quaint and interesting.

The Suite is arranged for use of this band by kind permission of Messrs. Choudens, of Paris.

Tone-Poem	... 'Finlandia'	... Sibelius.
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Particular interest is attached to this work, for its composer is regarded as the founder of the Finnish school of music, and his two tone-poems, 'Eine Saga' and 'Finlandia,' are his most characteristic works.

The music of Sibelius derives its distinction chiefly from its reflection of national folk-songs, in common with Grieg the Norwegian, and with Edward German the Englishman; in all three cases the imitations being so truly characteristic as to be frequently mistaken for the very songs and dances of old time which they so ably represent.

In 'Finlandia' we find allusion to the historic greatness of the Finns, then to national vicissitudes. We are then rallied, as it were, from contemplation of a somewhat gloomy past to the living joys of the present; and the second part of the composition is animated and gay, full of rapid movement, exhilarating as a sleigh ride on a bright frosty day, with a charming melody of folk-song character introduced by way of contrast.

Selection	... 'Aida'	... Verdi.
	Euphonium—Musician Thorpe.	

Cornet Solo	'There is a green hill'	Gounou.
	Soloist—Musician Allen.	

Einzug der Götter in Walhall		
aus dem Musik-Drama 'Das Rheingold'		Wagner.

Fantasia on Students' Songs	...	Douglas.
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Introducing 'Dulce Domum' and many other songs and duties dear to the heart of the public school man. In treating 'Who killed Cock Robin,' the composer, whilst evidently agreeing as to the traditional culprit, disagrees as to the weapon employed, proposing a cord (a Lost Chord) rather than an arrow. This and other witty sallies are crowned in the Finale, wherein 'A health unto His Majesty' and 'The dashing White Sergeant' are treated à la Tchaikovsky.

Bassoon—Musician Hickford.  
Oboe—Musician Norman.

Lieut. Miller was given the Jubilee medal in 1887 and the additional bar for 1897. In 1892 he gained the Bachelor of Music degree at Cambridge. His exercise was on the Spanish Armada, but although it passed the examiners it suffered the melancholy fate of its namesake and that of innumerable other degree exercises in disappearing from view. He received his commission as lieutenant in 1898, and is, therefore, the senior bandmaster of the British Army. The late King Carlos made him a Chevalier of the Portuguese order 'La conception,' on the occasion of a visit of the Band to Lisbon, and he was awarded the M.V.O. by King Edward for his services at the funeral of Queen Victoria.

For many years before himself becoming an officer, he was an honorary member of the officers' mess. This was a rare social distinction, highly esteemed, and marked the rising status of that branch of the profession so well represented by Lieut. Miller.

Lieut. Miller has had four daughters and three sons, all of whom are alive. The eldest son, another George, bids fair to achieve the popularity of his father. At the age of twenty-one he became bandmaster of the Duke of Cornwall's Light Infantry regiment, and is now bandmaster of the 1st Life Guards. He is married to the lady well-known in the musical world as Miss Gleeson-White, a professional soprano vocalist of the first rank. His second son, after serving in the South African war with distinction, has remained in the country, and his third son follows the musical profession. All his daughters are happily married.

At the meeting of the Incorporated Society of Musicians, held at Folkestone in January, 1910, Lieut. Miller read a paper entitled 'A military band in being.' The paper excited much attention at the time, alike for its substantial information and its racy style. Many who heard it, and many more who did not, will be glad to know that this paper has been greatly expanded into a book, which will shortly be issued in Novello's 'Primer Series,' under the title of 'A Military Band Primer.'

## THE ROYAL ACADEMY OF MUSIC.

(Concluded from August number, p. 507.)

When, in the Autumn of 1875, Macfarren entered upon his administrative duties as principal of the Academy, he had to face an external situation of much complexity. Mr. Mapleson, a well-known opera entrepreneur of the day, had recently resolved to erect a great opera house on the Thames Embankment, and he designed to attach to the edifice a new home for the Academy. The prospect was alluring, but it was fortunate that the Academy committee was sufficiently cautious to decide to 'wait and see' before they committed themselves, for after the foundations of the theatre had been laid the whole project had to be abandoned on financial grounds.

A far more delicate and fateful problem of policy awaited solution. A movement to establish a new National Training School of Music, fostered by the Society of Arts and actively supported by important social forces, including members of the Royal family, had after years of discussion and missionary effort reached a stage of realization. Adequate funds to supply numerous scholarships had been obtained, and a Mr. (afterwards Sir) Charles Freake had generously undertaken to provide the School with a commodious building at South Kensington. Was the new School to absorb the Academy, should it be grafted on to the Academy, or should each institution pursue an independent course, in undesirable opposition to each other? These were the distracting questions. The promoters of the School were careful to explain publicly that they had no desire to oppose the

Academy, but rather to unite with it. But no proposition that savoured of anything less than a forfeiture of the chartered rights and privileges of the Academy was ever laid on the table. The Academy shorn lamb was to lie down with the School lion, but with the lamb inside. Whether on both sides more tact and a more intelligent anticipation of events before they occur might have resulted in the establishment at this period of one great Conservatoire that would have carried everything before it, is a speculation that belongs to the dead category of the might-have-beens. As it was, the School, with its advantage of social patronage, its numerous free scholarships, and its specially-constructed premises, and the Academy with its pinched means and legitimate pride of achievement, each elected to work out its salvation independently. Perhaps, after all, the inevitable rivalry was a healthy fillip to all concerned. The developments of time certainly support this view, for at present we all know that the Academy is prosperous beyond all



SIR ALEXANDER MACKENZIE.

*Principal.*

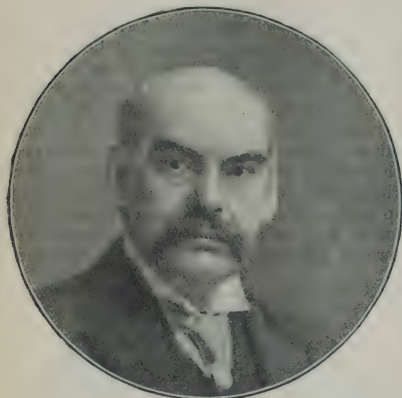
anticipation, and that the School which in 1882 became the Royal College of Music is also one of the most successful musical institutions in the world.

During the period that the scheme for the Royal College of Music was incubating there was still talk of amalgamation with the Academy. But on the occasion when the College was formally inaugurated by the then Prince of Wales, on May 7, 1883, it was stated by Mr. (afterwards Sir) George Grove that the hope so long entertained that the Academy would join the College 'had unfortunately been dissipated.' The statement elicited a letter written by Mr. Walter Macfarren on behalf of the Academy committee, in which he said that the dissipation of the hope had not resulted from unwillingness of the Academy directors to meet the views of his Royal Highness, and further that it had already been pointed out that the Charter of the Academy was elastic, and that the committee had



offered to modify the working of the Academy in order to meet the views of the promoters of the College; but nothing came of the discussion.

From this period until the death of Macfarren there were no new developments of importance. The Academy was able to attract many of the most eminent professors of the day, and consequently



MR. FREDERICK CORDER.

*Curator and Professor of Composition, &c.*

the number of students steadily increased. In 1880 Mr. William Shakespeare (who in 1871 had gained the Mendelssohn scholarship, the most valuable prize of its kind in the Kingdom) was appointed conductor of the students' concerts, and in 1886 he was succeeded by Mr. (afterwards Sir) Joseph Barnby, who held the post until 1888, when it was assumed by the new Principal.

Sir George Alexander Macfarren died on October 31, 1887, and after a brief interregnum Dr. (now Sir) Alexander Mackenzie was in 1888 elected Principal. Mackenzie had already been associated with the Academy, he having won a King's scholarship there by violin playing in December, 1862, and he remained a student until 1865. Since that date he had returned to his native city of Edinburgh, and later he sojourned in Florence for some years in order to study and compose. He came back to England in 1885, and soon afterwards settled in London temporarily. Meantime he had made a great reputation as a composer. His election to the Principalship of the Academy was welcomed alike by the profession and the public. A full sketch of Sir Alexander's career was given in the *Musical Times* for June, 1898.

The new administration speedily brought about several wise changes of policy. For many years prior to the period of Sir Alexander's régime, the Academy had very successfully held local examinations in music throughout the Kingdom; and a most important step was taken when the Chairman of the Academy committee, the late Mr. Thomas Threlfall, opened negotiations between the Academy and College with a view to the

formation of a joint board for the conduct of those examinations. The scheme, after due discussion and some opposition, was happily adopted, and under the name of the Associated Board it has succeeded even beyond the hopes of its far-sighted and broad-minded promoters, and it is now exercising a powerful influence upon musical education, and the general progress of the Art both at home and in the Colonies. The Board, under the Chairmanship of Sir William E. Bigge, is not merely a strong one for its musical purposes, but makes a moral appeal because it displays to the public the unity of aim and a friendly co-operation of two institutions that were supposed to be in some degree rivals. The agreement between the two schools to establish the Board was signed in 1889, one year after Sir Alexander's appointment. In this achievement, so far as the Academy was concerned, much credit was due to Mr. Threlfall, to whose wise and enlightened views the Academy generally owes much of its prosperity.

In 1890, the Duke of Edinburgh resumed the position of President of the Academy from which he had retired for a time. He occupied the office until his death in 1900. In May, 1901, the Duke of Connaught accepted the presidency, and he retains the post at the present time. Another instance of royal interest in the Academy was the visit of King Edward and Queen Alexandra (then the Prince and Princess of Wales) to St. James's Hall in July, 1897, to distribute the prizes to the Academy students.

An appointment that has been a fruitful source of strength and usefulness to the Academy was



MR. ALDERMAN E. E. COOPER.

*Hon. Chairman, Committee of Management.*

that of Mr. Frederick Corder, a former student, to the position of Curator in 1891. It was not, however, the duties of Mr. Corder as Curator—and they are numerous—that drew round him so many of the most gifted students. It is his force as a musical thinker, his ability as a teacher of orchestration and the highest forms of composition,

his vast acquaintance with modern music, as well as with the ultra-modern, that constitutes his magnetism. His influence is exemplified in the work of his pupils, Granville Bantock, W. H. Bell, J. Holbrooke, Benjamin Dale, Von Ahn Carse, York Bowen, Eric Coates, J. B. McEwen, Paul Corder (his talented son), and many others who have distinguished themselves in composition.

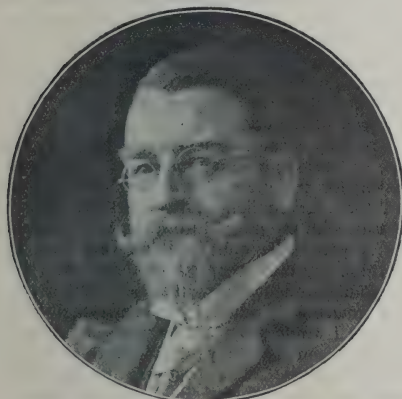
Mr. Corder has literary gifts of a high order, and one of their characteristics is a caustic wit. His yearnings for verbal expression of his opinions on musical things in general found some vent in *The Overture*, a monthly musical journal for Academy students, established in March, 1890. This venture, unfortunately, did not enjoy a long life. It died, we believe, in 1894. One of the many startling and luminous answers to correspondents, which were a feature of the journal, clings to our memory. It was as follows:

ANNIE.—The only remedy we know for singing flat is to sing sharper.

It may be interesting here to recall the names of some of the other *alumni* of the Academy besides the pupils of Mr. Corder mentioned above who have achieved public reputation in various ways:

#### FEMALE STUDENTS.

Lena Ashwell, Mathilde Bauermeister, Dora Bright, Mary Davies, Agnes Larkcom, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann.



MR. C. E. RUBE.  
*Hon. Treasurer.*

#### MALE STUDENTS.

H. C. Banister, Joseph Barnby, John Francis Barnett, Hubert Bath, Arnold Bax, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Philip Brozel, Frederick Corder, J. S. Curwen, William G. Cusins, Ben Davies, F. G. Edwards, Eaton Faning, Harry Farjeon, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah,

Charles Lucas, George A. Macfarren, Walter Macfarren, W. G. McNaught, Alexander C. Mackenzie, Tobias A. Matthey, Arthur O'Leary, Arthur W. Payne, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, William Wallace, Frederick Westlake, Thomas Wingham, Henry J. Wood.



MR. F. W. RENAUT.  
*Secretary.*

On the business side the institution is very fortunate in having as its honorary chairman of the Committee of Management, Mr. Alderman Edward E. Cooper, and as its honorary treasurer, Mr. C. E. Rube, both of whom are musical amateurs and City men of high standing. To complete our reference to the principal members of the staff, we include the name of Mr. F. W. Renaut, who has been secretary since October, 1891.

During the last twenty years the Academy has been favoured by the gift of numerous scholarships and exhibitions. The prospectus now enumerates fifty-eight of these aids to students, some of which are very substantial. The most notable and generous gift was that of the late Mrs. Ada Lewis in 1901, when, at a capital cost of £18,000, fifteen perpetual scholarships were endowed. These scholarships are for three years' education, and, therefore, five are awarded every year.

Another gift of great value and utility was that bestowed in 1903 by the family of the late Mrs. Angelina Goetz. It consists of a library of five hundred modern full scores—many of them unpurchasable. These scores may be consulted not only by the students, but, under certain easy conditions, also by the general public.

Some years ago a new departure was made in the establishment of a dramatic and elocutionary course for students who desired to adopt the stage as a profession. This class has given public dramatic performances in addition to those given by the previously established operatic class.

We cannot here give an exhaustive list of the numerous activities of the Academy, but one strong

educational feature deserves special mention. This is the two weekly orchestral practices, at which standard and modern works are rehearsed, and advanced students are afforded the opportunity of preparing themselves for public life by playing or singing with the band. The fortnightly concerts are conducted also with this view, and the terminal orchestral concerts are devoted entirely to the appearance of students and to the production of their compositions.

Elsewhere in our present issue (p. 588) we give some details of a scheme just instituted by the Academy for the training of teachers. This departure is an important one and, if it is supported as it should be, will do much to raise the standard of teaching in this country. It is a gain to find teaching recognised in a great music school as a science based on psychology.

With our August issue we presented an illustration of the external appearance of the new Academy, reproduced from the design of the architects (Messrs. Ernest George & Yeates). The site is in Marylebone Road, almost at the corner of York Gate, Regent's Park, and nearly facing Marylebone Church and within a short distance of Baker Street railway station, *via* which practically all London and the suburbs can be reached without quitting cover. The building (which has been erected by the contractors, Messrs. G. E. Wallis & Sons, of Maidstone) consists of a central block with two wings. The east wing contains the concert-hall, 122 feet long and 45 feet wide, estimated to accommodate an audience of about a thousand persons. It contains—or will soon—a fine organ by Messrs. Norman & Beard, the gift of Mrs. Threlfall in memory of her late husband, who, as already stated above, was for some years the chairman of the Committee of Management. The main building contains about fifty class-rooms, in the construction of which the latest devices for deadening sound outside the rooms have been adopted. There are double doors to all the teaching rooms. The west wing is devoted to offices, libraries, &c., and there is ample dining room accommodation in the basement, and two practice organs on the top floors are placed well out of hearing. The entrance leads to a marble hall where, in the centre of a tessellated pavement, and surrounded by a wreath, is inscribed the motto of the Academy, comprising (says Mr. Corder in his description, from which some of the foregoing details are taken) in three brief words the whole of human wisdom: 'SING UNTO GOD.'

The Autumn term, commencing September 23, will be held in the new building.

The new Royal Academy of Music is a monument of the industry, courage and sacrifice of many devoted apostles of the Art. That the special facilities for carrying on its great work that are now provided will enable the institution to prosper exceedingly, will be the hope of thousands of well-wishers.

*Floreat R.A.M.!*

## REFLECTIONS ON BAYREUTH.

BY ERNEST NEWMAN.

I suppose nearly every one comes away from Bayreuth saying that he will never go again; yet somehow or other he *does* return. When we are there we are perhaps abnormally sensitive to the many discomforts and inconveniences of the whole business,—the excessive amount of travelling necessary in order to get a few hours of music, the generally unsatisfactory nature of one's rooms, the coarse and heavy German fare that the restaurants provide for us, the enervating heat, the imperfect ventilation of the theatre, the wretched quality of a good deal of the singing, the debauch of atrocious Wagnerian 'art'—engravings, photographs, busts, Graal-cups, and so on—that makes every other shop-window an offence to the eye. Most of us come away swearing that the balance of æsthetic pleasure we bring away with us is not worth the expenditure of time, trouble, and money, and that this is certainly our last Bayreuth; yet a year or two afterwards we shall probably be found willing to endure it all again. I need not pause to analyse the secret of this hold that Bayreuth has upon us; every one, whether he has been there or not, realises that it is Wagner, even more than Wagner's art, that draws us there,—that in Bayreuth we feel, as we do nowhere else on earth, the conquering might of this man and his profound and justifiable belief in himself. And so, though this year I personally came away exhausted with the cruel heat, and irritated at the deplorable quality of certain features of the performances, and swearing that never, no never, &c., &c., I am pretty certain to make the pilgrimage again before long. Only I shall wait until Bayreuth is in other hands; Wagner plus wild horses will not drag me to another performance that is controlled by the present members of the family. I don't want to lose *all* my admiration for Wagner just yet. Of this, however, more anon.

Bayreuth becomes a jollier and jollier place the less serious your intentions are. It must be heaven for the mere *flâneur*, out simply for food and drink and sunlight and conversation and pretty dresses, with the music thrown in in the evenings. But if you really want to think very hard about anything you must keep out of the crowd; and to the young student who wants to think hard about that amazing bundle of problems that we call Wagner I would say, 'Go by yourself and keep as much as you can to yourself, or to one or two kindred spirits.' The best way to get the full emotional value out of Bayreuth is to avoid the noisy, cosmopolitan restaurants, with their ceaseless chatter and clatter,—to take a few biscuits with you and munch them in the more solitary parts of the woods between the Acts, and to make a quiet meal at home at the end of the performance. The student has to choose between this Spartan self-denial plus the full effect of the music-dramas, and a week of social merriment minus a good deal of the effect of what he has heard in the theatre. Perhaps, however, I ought not to dogmatise



I have tried both plans myself, and no doubt if the ascetic and the carnal ideals were put before me in blunt antithesis for my choice, I should be weak enough to plump for the latter. It is certainly good to have some one to talk to at times, either to communicate the overflow of your enthusiasm or to work off in strong language the fury that some of the things they do at Bayreuth arouse in you. And this last time, at any rate, our own little party was so harmonious and so jolly that one very readily gave up the reflective ideal,—even if the appalling heat would have permitted much reflection. We felt no shame, though perhaps we should have done, in telling the Wagnerian stories in Limericks at supper. The Wagner Association held its solemn and sacred meetings nightly in the same restaurant. I hope no breath of these Limericks reached the chaste ears of the members. Perhaps the hot weather was answerable for this aberration, and for the disrespectful description of Mime, by a young and irrepressible member of the party, as ‘one of the Nibs.’ Anyhow, this is the effect the holy air of Bayreuth has upon some people.

But, after bad performances, disappointed and disillusioned men may be forgiven anything; and frankly, some of the things we heard at the first cycle this year were maddeningly bad. It was as well for the security of the theatre and of Villa Wahnfried that other things were extremely good. No one who saw it will ever forget the picture that greeted his astonished eyes when the curtain rolled back and showed the setting of the third Act of the ‘Meistersinger,’ with the spacious meadow in front and the complete circuit of the old walled and battlemented city in the background. I have never seen any stage picture that came so near to making you feel that it had a soul. Now and again, too, we got that peculiar pleasure that Bayreuth seems to give us more abundantly than any other theatre,—the delight given by the perfect correspondence of the music and the gestures. The best example, perhaps, was in the untying of Alberich’s bonds by Loge in the ‘Rhinegold,’ where each right-and-left fling of the rope seemed the exact material counterpart of the darting phrases in the orchestra. But Bayreuth always rides a good principle to death. In some of its attempts to achieve this synchronism of gesture and tone it becomes ludicrously wooden and mechanical. In the final scene of the ‘Valkyrie,’ for instance, Brynhilde had evidently been taught at two points to raise her hands slowly above her head, the full stretch to be reached each time at the climax of the phrase. The melody, however, is so long and slow that a gradual uplifting of the arms was impossible; so what we had was a series of jerks and pauses, with the hands coming into final position with a kind of click as the theme touched its highest point. We do not mind the doll in ‘Les Contes d’Hoffmann’ behaving like an automaton, but we would rather Brynhilde did not do it. The Bayreuth intelligence strikes one, generally speaking, as a kind of cupboard that has had all sorts of things,—jewels and rubbish,—pitched into it at random for many

years; it badly wants emptying and the contents sorting out by some vigorous and unsparing hand. As it is, we can safely say that there is no performance at Bayreuth that gives you complete pleasure; if one thing is right, another is wrong,—and wrong in a way that could be so easily altered. This year the most harmonious performances as a whole were those of the ‘Rhinegold’ and the ‘Meistersinger.’ In the latter no one was quite first-rate with the exception of Heinrich Schultz as Beckmesser. (Schultz, we were told, was formerly a chorus-singer at Weimar. He made as good a Beckmesser as I have ever seen, managing to be humorous without a suspicion of the usual clownishness.) But all the chief singers were young, and the opera had throughout the spirit of youthfulness that suits. The orchestra, too, under Richter, was admirable. Each of the other performances was largely spoiled by singing of the most wretched description. ‘Parsifal’ was ruined, for me, at any rate, by Van Dyck. His first entrance upon the stage was enough to disillusionise the least questioning of the faithful. Instead of the slender, unsophisticated boy we expected, there bounced on to the stage a mature and bulky personage who looked more like Friar Tuck than Parsifal, who made some of the queerest noises with his throat, and who posed all through the evening with the usual self-assurance of the popular tenor. Anything less like Parsifal I could hardly imagine. Why does Bayreuth do these things? Does it suppose that its visitors are so ignorant of singing, of acting, and of Wagner as not to resent being compelled to sit through an experience of this kind? Will it never recognise that it does not follow that because an actress sang a part well some fifteen or twenty years ago a younger singer could not sing it better now? This year not all the intelligence of some of the women could reconcile us to the failure, or partial failure, of their voices; what pleasure can a singer’s long experience of a part give us, if she has a voice that you could shave with? Why should people be asked to travel a thousand miles to hear anything but the best singing it is possible to get? I would not be misunderstood. I have no prejudice against the venerable ladies to whom Bayreuth thinks fit to entrust some of the great Wagnerian parts. I would gladly see them sitting in the theatre, surrounded by their grandchildren. But to hear them sing,—no, that I will never willingly do again.

And the men are often far worse even than the women. I should have thought that the climax had been reached with Van Dyck in ‘Parsifal’; but Jakob Urlus, as Siegmund, was worse still, and Von Bary, as Siegfried, an easy winner even over Urlus. The German Sprechgesang is bad enough at any time, but that of Von Bary is sometimes more than any one constituted like myself can stand. The Sprechgesang, I suspect, was the invention of some one who, being unable to sing, managed to persuade other people that speaking was better,—just as the fox who had had his tail taken off in the trap argued so convincingly that the

stump was a more dignified organ than the full tail, that all the other foxes cut off theirs at once. I do not know what the average German thinks of it; but the average musical Englishman would rather have ten minutes' decent singing than ten hours of the shouting, and barking, and yelping through the nose that we have to endure from some of the Bayreuth tenors and baritones. Again I ask, Why does Bayreuth treat us like this? If the Wagner family do not know the difference between good singing and bad, they are not fit to have control of Bayreuth, and the sooner the theatre passes out of their hands the better for it, for us, and for Wagner's reputation. If they *do* know the difference, yet deliberately fob us off with exhibitions of incompetence of this kind, the least one can say is that it is hardly cricket. They might remember that we subscribe to Bayreuth months in advance, without knowing the name of a single one of the conductors or singers. Villa Wahnfried might reflect that if we trust it so frankly its duty is not to abuse our trust as sadly as it sometimes does. With all the world to choose from, singers for Bayreuth ought to be selected for other qualifications than their appetite for blacking. But until a perception of their duty to the musical world dawns upon the Wagner family, intending English visitors would do well to insist upon knowing the names of the proposed singers before they take their tickets. I can conceive no greater annoyance than to buy your programme an hour or so before the performance, and to discover that you have gone all that way simply to hear no better Parsifal than a Van Dyck, or no better Siegfried than a Von Bary.

Against these distressing experiences there were a few more agreeable ones to be set. The Mime of Hans Breuer was as finished as ever. Lieban is better in one or two respects; but Lieban was built for Mime, and hardly needs to play it. Breuer is really a very burly man, which makes it all the more wonderful that he should simulate smallness and weakness so well as he does; in certain moments, as when he pulled at the rope of the forge-bellows and, holding on a second too long, seemed almost to be lifted off his feet by the rope as it went back, you would have sworn there was not the strength of a fly in the man's body. Altogether Breuer was a delight from first to last. Walter Soomer, as Wotan, was always dignified and sonorous. The Loge (Heinrich Hensel) would have been first-rate but for a suspicion of stiffness in his movements. The Alberich (Habich), Gunther (Weil) and Hagen (Braun) were all above the average. Anna Bahr-Mildenburg was a clumsy Kundry, but, as those who have seen her in 'Elektra' will agree, an artist with the unmistakable grand manner. Saltzmann-Stevens, as Sieglinde, looked very charming but sang disappointingly; perhaps the solemnity of a first appearance at Bayreuth was too much for her. The scenery was, as usual, a mixture of the bad and the superlatively good; 'Parsifal' was magnificently done, but some of the sets in the 'Ring' were in the old flat, uninteresting style. The mechanics of the

performances,—the lighting, and so on—were generally excellent, though now and again a stupid thing was done. When Siegfried, for example, came to throw the slain Mime into the dragon's cave, the bundle of rags he picked up was so unmistakably smaller than the real Mime that a titter went round the theatre. Death surely does not waste the body so rapidly as this!

Karl Muck conducted 'Parsifal,' and Siegfried Wagner the 'Ring,' much to my regret,—for Siegfried is rarely more than a passable conductor, and is generally a rather poor one. With his nerveless, unrhymic phrasing he comes nearer to making his father's music seem dull than one would have thought possible. No one admires Wagner as a musician more than I do; but I confess that this time, what with the lifeless conducting and the bad singing, I felt more frequently bored in the 'Ring' than I liked to admit to myself. So intense was this feeling towards the end of the fourth day that I stayed outside during the second Act of the 'Götterdämmerung.' I understood, for the first time, how it is that people can sometimes go to Bayreuth Wagnerians and return anti-Wagnerians; I could realise from my own experience something of what Debussy felt on his memorable visit. The bad ventilation of the theatre, the irregular meals one has to put up with, the fatiguing heat,—these and other things tend to produce physical and mental weariness; and if the performance is not good at every point one begins to feel disillusioned here and there with regard to the music. A few of the phrases struck me this time as being on a par with some of the sententious, platitudinous lines in Shakespeare that are always applauded by the gallery and always set the literary critic's teeth on edge. Perhaps the point has gone out of the lines through endless repetition; perhaps there was never much point in them. Once or twice I was horrified to catch myself finding a touch of commonplace in certain passages in the 'Ring' that I had hitherto greatly admired. No doubt it was mostly Siegfried Wagner's fault. A man cannot be too careful in the choice of his children. On the whole I should say that, staging apart, two-thirds of the performances were not worth so long a journey and so much expense. And yet—Bayreuth is Bayreuth, and I shall certainly go again some day, but not until the Wagner theatre is run on purely artistic lines.

## THE NEW 'WAGNER-LISZT.'

By WILLIAM ASHTON ELLIS.

(Continued from August No., p. 514.)

### II.

To pursue another of the many possibilities of research in this restored edition of the famous Correspondence, one of the first things to strike the observant is the belated appearance of a proper name only met in previous versions under the disguise of a single initial, now 'B.', now 'H.', or at times a mere 'X'. As in most cases that disguise had been easy to penetrate, of far greater



moment is the discovery that the allusions themselves—to Hans von Bülow, of course—are more than doubled in actual number now, to say nothing of interest and length. Excepting the case I shall deal with toward the close of this article, they may not add much to the material knowledge of those who have studied von Bülow's own voluminous and racy correspondence; yet it is attractive to learn at first hand, for example, the estimate formed of such a junior's character and talents by two elders of the rank and experience of Wagner and Liszt. Here, then, to start with, is a whole new epistle demanding no comment:

CHERISHED FRIEND,—In all briefness to-day a petition that concerns someone else.

Young Bülow is in Switzerland; he has the most pronounced abilities and the most ardent proved passion for music. His mother wishes him in any event to complete his Legal studies before deciding on Music for good; but as he has a deadly hate of Jurisprudence, his sacrifice would be quite useless, and simply injurious to him.—Now, I have procured young Ritter, Bülow's bosom-friend, the post of Musikdirector at our little theatre here for the coming winter season, in return for which I naturally had to give my personal guarantee of his efficiency; he will therefore be learning the strict practical side of conducting under my supervision and guidance. I have offered Bülow to go shares with Ritter, so that they may profit in common by this certainly not unfavourable opportunity of training. The only thing that stands in Bülow's light is the question of his mother's consent; I have just written her at some length,\* and plainly demonstrated to her—as I think—the folly of her maternal coercion. So Bülow now hopes everything from your kindness, if you would further let his mother know your approbation of his wish, perhaps also promise him all the protection in your power. Myself, too, I heartily beg it of you.—

Farewell, most excellent of all the friends the world has ever seen.

Eternally thine,

RICHARD WAGNER.

Zurich, 19. Sept. 50.

Liszt wrote the begged lines, as we now learn from his own pen. His mother still objecting, the young man took the bit between his teeth and jumped at Wagner's offer; but local complications soon ended the most invaluable lesson in his whole artistic life, as foreshadowed in the following extract from a new passage in Wagner's letter of November 25:

Bülow is proving exceptionally good—so much so, that I'm almost anized at the rapid development of his brilliant abilities; but the rank vulgarity and impudence of the comedians gives him—and consequently myself—a deal to do, and I wouldn't bargain that my patience doesn't break down one of these days and put an end to the enforced odious contact with these people. In that case I'm concerned for Bülow, who has learnt an uncommon deal in this short time, it is true, but would be seriously interrupted in his career for the nonce.

Another restoration in a letter of just a month later, December 24, 1850, again is eloquent of that fatherly interest in the rising generation displayed throughout his life by Wagner, equally with Liszt, and given voice at this very period in 'Opera and Drama,' where we read: 'We are seniors and juniors; let the senior not think of himself, but love the junior for the bequest he sinks into his heart for fresh increasing':—

I wrote you last time that I had to fear a speedy rupture of Bülow's relations with the small theatre here. The case

has since occurred where it no longer was compatible with his or my honour to remain in connection with that theatre. So I have been in some concern for this extremely talented young artist, towards whom, unfortunately, his mother is still implacable in respect of his musical career. Of course I should never back up Bülow in his renitence, if I were not firmly convinced—particularly after observing his unusual qualification for an orchestral conductor—that it would be a sin against himself and art not to support him in his emphatic inclination and resolve for Music. By good luck it just happened that an offer of engagement as Musikdirector reached him from St. Gallen in the nick of time; with young Ritter, who likewise wants to practise conducting, he has departed thither, and seems getting on well. Only, this is a very short-lived undertaking, and I feel it my incumbent duty to ask you in the friendliest manner if your circumstances perhaps might permit you to find Bülow a small sphere of action under your own wing at Weimar, or if it would be possible for you to recommend him elsewhere?—You would much relieve my heart if you were to share my solicitude for this highly-promising young man.

Liszt took over Bülow's tutelage next summer, but as pianoforte pupil (of course, gratis), thus diverting this junior for many a year from the channel which his farther-sighted friend and guardian had first mapped out. We have a few small restorations regarding his progress as virtuoso on Liszt's side of the *Briefwechsel*, but may pass to an incident that, arising from quite another aspect of the young man's talents, is now proved to have hampered him a great deal more than earlier editions had let us suspect. That incident was his diatribe against Henriette Sontag—then displaying her resuscitated charms upon the operatic stage of Europe as middle-aged soubrette—in the *Neue Zeitschrift* of February 13, 1852. Two or three weeks thereafter, as we knew already, Wagner wrote Liszt:

That it was possible for Bülow's article on the Sonntag [*sic*] to create such a terrible stir among you people, corroborates my opinion of the very low ebb at which our art and public stand now.

But what we did not know before, from this Correspondence at least, was the enduring effect of the said Sontag-article and its successors on the young man's standing with the very firm that at last has been brave enough to sanction a whole group of restorations concerning that ancient 'bad odour' in a collection of letters originally and still published by itself. The first of them appears in Liszt's letter to Wagner of December 13, 1853, regarding a few selections from 'Lohengrin' which its composer had given Hans to arrange as pianoforte solos:

Touching the Lohengrin piano-pieces, I believe Härtel refuses to publish them for simple reason of their bearing Hans' name. I should think this antipathy would not last long, especially if Hans makes his appearance at Leipzig [as pianist] with the same success he has just had in Berlin. . . . But in case Hans were unable to arrive at his Leipzig début as virtuoso under favourable auspices, or should it have to be put off for a while, I make you the following proposition:—Send me the 6 Lohengrin pieces exactly as you have marked them out, and I gladly will polish them up and place at your disposal the fee which Härtel gives me for them. Should you prefer the pieces to appear under your own name, however, it is all the same to me, and in that case Härtel is sure to publish them at once. Hans' articles in Brendel's paper [*N.Zf.*] have done him a deal of harm among the 'moderate progress' folk at Leipzig, and he has little in the way of *bonbons* to expect from that quarter. Nevertheless, I am convinced he will attain a most

\* See 'Life of Wagner,' iii., 68-70.—W. A. E.



honoured position as artist soon, since he has all the stuff for it and is a magnificent, extremely gifted, and out-and-out good fellow.—

Wagner's reply of December 17, 1853, is likewise adorned with a restitution, the effective part of which I reproduce :

I should have liked *Bülów* to earn something. If Härtels will publish his transcriptions without his (proscribed!) name, as 'authorised' by the composer, and pay for them,—that end would be gained. But if they will only pay upon condition that you lend *your* name, I here put in a word for *Bülów*, and entreat you to revise and sign his labours, that he may come by a little reward. You misunderstood me, when you believed you must hand *me* the fee for anything similar.—However, you'll soon be seeing Hans at Leipzig ; so please arrange it with him then. Shew Härtels my excerpts for voice as well, tho', that these people may at least see what it all was about (! !).

Wagner's vocal excerpts from 'Lohengrin' were duly accepted, and paid for, but Hans's visit to Leipzig in January, 1854, the reverse of mended matters in his own case. For it led to a 'scene in Härtel's office' (see 'Life of Wagner,' iv., 472), the result of which we learn in a letter from Liszt to Wagner of a year and a half later, June 2, 1855, where a sentence, 'If the 4-hand arrangement of the "Faust" overture is already made, I do not advise you to suggest anyone else for it' is now completed thus, 'particularly not *Bülów*, to whom Härtel personally declared that he would not tolerate his name upon their lists.' And indeed, for a whole six years from that unlucky Sontag-article did von *Bülów* remain on the Härtels' bad books, till Wagner's own persuasive powers at last removed him thence—as follows :

In vol. i. of 'R. Wagner's Briefwechsel mit seinen Verlegern,' published early this year, we find the composer of 'Tristan' writing Härtels, January 4, 1858 :

I have delegated to Herr von *Bülów*, with quite peculiar confidence, the making of the vocal score ; it shall be a model, and above all, not too difficult. The same gentleman will undertake the pianoforte scores without words, for 2 and 4 hands, and I will see to their turning out particularly sensible and practical . . .

In the Wagner-Liszt Correspondence this is capped by a tiny restoration to the composer's letter of January 24 : 'Bülów must arrange,' in itself suggesting that Dr. Härtel's reply of the 14th (now mislaid) still showed that young man the cold shoulder ; a conjecture borne out by a further passage in the Wagner-Härtel correspondence, where, under date February 27, Wagner observes :

As regards *Bülów*—who unfortunately still seems to be objectionable to you from former days—I should be heartily pleased if you were not averse to a rapprochement from his side on this occasion. What may have annoyed you in him were certainly mere traits of youthful petulance, which soften down in every reasonable person with lapse of time ; but his talent is so considerable, and his musical abilities are of such a kind, that a friendly attitude towards him will not, I feel sure, be without interest to yourselves as well some day. However, everything connected with our transaction shall pass through my own hands for the present—in accord with your wish—so that you will have to look to me for whatever he supplies.

So the Härtel-Bülów hatchet was buried at last, and the world made richer, among other things, by those

wonderful pianoforte scores of 'Tristan.' Yet our new 'Wagner-Liszt' most unexpectedly reveals how very near it came, soon after the above, to the transference of that task to another amid an all-round welter of bad blood. For it is here we reach elucidation of the entirely baffling 'X' in letters 262-63, of the earlier editions. There letter 262, 'Zurich, July 8, 1858,' had commenced with 'This affair of T. and X., dearest Franz, has become very significant to me,' and so on, leaving us altogether in the dark as to the nature of certain cryptic 'charges' just laid at Tausig's door by Liszt,—an instance of indifferent editing in the past, since the suppression, if called for at all, should have been carried much farther. It is with a sense of great relief, then, that we greet this new edition's restoration of the actual opening of that letter from Wagner dated '8. Juli 58,' as under :

DEAREST FRANZ,—Our letters have crossed. For to-day merely a couple of lines as to your suspicion of Tausig. The latter has imparted to me your admonition dealt him *re* his alleged ingratitude toward *Bülów*. This incident has truly afflicted me, since it has made me acquainted with a palpable weakness in the character of our good Hans, which I've made no bones of telling him about. The truth of the matter is, briefly, as follows. Hans had promised me to complete the vocal score of the *Iphigenia* [W.'s revision of Gluck's 'Iph. in Aulis'] quickly ; as he was a very long time about it, and on the other hand I had given Härtels the strictest assurance of Hans's punctuality in the execution of the arrangements of *Tristan*, I debated with myself anew whether it wasn't altogether wrong to saddle *Bülów* with such tasks, despite his zeal for me. For one thing was plain to me, namely, that Hans is so very much occupied that he couldn't even bring off labours undertaken with alacrity without being driven. Had I to include in the occupations detaining him productive efforts of his own, compositions and the like, I should feel uncomfortable about prodding him up ; as it is, however, I cannot but assume that pianoforte arrangements of this sort, for which in themselves he cannot find time, must rob him of the last moment for works of his own. And in that I recognised a decided ground of self-reproach which had prompted me to delegate the transposing of the *Nibelungen* to *Kindworth* once before, since Hans was in just the same position even then, unable to get on with a *Tannhäuser* pianoforte score without words which he had undertaken ; whereas *Kindworth*, relinquishing any career as composer, and moreover only giving a few lessons at that time, caused me far less reluctance than Hans with his energy already so greatly split up. So I wrote him quite candidly to this effect a little while ago, to Weimar (where he happened to be staying with you [latter half of May]), and besought him not to split his energy still further, even under the impulse of zeal for myself, but to afford me instead the great joy of soon hearing of fresh productive labours on his own account.—The answer I received to that distressed me much ; for I saw that Hans deemed me dishonest in my assignment of motives for my action, and openly imputed that in any case I had been influenced either by the importunity of Tausig—who, he said, was always in a fix for money—or by insinuations from the *Altenburg* (I beg you—*strictly entre nous, this!*). The latter supposition in particular made me perfectly wretched, as it convinced me that policy and diplomacy had come to a head in the downright wrong place. I frankly told Hans of this feeling, and how grieved I was that he should have already got the length of believing he must think even myself not sincere, as nothing was more repugnant to me than to see my motives attributed to that sort of foreign and disfiguring influences. Just as little as any instigation to my proposal to let Tausig arrange the *Tristan* had come to me from the *Altenburg*, I said, had Tausig urged me to it ; but—as I assured him once more—it was simply nothing save my care for Hans himself, quite lately re-aroused in me by his surprising delay with the *Iphigenia* ; from which in itself

I concluded that he was much too fully and drudgingly occupied. But as I perceived from his answer what a very special value he attached to the task for my *Tristan*—I added,—it went without saying, that he should retain it.

I could have wished Hans had let you know of that letter as well, were it only to have spared Tausig a reproach so extremely unjust in this instance. The latter had wanted to study what I've finished of the Young *Siegfried*, and fell to and commenced a piano score of its first act for that purpose. It was this work of his that gave me the idea—on the suppositions just told you in Bülow's regard—of offering him the *Tristan*; he undertook it with hesitance, and only on the understanding that Bülow, on whose horns he wouldn't tread for anything, should let go of the work willingly. Of an honorarium for it, under any circumstances, he refused point blank to hear; just as he has never let myself observe his being in a money difficulty.

At this point, not before, we reach what constitutes the opening of letter 262 in the earlier editions; but to that well-known commencement itself there now stands added the genuine completion of the sentence 'It was absolutely terrible to me to read your charges against T.,' as follows:

especially that of ingratitude and treachery toward Bülow, to whom he owes so much, and who has given myself such striking proofs of his devotion in the last 10 years that this behaviour must needs appear to him most undeservedly mortifying.

Stripped at last of its uncanny cloak of mystery, then as now, this little tiff was soon smoothed down, and three years afterwards we find Liszt writing Wagner (July 7, 1861): 'Of course, you will put up in my rooms at the Altenburg, where Hans and Tausig are also quartered.' But in the meantime a far more serious misunderstanding, again involving 'Tristan' in its ambit, had arisen between the two masters themselves. The strong light shed by our new edition upon that must form the subject of my final article.

(To be concluded.)

## Occasional Notes.

In our June number we gave a list of the chief works to be performed at the forthcoming Three-Choir Festival, to be held at Worcester on September 10-15. The full programme, which is now issued, supplies some further details of interest. At the opening service on Sunday, September 10, Mr. Ivor Atkins's *Magnificat* in A and *Nunc dimittis* in D, Brahms's 'How lovely is Thy dwelling-place' and *Psalms* and a *Chant* by Dr. Sinclair will be the chief choral works; the last two movements from Brahms's C minor Symphony and Wagner's 'Kaisermarsch' the orchestral works. Mr. A. E. Brent Smith, organist of the service, will play Bach's *Toccata* and *Fugue* in D (the 'Doric'). The new work by Dr. Walford Davies, 'Sayings of Jesus,' to be produced on the evening of September 12, is written for tenor solo (Mr. Gervase Elwes) and chorus. Elgar's 'Go, song of mine' has been substituted for Cornelius's 'Throne of Mercy.' The programme of the concert in the Public Hall on September 13 will include Elgar's 'Coronation March,' and a new set of *Variations* for string orchestra by W. H. Reed. The new work by Professor Bantock to be produced at this concert is now entitled 'Overture to a Greek tragedy.' Dr. R. Vaughan Williams's 'Five mystical songs,' to be performed for the first time on the evening of September 14, are settings of poems by George Herbert and are designed for

baritone solo (Mr. Campbell McInnes), chorus and orchestra. At this concert Herr Kreisler will play the Elgar Violin concerto. The climax of the Festival will be reached on the morning of September 14, when a performance of Bach's 'St. Matthew' Passion will be given, with the distinction of a new edition specially prepared by Sir Edward Elgar and Mr. Ivor Atkins. The violin solo obbligati will be played by Herr Kreisler, and the vocal solos will be sung by Madame Agnes Nicholls, Madame Le Mar, Madame Kirkby Lunn, Miss Sara Silvers, Mr. Gervase Elwes, Mr. Campbell McInnes, Mr. William Higley and Mr. Robert Radford. Other soloists at the Festival will be Madame Gleeson-White, Miss Alice Lakin, Miss Phyllis Lett, Mr. John Coates, Mr. Frederic Austin and Mr. Frederick Ranalow. The orchestral work will require the services of eight flautists and eight oboists. Mr. W. H. Reed will be principal first violin. The organ will be played by Dr. A. H. Brewer and Dr. G. R. Sinclair. Except in the cases when composers direct the performance of their own works, the conductor will be Mr. Ivor Atkins.

The programme of the Norfolk and Norwich Triennial Festival, which takes place on October 25, 26, 27 and 28, contains no new work and no unfamiliar work of importance, but is nevertheless full of interest. The larger choral works consist of Bach's *Mass* in B minor, Mozart's 'Requiem,' Berlioz's 'Faust,' Elgar's 'The Kingdom' (conducted by the composer), 'Lobgesang,' Dr. Walford Davies's 'Everyman' (conducted by the composer) and 'The Messiah.' The instrumental soloists are M. Ysaye, who will play the Elgar concerto, Herr Moriz Rosenthal, and Lady Speyer. The chief orchestral work is Beethoven's seventh Symphony. The vocalists are Madame Agnes Nicholls, Madame Lillian Blauvelt, Miss Ada Forrest, Madame Kirkby Lunn, Madame Ada Crossley, Miss Phyllis Lett, Miss Ellen Beck, Mr. Gervase Elwes, Mr. Herbert Hegner, Mr. Joseph Reed, Mr. Thorpe Bates and Mr. Wilfrid Douthitt. Mr. Haydon Hare is chorus-master, organist and conductor of the concluding popular concert. Sir Henry J. Wood is conductor-in-chief. This will be the thirtieth Norfolk and Norwich Festival and not, as erroneously printed in the advertisement on p. 497 of our August issue, the thirteenth.

Dr. W. H. Cummings has presented some very valuable books to the library of St. Paul's Cathedral. One is a manuscript volume containing a list of donations to the fund intended to be devoted to the repair of the old Cathedral, brought down to the year 1620, bearing the signatures of Lord Clarendon, the Archbishop of Canterbury, the Bishop of London and several other notable men of the time. Another volume contains the contracts made for various works in connection with the new Cathedral, and is especially interesting from the fact that the specification for the organ is signed by the celebrated Father Smith. A full account of this important historic document was contributed to the *Musical Times* of March, 1880, by Dr. Cummings. A fine large paper copy of 'Their Majesties Commission for the Rebuilding of the Cathedral Church of S. Paul, in London. Printed by Benj. Motte. MDCXCII,' is included in the gift made by Dr. Cummings.

The operatic enterprise of Mr. Thomas Quinlan, briefly outlined in our issue for May, has now assumed much larger dimensions, as it now includes a tour to South Africa in the winter and to Australia in the spring. The repertoire consists of 'Carmen,' 'Faust,' 'Hänsel and Gretel,' 'Madam Butterfly,' 'La Bohème,'



'L'Enfant Prodiges,' 'Tales of Hoffmann,' 'Aida,' 'Tannhäuser,' 'Lohengrin,' 'Tristan and Isolde,' 'Die Walküre,' and the 'Girl of the Golden West.' All the operas will be performed in English. What with the world-wide activities of Mr. Quinlan and Dr. Charles Harriss, and the proposed visit of a large Australian choir to a Welsh National Eisteddfod, this is becoming an age of Napoleonic musical undertakings. Mr. Quinlan's tour may not seem at first to require such elaborate business arrangements as that of the 'Sheffield' choir, but it will have to be carried out without the smoothing influences of an official and exalted social reception. We cordially wish Mr. Quinlan success both financially and artistically. The published details of the two weeks' season in Liverpool with which the English provincial tour opens in October promise a series of adequate performances.

We have so often been the victims of unauthorized and unacknowledged 'borrowing,' that we can thoroughly sympathize with the feelings of 'Lancelot,' as expressed in the *Referee* of August 20:

If imitation is the sincerest form of flattery, then quotation is a direct compliment. Compliments, however, are sometimes ambiguous, and I am doubtful if I ought to thank the editor of the . . . or not for so generously, week after week, circulating my views expressed in 'Matters Musical.' On the one hand, it is gratifying to know that his readers so approve of my remarks that he feels justified in printing them continuously in extenso; but, on the other hand, since he does so in separate paragraphs, and only adds the word 'Referee' after the last of the series, I am not sure whether even the astuteness of Lancashire folk may perceive that all the paragraphs, amounting to over half a column, in the issue of the 2nd inst. are by LANCELOT of the *REFEE*, and it seems to me that, for the benefit of his readers, he should make it clear at the commencement that the odd half-column or so is lifted from the journal he evidently so highly esteems.

Such occurrences teach us a new significance of the word 'copy'!

The widely-felt desire to strengthen the movement for preserving traditional Irish music found expression at a Conference held on August 2, in the Library of the Gaelic League, Dublin. In the course of an address in which he described the characteristics of Irish music, Mr. Carl Hardebeck said:

Attention should be devoted to inflection. Anybody who knew anything about Latin knew that in Gregorian music the melody suited exactly the Latin text. This was exactly what the composers of our Irish music did. A knowledge of Gregorian music could better than anything else lead a person to understand traditional singing, and a knowledge of traditional singing would lead a person to understand Gregorian music.

He went on to advocate, in emphatic terms, an energetic campaign in favour of pure national music, and in resistance to the 'vile influence of West Britonism.' The outcome of the Conference was the adoption of the suggestion that a Society be formed having the following among its objects:

The publication in proper form of the traditional melodies with Gaelic and English words;

The publication of original compositions with Irish words, and also instrumental compositions;

To support Irish musicians and encourage them to be national;

To publish literature explaining the Irish scale, structure, rhythm and method of singing; and to endeavour to foster the Uilleann pipes.

To instruct and organize competent teachers.

The imaginativeness of contributors to the Press is responsible occasionally for some astonishing musical history. Not long ago the following paragraph appeared in a London newspaper in which musical criticism is a prominent feature:

A LINK WITH MENDELSSOHN.

Sir Herbert Tree paid a visit to the Passmore Edwards Teachers' Orphanage, Sydenham, where he distributed the prizes. The Orphanage contains a room, now used by the boys as a work-room, in which Mendelssohn and Liszt used often to play in the days when the building was owned by Mr. Littleton. It is thought very probable that in this room Mendelssohn's famous oratorio 'Elijah' was played for the first time in England.

The Orphanage occupies what was known as Westwood House, the residence of the late Mr. Henry Littleton. Liszt first visited London in 1824, and his last visit was in 1886 when, at the invitation of Mr. Littleton, he stayed at Westwood House. Hence the legend. Mendelssohn died in 1847.

## PIANOFORTE TOUCH:

### A SIMPLIFICATION OF TERMS.

By R. GATTY.

If we wish to gain preciser ideas with regard to pianoforte touch, the various and somewhat indefinite expressions, such as *non legato*, *legato-staccato*, &c., can best be understood by approaching the question from the theoretical standpoint of the possibilities of pianoforte tone-production. As both the rationalist and old-fashioned schools agree\* that the performer has no influence over the tone once the hammer has left the string, if we consider the matter on this common basis we shall obtain facts that will be generally acceptable. These facts fall into two categories—first as regards the volume of sound, secondly as regards its duration.

Expressed in general terms the varying degrees of volume of sound come under five general heads: very loud, loud, rather loud (or rather soft), soft, very soft. Six distinctions might be made, but it is an open question whether for practical executive purposes 'rather loud' and 'rather soft' are not synonymous terms. The musical signs for such degrees are, of course, *ff*, *f*, *mf* (*mp*), *p*, *pp*. All further sub-divisions such as may be used by the terms *cres.*, *dim.*, or the employment of a graduated series of signs in a passage, as *pp*, *ppp*, *pppp*, &c., have only a relative value, since they indicate degrees of a gradation which may be attained with precision in *connexion*, but certainly not independently.

Coming to the varying degrees of sound-duration, the first division is into the classes of continuous and detached tones. If we leave out of consideration the use of the sustaining pedal, the extreme of length is reached when a key is struck and held down till the sound has died away, and the extreme of shortness when the finger is raised as soon as is physically possible after the hammer has left the string. Here again five groups may be readily distinguished: very long, long, rather long (rather short), short, very short. This division will be readily recognised as applicable to isolated notes, but when we consider those struck in succession, the question of relative lengths has to be taken into consideration, and the foregoing division of sound-durations will need modification. Moreover, the question of speed assumes great importance, and necessitates a separate treatment of effects according as the velocity is high or low.

\* See 'The Artist at the Piano,' p. 11. By George Woodhouse (Novello).



Considering first the question of relative lengths at a low velocity (this is, either at a slow tempo, or when the notes at a quick tempo have great time-values), the medium of duration at any given velocity will be found to be where the first sound ceases at the moment the next sound begins. It will be evident that its length can be extended or decreased with precision for any fraction of time by the use of tied notes or rests, but it is also clear that this precision belongs to the nature of the musical structure, and that here we have to do with a less precise (non-rhythmical) duration that refers more to the interpretative side of the music. Hence where we are debarred from the mathematical precision of the rhythmical structure, we must express our variations of duration in general terms as in the case of sound-volume, and as was done by anticipation in that of isolated sounds. But the fact that we are now dealing with two notes instead of one admits of the insertion of another degree, thus raising the number from five to six.

It is clear that if the mean of duration is found where the first sound ceases at the moment the second sound begins, which we may term the case of 'no break,' there will be in the first place the four normal varieties of 'medium break' and 'great break' on one side, and 'medium overlapping of sound' and 'great overlapping of sound' on the other. But besides this the distinction of a 'just perceptible' or 'minimum break' is easily recognisable. To these six divisions correspond the following various musical terms and signs, according to the definitions given in the usual authorities, such as Grove's 'Dictionary,' Riemann's 'Musik-Lexikon,' &c. :

Great break	... ..	=	<i>staccatissimo</i> , (1)
Medium break	... ..	=	<i>staccato</i> , (•)
Minimum break	... ..	=	<i>portamento</i> (Pauer); <i>mezzo-staccato</i> (Grove); <i>non legato</i> (Riemann); ( $\overset{\frown}{\text{---}}$ )
No break	... ..	=	<i>legato</i> ; (no sign, or sometimes $\text{---}$ ), if this, in piano-forte music, is not always a sign of phrasing.)
Medium overlapping of sound	} $\text{---}$		
Great overlapping of sound			
			<i>legatissimo</i> ; no distinction made; no special sign.

It may be remarked in passing that the mutable (non-rhythmical) value of these terms and signs is clearly demonstrated by the passage from the 'Sonata Pathétique,' quoted in 'Grove,' where • represents a 'medium break' that varies in duration according to the length of note to which it is attached :



*Martellato*, 'said of notes struck or sung with especial force, and left before the expiration of the time due to them' (Grove), and defined in 'Riemann' as meaning 'with great force (arm-staccato),' is of course a *forte staccato* or *staccatissimo* touch.

For all varieties of low velocities these distinctions hold good, but it will be evident that if we gradually either increase the tempo or lessen the time-value of notes, a velocity will eventually be reached when the sounds succeed one another at such a rate that it is physically impossible to make a break between them, and *portamento*, *staccato*, and *staccatissimo* become merged in one swift *legato*. Passages taken at such a speed can only be differentiated according to the volume

of sound, and the divisions come under the five sound-groupings indicated at the beginning of this article. If, however, we roughly divide these swift *legato* passages into loud and soft, we shall find further musical terms with which they can be equated :

Swift legato, loud = *mezzo-legato*; *legato-staccato*  
Swift legato, soft = *leggiero*; *leggiadro*; *leggiaramente*.

*Mezzo-legato*, the so-called 'brilliant' touch, defined by Riemann as produced by percussion and not by pressure, and by a 'nervous' (i.e., vigorous) touch, is, apart from any speciality of tone-quality, obviously a *forte legato* touch, and may well be theoretically assigned to swift '*forte legato*' playing, as brilliancy is properly associated with speed. On the other hand, *leggiero* playing, which is also produced by percussion and not by pressure, but with a light elevation of the fingers (Riemann), is especially defined in 'Grove' as applying to rapid passages and being 'usually though not invariably *piano*.' This is of course tantamount to the 'swift legato, soft,' with which it is equated above, and in the exceptional cases, such as Mendelssohn's Concerto in G minor, where it is used with '*forte*,' the term is undoubtedly a misnomer.

If these conclusions are allowed to stand, examination will disclose many passages that are really *mezzo-legato* or *leggiero*, although not called so. Two examples will suffice: the semiquavers marked 'f' at the beginning of the *Vivacissimamente* of the Beethoven Sonata in E flat, Op. 81A, are really to be played *mezzo-legato*; and the octaves marked 'pp' in the sixty-third bar after the *Prestissimo* in the Rondo of the 'Waldstein' Sonata are undoubtedly examples of *leggiero* playing.

It may further be pointed out that the direction '*non legato*,' which occurs just after the Adagio in the first movement of the Beethoven Sonata in C minor, Op. 111, is best interpreted, not as a *portamento* indication, but as merely cancelling the slurs that accompany each pair of semiquavers just before, since at the tempo given (*Allegro con brio ed appassionata*) the swift *legato* playing is the only kind that is physically possible.

In conclusion it may be mentioned that the statement in 'Grove,' under 'Dash,' as to Beethoven distinguishing between dash and dot *staccato*, based on corrections by his hand of the orchestral parts of the seventh Symphony, and on a letter written in 1825 to Carl Holz about a copy of the A minor Quartet, Op. 132, in which he expressly insists 'that :



is not a matter of indifference,' should be compared with the 'Bemerkungen zu L. v. Beethoven's Klaviersonaten' which Carl Krebs furnished in 1898 to the edition of the Beethoven Sonatas, published by Breitkopf & Härtel in their collection of 'Urtexte (Original Texts) classischer Musikwerke.' In referring to original manuscripts for this edition it was found that Beethoven used dashes (1), sometimes hastily written, it is true, and looking like dots, for *staccato*, and dots (•) for *portamento* ( $\text{---}$ ). The copyist of the seventh Symphony wrote :



in the violin part, and this was changed by Beethoven into :



Similarly in the viola part :



was altered by him to :



In the original MS. of the A minor Quartet, above mentioned, the *staccato* is exclusively indicated by dashes and *portamento* (*spiccato*, in violin phraseology) by dots. Hence the passage in the letter is claimed to refer only to dots under a curved line,—and Beethoven is supposed to have chosen the ' as a pictorial representation of the sharper blow of the *staccato* pianoforte touch, reserving the ' for the soft pressure of the *portamento*.

## THE 'ETERNAL MELODY':

### AN EASTERN LEGEND.

A life spent in travelling round and over the earth teaches many unexpected things, and gives glimpses of the most unsuspected wheels within the wheels of our ken. I first came in contact with the 'Eternal Melody' through some chance-overheard, whispered sentences in a bazaar in Northern Persia.

No more than a few, low words, muttered by a passing priest to one of his disciples, but, I happened to catch the phrase—'Eternal Melody,' and also to note the expression on the priest's face, one almost of fear; and my interest was roused and memory dinted. However, I could gather no more information or even a shadow of interest in the subject at that time, and life's work calling me to other parts, I had practically pigeon-holed it as a delightful theme whose study was ended prematurely, soon after its birth. Two years afterwards I was to get nearer the heart of this 'Melody,' and in what way it sounded to me this second time I will tell in full.

A spare week at Penang with many friends is not difficult to live through, and though the weather was hot, yet the ships were in and I was delighted at the prospect of two days' outing, taking camp with us, and as much ammunition and cold tea as we could carry.

Birds rose plentiful and well that first day, and we had a hard, hot *melée* through the paddy fields to a small 'island' of huts and cocoanut palms, under which latter we proposed to camp the night.

We had taken three rather respectable Malayan coolies with us as bearers, and these spread out our rugs and pitched our tent in no time, whilst we lay with much sleepy satisfaction on the grass, sucking fresh cocoanut milk and smoking our pipes. We had the evening meal quite early, being tired and entirely ready for sleep, and intending an early start on the morrow, so about 9 o'clock the conversation had snuffed out under drowsy 'Good-nights.'

It was certainly warm, but I dozed off almost at once and cannot say how long I slept before I was awakened by the low voices of the coolie bearers outside, engaged in a conversation of much import, judging by the accentuated tones and solemnity of their accents.

I think we must have been ready to wake quickly despite our tired bodies, for though the natives would in no way have molested us, yet one gets in the habit of sleeping with one ear open in tropical climes. Be this as it may, one of my companions also awoke, and swearing softly, complained of the mosquitos, when, becoming aware of the voices he listened until sure that it was only the coolies, and then uplifted his voice in denunciation, aided by a boot from under the tent.

'What were they jabbering about?' I asked sleepily, for I thought they might have been disturbed by some unfriendly power outside, and I knew my friend was well up in coolie patois.

'Oh! something about some infernal melody, as far as I gathered, but if they attempt to sing I shall probably shoot them.—Goo'-night.'

I lay for quite two minutes with my mind gradually getting clearer and clearer, all the time saying over and over again, 'Infernal Melody,' 'Eternal Melody,' until I was wide awake and trying to reason out a connection between these two. Had another glimpse of this unsought subject, stored away for so long, been given to me? What made me think so I cannot tell, but it should yield something this time if I could wrest it from the natives.

The next morning I took A. aside—my awakened companion of the night—and asked him to act as interpreter for me without asking me any questions or repeating my request, which he having willingly acceded to, the coolies were called and my examination began.

It would be waste of time to give the conversation in full, but at the mention of the words 'Eternal Melody' all three of them looked horribly scared and shook their heads as though to deny any knowledge.

I assured them, through A., that their conversation had all been heard, and shooting a random dart, I told them that I was waiting to hear 'the Melody.' At this they gazed at me in pure stupefaction, and were unable to speak for some time, eyeing each other the while with questioning eyes, half filled with sad amazement and half of doubt.

In the end I got little or nothing from them except that the 'Eternal Melody' had been heard in the tiny village last evening; and then they absolutely refused to say another word, becoming merely sulky and fidgety, at which A. suggested I should 'stop rotting the poor devils, and let's get on.'

As we were about to start off, a wailing as of several voices uprose from the huts, and we saw white figures passing to and fro as if in trouble; but not a word could we get from the coolies as to the cause, and they only eyed me with considerable fear.

Nothing further of note happened during this 'melodic' episode, and thus for the second time the subject was blocked.

And now I will pass to the third and last time of my life when I was to touch the problematic string of the 'Eternal Melody.'

Whilst staying in Peking, about eighteen months ago, during such spare time as my duty allowed me, I was studying the ethics and idiosyncrasies of Chinese music, and had much wanted to meet the president of the Yō-Poo, or board of music, a division of the national Board of Rites.

My guide had thought that if it was known that a distinguished (*sic*) stranger was interested in musical lore, and with the aid of certain monetary outlay wherewith to approach the household servants, the audience might be arranged: but I was surprised when I was sitting in the hall of the 'Waggons-Lit' Hotel one evening, about 10 o'clock, smoking a last cigar, to hear my guide announce in my ear that our richkshas were waiting to carry us to the house of the mandarin Lew-ki, President of the Yō-Poo! Without hesitation I slipped on a thin coat and followed the guide out to the waiting richkshas.

The Chinese capital by night is perhaps in its way more absolutely enchanting than even Paris or London, and the kaleidoscope of colour and sound, the lights and shadows, and the various groupings make for incessant entertainment.

I was not paying much attention, however, that evening, and did not notice how far we had gone



until the stillness and shifty darkness gave pause to wonder how our evening was going to end.

We arrived at length before an imposing gateway, some distance outside the city, and immediately upon our drawing up the gates were thrown back, and a brilliantly dressed figure beckoned to us to enter.

Telling the rickshas to wait, I passed in, followed by my guide, and the gorgeous one led us across a long courtyard, fringed with fir trees and lighted only by a small Chinese lantern, hanging over a doorway at the far end.

Through this doorway we were conducted, and I was ushered into a large room, comically European and decoratively Chinese, with a faint smell of burning 'joss-stick' hanging upon the air; and here we were invited to remain until the great one would see us. I was admiring some exquisite carving on a small side table, when the door again opened and in came the smallest and oldest Chinese that I had ever seen, dressed quite plainly though handsomely in dark blue silk brocade, and wearing a small round black hat with the red mandarin's button.


The guide and myself bowed on his entrance, the former doing acrobatic marvels which I was incapable of imitating, and the mandarin returned our salute and announced he was most honoured that his humble roof should welcome such a distinguished visitor.

I made appropriate reply as to the magnificence of his house and the utter unworthiness of myself, and after about ten minutes of this exhausting game of adjectives, I started in on some questions which I really wanted to know about.

Now I have knowledge of certain musical terms in Chinese, and know the names of the scale in that language, so that it was not long before the guide was left out of the conversation, my host also having some small store of English, and being withal a most accomplished artist at the translation of ideas into the language of the hands.

We warmed to each other, as enthusiasts will, and the old gentleman was really delighted that anyone knew so much of his beloved music, and then offered to show me the treasures of musical history in his keeping. I was tremendously pleased with his suggestion, as these things were rare and not for many eyes, and so he led me through numerous passages and down many stairs until we reached a heavy, studded door which he unlocked. We then entered a circular chamber, brilliantly lighted with numerous lanterns and surrounded with shelves of instruments and various old books of ancient music and old parchments. I noticed how very hot it was in this room, and thought that it must be from its situation underground, as there were no windows at all.

We took down and examined instruments galore, I asking a hundred questions, but conscious of a growing faintness as the heat grew more insistent: also I seemed to hear a faint sound of a harp from somewhere far away, and infinitely sad were the strains, yet no air did it play that I could recognise as either European or Chinese.

I had reached to a shelf on which was one very old and yellow roll of parchment, and lifting it gently down had just seen at the top the symbol , which is the sign of Adam or 'ancestor of mankind,' when my legs seemed to give way, my head swam, and I heard the music growing louder in most wonderful sad cadences as though some great theme were about to enter, and the voice of my old host saying to me, 'Ah! I see you look upon the Eternal Melody.'

Then I remembered no more.

\* \* \* \*

'Yes,' the mandarin was saying, 'it is quite the oldest record we have, and it is verily the song that

Adam sang when the shadow of death first crossed his path; and so it is sung by the departed ones when another is about to join them from this earth of ours' We were back in the spacious room of our first meeting, and I was feeling refreshed and recovered, having rested whilst my kind host had unfolded to me many things that I would love to retell.

Looking at my watch I discovered it to be nearly 2 o'clock in the morning, so, rising, I told the guide to make my dutiful apologies for trespassing so long on the great man's time, and to return my best thanks for all his kindness and help.

And so, bowing, I left him, and we found the rickshas outside and were whirled back to the hotel—and to life. But I kept trying to regain that sad lilt which I knew to be the overture to the 'Eternal Melody.' The next evening I was shocked and much grieved to read of the death of the President of the Yö-Poo, who had suddenly died early that morning.

Whether the old man himself heard the 'Eternal Melody,' and whether I only imagined it myself, I cannot tell.

I questioned the guide on the subject, but he assured me that no white man had ever heard it; and indeed it may be so, but I wonder if perhaps one day I shall hear that great air in full harmonies to the end.

Lt.—, H.M.S.—, Home Fleet.

## ORGANS BUILT FOR THE ROYAL PALACE OF WHITEHALL.

BY ANDREW FREEMAN.

(Continued from page 523.)

### II.—THE BANQUETING HOUSE.

So far as can be ascertained, there is no authentic record of an organ in this building previous to the Restoration, but after the accession of Charles II. it would seem that one was erected almost every year 'against Maundy Thursday.' In 'The King's Musick' there are entries relating to no less than thirteen such erections between the years 1662 and 1683, one of which may be quoted, since it concerns Father Smith. It consists of three items from Hingston's bill for £133 5s. 6d., due to him for the years 1673-5:

'To Bernard Smyth, the organ maker,	
for the loan of an organ for the	
banqueting house and for three	
days time ... ..	£2 0 0
'For the setting it up in the banquet-	
ting house ... ..	£2 0 0
'For 4 of his porters for carrying it	
thither ... ..	0 18 0

Had an organ been a permanent feature of the Banqueting House there would have been no need for these temporary instruments, which were evidently of quite small dimensions; indeed it is more than likely that Smith kept an instrument which he let out on hire for these and similar occasions.

But on June 28, 1698, Sir Christopher Wren was ordered to fit up the Banqueting House as a Chapel—six months after the old Chapel had been destroyed—and a few months later still, on December 2, was issued a 'Warrant to provide and set up in the new Chappell at Whitehall an organ, which the Bishop of London, Dean of his Majesty's Chappell has certified is wanting there.'<sup>22</sup> Five days later there was a 'Warrant to pay to Mr. Bernard Smith, his Majesty's organ maker, the sum of £200 which is to be advanced to him for making an organ for his Majesties Chappell at Whitehall'<sup>23</sup> and on May 5, 1699, another one to

<sup>22</sup> 'The King's Musick,' p. 431.

<sup>23</sup> *Ibid.*, p. 432.





ORGAN AT ST. PETER-AD-VINCULA, TOWER OF LONDON.

(Partly re-erected, in 1891, from the Organ removed from the Banqueting House Chapel, Whitehall.)

Sir Christopher Wren 'to fit up a shed in Whitehall for Mr. Smith . . . to work in during the time he is preparing an organ' for the Chapel.<sup>24</sup> This was the instrument referred to by the *London Post* under date October 4, 1699, as the 'new Organ . . . with a Dial in the middle of it, the first of that make' whose counterpart was 'packt up in Boxes there' (presumably in Smith's workshop at Whitehall) preparatory to being sent to the church of St. Michael, Bridgetown, Barbados.<sup>25</sup> Its specification will be found in the *Musical Times* for August, 1905, and in Grove's 'Dictionary,' so that it is only necessary here to say that it consisted of three manuals, nineteen speaking stops, and 1,008 pipes.

In 1814, after having been rebuilt by Elliot, it possessed twenty stops, the additional stop probably consisting of an octave or so of pedal pipes.

Extensive alterations and additions were made in 1844 by Messrs. Hill & Son, another manual being added and the number of stop knobs being increased to thirty-seven, including four couplers and a few half-stops. The specification of the organ at this time is to be found in all three editions of Hopkins and Rimbault.

In 1877, Messrs Hill & Son altered the compass from GG (Great and Choir) and FF (Swell), to CC, the Solo manual being suppressed and a large amount of new action and pipe-work inserted.

In 1891, after the closing of the Chapel, the pipes of six of the stops were removed and inserted in the organ at the Chapel Royal, St. James's, whilst the rest of the instrument, with the exception of the Choir case (with new pipes, in place of those removed to St. James's), was re-erected in the Church of St. Peter-ad-Vincula, in the Tower of London.

Here the organ occupies a commanding position at

the east end of the north aisle. Its finely carved case, which is about 24 feet high by 16 feet wide, is of dark oak, whilst its gilt front pipes are arranged in four towers (each containing three pipes) and three intermediate flats (each containing seven). Above the central flat are the Royal Arms. At least three other organs by Father Smith have almost identical cases, namely those at St. Mary-the-Great, Cambridge; Christ Church Cathedral, Oxford (with a separate Choir case in front); and Hawkesyard Park, Rugeley (formerly at Eton College Chapel).

Judging from a photograph reproduced in one of the weekly illustrated papers at the time of the closing of the Chapel, the disappearance of the separate Choir-case is not a matter for regret. It consisted of two rounded towers with three flat compartments between them, and was quite out of character with the majestic case above it. Moreover, it was not part of the original scheme, having been added at the 1844 rebuild.<sup>26</sup>

At the present time the organ contains three manuals (CC to G) and pedals (CCC to F), thirty-three speaking stops and seven couplers, &c. The stop-knobs are unusually large and clumsy in appearance, reaching almost to the tops of the jambs on either side.

### III. THE QUEEN'S CHAPEL, OTHERWISE KNOWN AS THE 'POPISH CHAPPELL.'

Dr. Rimbault quotes four entries from 'Moneys received and paid for Secret Services of Charles II. and James II.,' printed for the Camden Society, the dates ranging between 1686 and 1688, from which we

<sup>24</sup> *Ibid.*, p. 433.

<sup>25</sup> *Musical Times*, December, 1900.

<sup>26</sup> An illustration of the Banqueting House Chapel is to be found in the *Penny Magazine* for October, 1837. There was no separate Choir-case then—neither was there a 'dial.'

gather that this organ was built by Renatus Harris at a cost of over £1,100.<sup>27</sup>

After the accession of William and Mary there was no necessity for two chapels at Whitehall. The Queen's Chapel was accordingly closed—but not immediately dismantled, for the organ remained till 1691. In this year the vestry of the church of St. James', Piccadilly (which had been consecrated in 1684), acting upon the suggestion of their Rector, the Rev. Dr. Tenison, petitioned Queen Mary to give them this organ for the use of their church. The petition was granted on August 21, 1691, and Dr. Tenison was authorised 'to remove the said organ and to employ whosoever he shall think fit to do the same.'<sup>28</sup> On December 18, was issued a 'Warrant to permit Dr. Tension, bishop-elect of Lincoln, or whoever he shall appoint, to take down the wainscot that did belong to the organ which belonged to the Popish Chappell in Whitehall, with all other necessities to the said organ.'<sup>29</sup>

The removal and re-erection were carried out by Father Smith at a cost of £120, Princess (afterwards Queen) Anne subscribing 20 guineas of the amount, and almost immediately afterwards it was improved in accordance with the suggestions of Henry Purcell and Dr. Blow. This was also done by Father Smith, the cost being £50. The specification of the organ as it was after these alterations will be found in the *Musical Times* for January, 1903. Here, there is only space to say that it consisted of twenty stops, distributed amongst three manuals. The compass of Great and Choir was remarkably limited—CC to C, forty-nine notes. The Echo extended from middle C to C, twenty-five notes.

In 1708 one Ambrose Warren, who had charge of the organ after the death of Father Smith, executed a few repairs, 'to the full satisfaction of all concerned, as well as myself,' but by the year 1820 the organ had become so worn as to be scarcely playable, though still a fine-toned instrument.<sup>30</sup>

In 1852 an entirely new organ was placed in the old case by Mr. J. C. Bishop, the only old pipes retained being those belonging to the Open Diapason (in front) and the metal Stopped Diapason. At the same time a separate case to contain the Choir Organ was placed in front of the gallery, Mr. C. Lee, of Golden Square, being the architect. The decoration of the pipes, &c., was entrusted to Messrs. G. & C. Bishop, heraldic painters to her Majesty.

The specification of the organ as it was after these alterations is given in all three editions of Hopkins and Rimbault, which shows that it then consisted of three manuals (CC to F) and Pedal (CCC to E), with thirty-six speaking stops, six couplers, and 2,240 pipes.

Extensive alterations were made by Messrs. Bishop & Son in February, 1898, including pneumatic action to the manuals and manual couplers, the addition of two stops to the Pedal organ, and the substitution of new stops in the place of others in other departments. The compass of the manuals and pedals was increased to G and F respectively, and a concave and parallel pedal-board fitted. The names of not a few of the stops seem to have been changed.

In December, 1901, Messrs. Bishop & Son (who still have charge of the instrument) installed the electric blowing apparatus.

At the present time there are thirty-six sounding-stops, which, with eleven couplers and accessory stops and three half-stops, bring the total number of knobs to fifty.

The instrument stands in a separate loft above the west gallery, where it has a very fine appearance. Both Great and Choir cases contain three semi-circular towers, the largest one being in the centre of the Great case, and the smallest in the centre of the Choir case. The main case has overhanging sides, in accordance with the usual custom of Renatus Harris and Father Smith, and is surmounted by four large figures of angels holding trumpets, and (over the central tower) an emblematic device. To say that the carving was the work of Grinling Gibbons is to say that it is splendid. The Choir case, though much less elaborate, is an excellent feature of the design.

(To be concluded.)

## M. DENYN'S CARILLON RECITALS AT CATTISTOCK AND LOUGHBOROUGH.

On Thursday, July 27, the little village of Cattistock near to Dorchester was very much astir, for M. Denyn, the world renowned carillonneur of Malines, was giving his annual recital on the carillon in the tower of Cattistock Church. The carillon contains thirty-five bells, with a compass of three octaves, and was cast by Van Aerschoot of Louvain in 1882 (thirty-three bells), and completed by that bell-founder in 1899 (two bells). Nearly the whole of the bells and the tower were the gift of a former rector, Rev. H. Keith Barnes, although the completion in 1899 was the work of the present rector, Rev. R. P. Stickland—much to his credit. The tower was specially designed by Sir Gilbert Scott to receive the bells, and is very suggestive of Magdalen (Oxford). It is 100 ft. high, but so far as the bells are concerned the musical effect would have been even better if it could have been half as high again. In addition to the clavier (manuals and pedal) there is an automatic chime barrel of the same construction as those of Bruges and Malines, which plays tunes harmonized in three or more parts and which is set each year by M. Denyn when he comes over to give his recital. The tunes for 1911-1912 are:

'The day Thou gavest, Lord, is ended.'	} Hymns.
'Ye watchers and ye holy ones.'	
'La chanson du carillonneur' (Ancient).	} Flemish.
'Notre Flandre' (Raes).	

Just before 5 o'clock a large audience had assembled, many coming very long distances, including Dr. Borms (Antwerp), Mr. W. W. Starmer (Tunbridge Wells), Mr. John Taylor (Loughborough), Dr. Sinclair (Hereford), and Mr. Kirby (Southport). Immediately after the chimes had finished playing at the hour, M. Denyn electrified his listeners with a tremendous shower of sounds, brilliant bravura passages which were nothing more nor less than a toccata so skilfully treated as to lead into the first item of the programme without one being scarcely aware of the fact.

The following is the complete programme:

1. Marche patriotique ... .. Gevaert.
2. Two English songs ... .. Haydn.
- \* 3. { Andante ... .. Schumann.
- { 'The joyful peasant' ... .. Mendelssohn.
- { A Christmas piece ... ..
4. Flemish songs:
  - 'Haesken' ... .. Opsomer.
  - 'Klein Moederken' ... .. Candaël.
  - 'Ballade de Genevieve de Brabant' ... ..
- \* 5. March of Israelites ... .. Costa.
- \* 6. Third Sonata ... .. Nicolai.
7. Huntsmen's Chorus ... .. Weber.

God save the King.

\* By request.

<sup>27</sup> Hopkins and Rimbault (3rd ed.), p. 295.

<sup>28</sup> 'The King's Musick,' p. 405.

<sup>29</sup> *Ibid.*, p. 407.

<sup>30</sup> Hamilton's Catechism of the Organ, 7th ed., p. 117.



It is hardly necessary to say that in all these items Denyn's absolute mastery of his instrument was very apparent. *Piano, forte, crescendo, diminuendo, cantabile* passages, rapid diatonic and chromatic scales were all rendered with consummate ease and artistic finish. The two best items were undoubtedly the Flemish songs and the Sonata of Nicolai, both being the type of music best suited to the instrument.

It was a most delightful recital, and the large audience—scattered about in all kinds of nooks and corners—were enraptured.

On Friday, M. Denyn journeyed to Loughborough to give a recital on the carillon recently erected by Messrs. Taylor in a tower at their foundry. This is the first of the kind cast by an English founder, and contains thirty-seven bells (three octaves chromatic) with clavier (manuals and pedals). The largest bell weighs only 7 cwt., as one of the principal objects of the founders was to show how minutely accurate it is possible to tune even the smallest bells—a branch of bell-founding in which Messrs. Taylor are pre-eminent. It is not too much to say that the carillon at Loughborough is the most accurately-tuned set of small bells in Europe. It will interest readers to know that it is the small bells that present the greatest difficulties to bell-tuners.

A very large audience was present, and the programme, a fine one, contained nothing but pieces particularly effective upon the instrument and carefully selected by the recitalist:

1. Artevelde's March ... .. *Gevaert.*
2. 'The British Grenadiers' ... ..
3. Flemish songs :  
     { 'The rose of the valley' ... .. *Volckerick.*  
     { 'The blacksmith's song' ... .. *Andelhof.*
4. Huntsmen's Chorus ... .. *Weber.*
5. 'La Parisienne' March ... ..
6. Improvisation ... ..
7. 'Byllyed' (Song of Victory), from 'Groenige' ... .. *Mestdagh.*
8. The National Anthems of England and Belgium.

Every item was greeted with rounds of applause, and when M. Denyn came down from the tower he received a great ovation.

After the recital a visit was paid to the belfry of the parish church, and the foreign visitors were very delighted with the skill shown in the hanging and ringing of bells according to the method peculiar to England.

The proceedings of the day terminated with a banquet given in honour of M. Denyn. Many interested in bells were present, amongst whom may be mentioned Dr. Borms, M. Reverchon (Paris), editor of *Revue Internationale d'Horlogerie*; Rev. R. P. Stickland (Cattistock); Mr. W. W. Starmer (Tunbridge Wells); Rev. Canon Pitts, &c.

Mr. Starmer associated himself with the toast of the evening—the health of M. Denyn—and said that to have taken part in the proceedings of that day was one of the greatest pleasures he had ever experienced. He had heard M. Denyn play at Malines and elsewhere, but never in his life had he played with greater success than at Loughborough. There was a reason for this, and to him (the speaker) it seemed to arise, from the fact that the beauty of tone and accuracy of tune of the bells inspired the player. (Applause.) M. Denyn had expressed himself in the highest terms of admiration for the change ringing at the parish church. He was surprised at the skill displayed by the ringers and the great ease with which the bells were rung, and said that there was nothing in any other country which could compare with the engineering skill by which this facility had been obtained. This was a red-letter day in the history of bells in our own country, and he felt

sure augured well for future development. They all welcomed M. Denyn that evening as an artist, musician and virtuoso, and as one of the finest exponents of the music of bells. He (Mr. Starmer) would be encouraged to pursue with renewed vigour the campaign he had strenuously persevered in for the past twenty years in the interest of bells and bell music.

M. Denyn, who replied in French, said he should never forget the splendid manner in which he had been received, and could scarcely find words which would adequately express his gratitude and appreciation. The carillon at Messrs. Taylor's foundry was composed of the most harmonious bells he had ever heard. The harmony of tones they had there discovered was a symbol of the harmony of hearts which bound them as friends. He hoped to have the pleasure of coming many times to Loughborough to see that model foundry of Messrs. Taylor—second to none in the whole of Europe.

## TRAINING COURSES FOR MUSIC TEACHERS.

### THE ROYAL ACADEMY OF MUSIC.

As briefly announced in our August issue, the Academy is signaling its removal (now effected) to the new premises in Marylebone Road by organizing a special course of training for teachers. The course has been instituted to meet the increased and increasing demands made upon teachers in these days, and will, it is hoped, enable persons already advanced as performers to obtain that special equipment which is now being recognised as essential to the proper and adequate discharge of the duties of a teacher. It has been designed with the further object of showing the extreme importance of general musicianship (comprising ear-training, a knowledge of the methods of dealing with school class-singing, and the practical application of harmony-study) in relation to all work on the instrumental side.

The course will consist of a series of lecture-lessons by specialists in the following subjects:

- (I.) The fundamentals of teaching pianoforte technique and interpretation (elementary and advanced).
  - (II.) Ear-training and sight-singing.
  - (III.) Aural and keyboard harmony-study.
  - (IV.) Musical analysis (including the study of form and of the characteristics of music of various periods).
  - (V.) Class-singing and voice-production for children.
  - (VI.) Elementary psychology as applied to teaching.
- The course will also include one individual lesson per week in pianoforte-playing.

All the above-named lecture-lessons are designed with the primary object of being a training in teaching, and students attending them may from time to time be called upon to give practical demonstration of points specified by the lecturers.

A special teachers' examination, founded on this course, will be held.

Lecture-classes will be given by Mrs. Curwen, Miss Scott-Gardener, Mr. Tobias Matthay and Mr. Oscar Beringer on pianoforte topics, Mr. F. C. Field Hyde will deal with sight-singing and ear-training, Mr. Stewart Macpherson with aural harmony and musical analysis, Mr. James Bates with voice-culture and class-singing for children and Mr. John Adams (Professor of Education in the University of London) with elementary psychology.

The new building in Marylebone Road will be open for the reception of students in September.



## MUSIC AT THE THREE-CHOIRS FESTIVALS.

A correspondent writes :

An analysis of the choral works sung at the Festivals of the Three-Choirs since 1895 reveals some curious anomalies, and excites wonder as to why some works are so rarely (or have never hitherto been) performed, whilst others are favoured with repeat performances.

One would suppose that the conditions at these Cathedral Festivals are, if anywhere, ideal for the performance of the unaccompanied motets of Bach, like 'Sing ye to the Lord'; 'Jesu, priceless treasure'; 'The Spirit also helpeth'; 'Come, Jesu, come'; or the noble 'Festival and Commemoration Sentences' of Brahms, Fest- und Gedenk-sprüche (Op. 109, Nos. 1, 2, 3); or the three motets of Cornelius's 'Liebe' cycle ('The surrender of the soul' was done at Worcester in 1905), but with the latter exception, all these works await their first performance at the Festivals of the Three-Choirs; the same being true of César Franck's 'Psalm 150'; Max Reger's 'Psalm 100' and 'Palm Sunday morning'; Schubert's 'Mass in E flat' and Graun's 'Der Tod Jesu'.

In the sixteen Festivals from 1895-1910 Sir C. Hubert H. Parry has been represented chorally fourteen times by eleven works: 'Job', 'The love that casteth out fear', and 'Beyond these voices there is peace,' each having been repeated between 1907-1910. Only once in the past fifteen years have the following been sung: Bach's B minor Mass; Berlioz's 'Te Deum'; Walford Davies's 'Everyman'; César Franck's 'Beatitudes'; Verdi's 'Stabat Mater' and 'Te Deum'; Dvorák's 'Te Deum'; Brahms's 'Song of Destiny'; Mendelssohn's 'St. Paul'; Schütz's 'Lamentatio'; Leonardo Leo's 'Dixit Dominus'; Beethoven's 'Mass in C'; Spohr's 'Last Judgment' has had three performances in five years (1897, 1899, 1901); Goetz's innocuous setting of Psalm 137 was sung in 1896 and again in 1910. Has Haverall Brian's setting of this 'By Babylon's wave' psalm (performed at the Musical League in Liverpool, September, 1909) ever been considered?

Verdi's 'Requiem' has been sung in 1896, 1900, 1901, 1907, 1910 (on the last three occasions at Gloucester); to some minds this will perhaps be the most startling feature in a review of this period. Beethoven's 'Choral' Symphony had never been performed before 1900, when it was given at Hereford (it is in this year's Worcester scheme), yet Brewer's 'Emmaus,' produced in 1901 at Gloucester, was repeated there in 1907, and Gloucester is still waiting to hear 'No. 9.'

Considering the comparative restriction imposed upon the conductors in the choice of music, by the necessity of the performances being in the various cathedrals, it does seem somewhat strange that the score of works named should have been heard so infrequently, or not at all.

In choosing the items for a 'festival' programme, is it not truer to-day than ever it was, that to include 'something for all tastes' is to pursue a false ideal? Is it not better that the programmes should be characteristic of musical art as it now stands, by giving only the most typically excellent of the newer compositions, and as regards the older ones, only those upon which it is felt that contemporary genius has been more particularly nourished?

## BRADFORD AND DISTRICT ORGANISTS' ASSOCIATION AT RIPON.

MR. MOODY ON 'THE ORGANIST AND MODERN MUSIC.'

On July 22, the Bradford and District Organists' Association visited Ripon and Studley. After a stay in Studley Park, and an inspection of the beautiful memorial church of St. Mary the Virgin, they came to the Cathedral, and were received by Mr. Moody, the organist who, after detailing some of the architectural features of the edifice, gave a short recital on the organ, including in his programme Max Reger's Suite, Op. 92, Bossi's Pastorale, Basil Harwood's 'Requiem Æternam,' Salome's Gothic March, and concluding with Bach's Fugue in A minor.

At the close of the recital there was a short interval for tea, after which the members met in the Cathedral Hall. Mr. Moody gave an address on :

## 'THE ORGANIST AND MODERN MUSIC.'

He said :

If it be once admitted that music had its origin in the religious feelings which from earliest times have animated the human mind, it will be hardly disputed that there is a close relationship between music and the Church, and in a secondary sense between Church music and musicians in general. We organists are of the high priesthood of John Sebastian Bach. Our ministry is the care and nourishment of music, the soul and voice of the fabric of the church. A retrospect of the great composers witnesses that not a few of them were primarily organists. Among these Bach, first and foremost, fixed a contrapuntal standard which has hardly been approached by his successors; while Tallis, Byrde, Purcell, Gibbons, and others exercised an influence on native music which cannot be over-estimated. The church inspired the oratorio and the motet, and from the same source came the madrigal and the glee. But in spite of the amazing development of the organ, and the consequent advance in organ technique, we well may ask ourselves if the art of the organist, on the creative side, is keeping pace with modern progress.

The organ itself has never in its history occupied a position as exalted as it does to-day. We know that in the halcyon days of choral music, when the instrumental output was of a very low order, organ music was most advanced, and in the words of Sir Hubert Parry, the nearest to complete emancipation and independence. That comparatively ancient standard has steadily matured, and we may confidently say that the best organ music of modern times bears favourable comparison with any which has been or is being produced for voices or orchestra. It is true that the music of Wely, Batiste, Scotson-Clarke, and others now living whose names I need not mention, has had, and still has, its noxious influence. Against this we have the noble works of Rheinberger, Widor, Franck, Stanford, Harwood, and last, but in many ways greatest of all, of Max Reger, works which not only have raised the importance of the organ to a higher point than it has in the whole of its history attained, but have made demands on the technique of the organist which could not fail to increase his efficiency, and enhance his prestige as an artist. Reger is doing for the organ what Wagner did for the orchestra.

Nor must we forget Elgar's association with the organ. In his earlier days he was organist of a church in Worcester, and I have heard him speak of the delight he found in listening to music in the Cathedral of his native city. Other eminent musicians are turning their attention to the organ, and as a result demands are being made on the resources of modern organists of which our forbears little dreamed.

## THE ORGANIST'S GENERAL CULTURE.

These demands bring us face to face with the question, 'Is a knowledge of music, unaccompanied by a knowledge of the sister arts, sufficient equipment for the task before us?' If you concede what is to me beyond contention, namely, that the organ with all its magnificent possibilities, is to be, after the orchestra, the greatest vehicle of future musical thought, you must admit that in the aggregate we are ill-prepared. We are confronted with this anomaly. While music itself is the most sublime of the arts, the most refining in its influence, the great body of men who represent it are not infrequently unversed in the arts of painting, architecture, and literature. Speaking candidly, the musical profession is in the main on a lower level than that on which rightly it should be placed. I know I am on dangerous ground, but I feel very strongly that if music is to claim the respect to which she is rightly entitled, her natural guardians must be men of culture. I do not mean men who have only the culture of the schools. I mean men who realise that they must have more than a nodding acquaintance with art in all its forms. We may find inspiration in a beautiful picture. Architecture presents unmistakable analogies. There are lessons in the satires of Voltaire no less than in the philosophy of Plato. The organist who wishes to keep pace with the times must read. It is no part of my duty to suggest what he shall read, but if his interpretation of the prevalent tone-poem is to be convincing, he will make himself familiar with the best

poets, and where a definite 'programme' is set out by the composer he will first of all analyse and assimilate the incidental colouring.

#### ACCOMPANIMENT.

This brings us to a consideration of the art of accompaniment, perhaps the greatest pitfall which awaits the organist. There is always the temptation to musically reproduce the thunder and the waterpipes, the wild boar, and the grinning dog. Tricks like these are out of date, and the organist who employs them is obsolete. The poetry of the Psalms, surely the most beautiful feature of the church's liturgy, must be fully realised, but it must be done by legitimate means and not exaggeration. Excessive use of the 16-ft. pedal should be avoided. Chords should be put down firmly, and never in *arpeggio* fashion. Preliminary pedal notes, and also introductory treble 'leads' should be severely tabooed, and at the end of a movement the notes should be lifted simultaneously. Frequent use of manual doubles confuses harmonic progression. When the pedal coupler is employed it should take effect with and not after the commencement of a phrase. Alterations of stops should not be made in the middle of a passage. The Great Organ should sometimes be used without the Swell coupler. Four-part harmony in hymns and chants is purer than handfuls of chords. Delightful effects in accompaniment are obtained by occasionally playing in two parts with contrasted colours. Chords played an octave higher on the softest 8-ft. stops afford welcome relief in the course of a long Psalm. Sinister effects are produced by playing an octave lower on an 8-ft. Swell reed.

#### THE CHOIR.

Many of these experiments can be made only where there is a good choir, but I believe that any body of singers can be made self-reliant, and I have small respect for any choir which is entirely dependent on musical accompaniment. The organ has too long been regarded as a background, or as a mere support for the voices, while its real function is, or should be, to add artistic interest to the work in which its co-operation is invoked. The responsibility of the organist and choir-master was never as great as it is in these early decades of the twentieth century. The competitive movement, which has its disadvantages as well as its advantages, has at least set a standard of choral technique, a standard below which no choir, least of all our Cathedral and leading Church choirs, can afford to fall. The day is not so far behind when some of our Cathedrals might have been mistaken for homes of rest for the vocally infirm. A few of them convey the same impression to-day, but generally speaking the work of our Cathedral choirs is infinitely better than it was twenty years ago. And rightly so. The old slovenliness of attack, careless diction, absence of good phrasing and general apathy are faults no longer to be tolerated. We may not be able to realise the finest points in musical art, but we shall be all the better for aiming at them. Some of us are spending our best years in the pursuit of ideals which local conditions make almost impossible of attainment. But if these ideals are to be submerged because circumstances are adverse, we are hardly worthy of our position.

#### THE CHOICE OF MUSIC.

The average organist, and perhaps more particularly the average Cathedral organist, is always in danger of falling into a rut. Tradition requires the latter to assist in the performance of a considerable amount of music which should long since have been consigned to the dust heap.

I have the greatest veneration for the accepted classics of choral literature, but I do regret the inclusion of meretricious music, which occasionally finds its way into our lists almost solely because it is to hand, and because it enables us to avoid undue repetition. Surely, it would be infinitely better to repeat, again and again, during the year, that which is best. I look forward to the day when there shall be a great witenagemote of our leading organists and preceptors to deal with this important question. The problem is by no means parochial; it is universal, and it is our duty to purge the Church of the sickly rubbish which has crept in.

#### IMPROVISATION.

In conclusion, I would put in a strong plea for a deeper study of the neglected art of improvisation. By this I do not mean the aimless meandering chords which too frequently pass for improvisation. Still less do I mean a slavish adherence to rhythmic division and set forms. By all means have a central idea, but do not make the mistake of riding it to death. It is in this direction that many organists fail to convey the all-important idea of spontaneity. I am sure there must be a large number of amateur organists who do not invariably begin their extemporisation in four parts, with a 16-ft. pedal coupled, but I can truthfully say I never met one! Much of course depends on the acoustic properties of your church, but delightful results are to be obtained from purely manual efforts, and these occasionally in less than four parts. Aim at the cultivation of horizontal harmony, and when you improvise your introductory voluntaries never forget that it is in your hands to create the right atmosphere, and that the effect of worship and supplication is either enhanced or diminished by your own musical thought and its expression. Above all, be sure that your music will never be wholly good if you have cultivated it to the utter exclusion of the other arts. Here as elsewhere unity makes for strength, and such unity as this will help you fully to appreciate the beauties of modern composition, and to maintain the dignity and grandeur of the great classical school.

## Church and Organ Music.

### THE ORGANIST AND MODERN MUSIC.

By W. G. ALCOCK.

The paper read recently by Mr. C. H. Moody, organist of Ripon Cathedral, before the Bradford and District Organists' Association, is reported on the preceding pages. The chief points raised were the attitude of the organist towards the development of music, and the artistic ideals towards which he should strive. In admirable diction he put before his critical audience the various steps by which the edifice of our Church and Organ Music has been built, and, as showing his optimistic views, claimed that after the orchestra, the organ offers the greatest attraction to modern composers. In support of this he quotes Rheinberger, Widor, Franck, Stanford, Harwood and Reger. He might have added Karg-Elert, and several English names. We almost share the claim, and yet hope to be fully converted. There is no doubt a 'new learning' in organ matters, and with such enthusiasm as Mr. Moody's and many of our younger men, the time cannot be distant when the organ shall, by reason of its artistic construction and the really fine works of art which it has called—and is more frequently calling—into being, take its legitimate place as a fitting vehicle of high and noble thought. We are entirely with Mr. Moody in deploring the wealth (!) of fifth-rate sentimentality which dazzles the average recital audience. No doubt, so long as they have these things offered them will they flock to hear them, and think themselves edified. The real test may be found in the fact that such recitals as those to which we refer invariably leave the audience wondering at the skill of the performer rather than at the music itself. We do not for one moment cavil at the organ arrangement. We must have it, and it might with truth be said that more than one example sounds better on the organ than on the orchestra or pianoforte. A case may be found in the Rachmaninoff Prelude in C minor, which, while certainly sounding great on the pianoforte, is simply *mighty* on an organ and in a building both of adequate dimensions.

We cannot see with Mr. Moody that it is necessary, if an organist is to become a 'musician,' he must



be to some extent versed in the arts of painting, architecture and literature. It would no doubt be an advantage to him to possess some such knowledge. But if the contention be sound, the converse ought to hold good, and students of those other arts should be to some extent versed in music. It is strange that so many painters (for instance) are not musical, and that yet their art does not suffer. We willingly grant the necessity for general culture, and regret to have to agree with Mr. Moody that organists are in the aggregate ill-prepared, and that, frankly, the musical profession is, in the main, on a lower level than it should deserve. We also concur in the argument that music is the most sublime of all the arts. Indeed, it has always seemed to us that no other art can present the sublime thoughts of which music is capable. If an artist paint a landscape, he is only idealising something he has seen. Architecture can only lend to music its qualities of form and proportion. If a sculptor carve a statue, he must have seen features in human life (to take the highest model) to stimulate his fancy. Literature no doubt is more like music in its suggestiveness of the unseen, but music far transcends all in its uplifting power, and most vividly 'brings all heaven before our eyes.' We agree, also, that the organist is often too ignorant of questions entirely outside the realms of his profession and its artistic attributes, such as the matters which govern our social system. He is generally an 'organiac,' and can seldom talk of anything but his organ. The time, too, surely has gone when the long hair and Trilby hat, or the top hat and frock coat necessarily constitute the working clothes of the organist. Mr. Moody's plea for general culture will be shared by all who realise the power of organ music, and it is evident that in this respect a steady improvement is taking place. Our older Universities now insist on residence for music graduates, and though there have no doubt been many exceptions, the wisdom of this step is shown by the fact that the average music graduate of the past can hardly have been considered a well-read man. There is another aspect of the question not touched upon in Mr. Moody's paper. The scandalous under-payment musicians are forced to accept must be held responsible for many of our shortcomings. It is difficult indeed to live decently, and there is little time for anything but hard work. But that is an old, old story, and had better be only hinted at.

There were many noteworthy suggestions in Mr. Moody's address, touching the various directions in which the organist's artistic instincts might work. We have before said in these pages that the organ-loft seems to have been the home of so much that is inartistic, and the suggestions to which we refer were all excellent, and such as can only raise the standard of accompaniment in Church.

Extemporising, too, received attention, and the importance of its cultivation was insisted upon.

Altogether, Mr. Moody's paper seems to crystallise the many thoughts such a subject suggests; and his large audience, composed as it was of serious and thinking men, full of enthusiasm for their art, must have found much to ponder over. Enough to say we are the better for having read it.

The organ at the Coronation Exhibition upon which recitals are being given, is the work of Mr. Rest Cartwright, of the Park Road Works, West Green, N., and represents the greater part of the instrument built to the order of St. Ignatius, Stamford Hill. It contains three complete manuals and pedal organ, with the necessary couplers, pneumatic pistons, and other accessories. The total number of pipes at present is 2,150, and the wind is supplied (through five independent bellows and reservoirs at 6 and 3½ inches

pressure) by a 'Discus' blower and motor. The latter have been kindly lent and fitted up by Messrs. Watkins & Watson, prior to their installation at the church.

The organ at Emmanuel Congregational Church, Cambridge, originally (1880) built by Willis, has lately been rebuilt and enlarged by Messrs. Norman & Beard. A Choir organ has been added, and the tonal scheme of the Great organ considerably re-arranged and enlarged. A feature is the addition of a pedal trombone and bass flute. Curiously enough, the organ is the only specimen of Willis's work possessed by Cambridge. The opening service took place on Sunday, June 11, when recitals were given by Mr. J. H. Warmington (who for over twenty years has been organist of the church) and Dr. A. H. Mann.

We have received an interesting letter from a correspondent in Outremont, Montreal, drawing attention to the work of Mr. Percival J. Illsley, organist and choirmaster of St. George's Church, Montreal. When appointed twenty-one years ago, he landed to find the city in its primitive condition, but has now the satisfaction of holding a foremost position in what has become one of Canada's finest cities. From the report sent us, we gladly note his excellent work, which includes that of an organist, recitalist and choirmaster. His choir, we are told, is held in high estimation, and from the *répertoire* it is evident that excellent work has been done. Mr. Illsley was formerly a pupil at Lichfield Cathedral, under Mr. J. B. Lott.

At Calcutta, on July 10, the Lord Bishop of Calcutta, acting for his Grace The Lord Archbishop of Canterbury, conferred upon Mr. Ernest Slater, organist and choirmaster of Calcutta Cathedral, the degree of Doctor of Music. Dr. Slater was presented by the Hon. Mr. Justice Carduff, C.S.I., reading the petition, the signatories of which included Lord Hardinge, Viceroy of India, the Right Rev. The Bishop of Calcutta, the Hon. Sir Lawrence Jenkins, K.C.I.E., Chief Justice of Bengal, and other prominent officials. Dr. Slater has been organist of Calcutta Cathedral for over twenty-five years.

Coronation services were held in Calcutta in the Cathedral, and in the churches of St. John and St. Andrew, and in the Roman Catholic Cathedral. At the English services the music included (at the Cathedral) Dr. Slater's setting of the anthems 'I was glad' and 'All the kings of the earth shall praise Thee,' 'Zadok the priest,' and the Coronation Anthem; at St. John's Church, Sir Frederick Bridge's Homage Anthem, and Henry Smart's *Te Deum* in F. At St. Andrew's a feature was the singing of Dr. Slater's anthem 'O Heavenly King, by whose decree,' the service concluding with the National Anthem.

At St. Matthew's Church, Northampton, a selection of early seventeenth-century music was given on July 23. The examples included Gibbons's *Te Deum* in F and the anthems 'Almighty and everlasting God' and 'Hosanna to the Son of David,' and Allegri's 'Miserere,' while the instrumental numbers were a *Prelude* by Dr. John Bull, a *Capriccio* (Soprano La, Sol, Fa, Mi, Re, Ut) and a *Canzona*, both by Frescobaldi. An interesting feature was the performance, in their original notation, of familiar hymn tunes, these including 'Dundee,' 'Passion Chorale' (Hassler), 'St. David' (Ravenscroft), 'Angels' (Gibbons), 'London New' (Newtoun) and many others. Mr. Charles J. King, organist of the church, played the organ, which is well-known as one of Messrs. Walker's finest instruments. Similar services will be given in September, and later some attention will be devoted to works by Purcell, Humphrey, Blow, Buxtehude and others.

At Knox Church, Dunedin, New Zealand, on June 22, last, a Coronation Recital was given by Mr. W. Paget Gale, organist of the Church, and Mr. David Cooke, organist of Moray Place Congregational Church, assisted by the combined choirs of the two churches named. The solo vocalist was Miss Florence Pacey, and the programme included



Sir Edward Elgar's arrangement of the National Anthem (soloist, Miss Duthie), Handel's 'Zadok,' Weber's 'Jubilee' Overture, Elgar's 'Land of hope and glory,' Meyerbeer's, Tchaikovsky's and German's Coronation Marches, and 'Elgar's Imperial March. The recital concluded with the 'Hallelujah' chorus.

Mr. W. J. Pletts, who for thirty years has been a tenor singer in the choir of St. Peter's, Newcastle, received a testimonial on July 9 on the occasion of his retirement.

It should have been stated (August No., p. 526) that Mr. C. H. Moody (Ripon) played the organ at the meeting of the North-Eastern Choral Association at York.

Mr. E. H. Lemare has recently been giving organ recitals at the Glasgow Exhibition before crowded and enthusiastic audiences.

#### PASSED FELLOWSHIP, JULY 1911.

The following candidates were successful in the examination held in July for the Fellowship of the Royal College of Organists:

E. C. Austin (London).  
E. W. Baker (Bishop's Stortford).  
P. E. Clarke (Wellington).  
W. J. Comley (London).  
Miss E. P. Coxeter (Hastings).  
R. J. Foort (London).  
D. G. A. Fox (Teddington).  
H. J. L. Gresham (London).  
E. N. Hay, Mus. B. (Portsmouth).  
J. E. Hope, Mus. B. (London).  
N. C. Jephcott (Coventry).  
E. L. Lodge (Wallasey).  
W. H. London (Berkhamsted).  
C. B. Maude (Lingfield).

H. S. Middleton (Windsor).  
H. N. Oakes (Bewdley).  
C. J. Parsons (Wells).  
H. G. Perry (Ponders End).  
A. W. Pollitt, Mus. Doc. (Liverpool).  
C. Richmond (Sharrow).  
E. Ritchings (Blackburn).  
Miss E. F. Salisbury (Marlborough).  
W. Singleton (Golcar).  
J. D. Smith (Deal).  
F. H. Stamper (London).  
R. J. Stannard (London).  
A. S. Warrell (Bristol).

The Lafontaine prize was won by D. G. A. Fox and the E. H. Turpin prize by N. C. Jephcott.

#### ORGAN RECITALS.

Mr. Fred. Gostelow, Church of St. Philip and St. James, Ilfracombe—Overture No. 1 in C, *Hollins*.  
Mr. Albert Orton, Parish Church, Walton, Liverpool—Air with Variations and Finale Fugato, *Smart*.  
Mr. W. Aslom, S. Bede's Church, Semaphore, S. Australia—National Anthem with variations, *Wesley*.  
Mr. G. Tootell, St. James's Church, Whitehaven—Concert Fantasia, *Sir R. P. Stewart*.  
Mr. Alfred Hollins, St. Bees Priory Church—Theme with Variations and Fugue, *Hollins*.  
Mr. James M. Preston, St. George's Church, Jesmond, Newcastle-on-Tyne—Scherzo in B minor, *Healey Willan*.  
Mr. Hylton Stewart, St. Martin's Church, Scarborough—Installation March, *Stanford*.  
Mr. G. Stephen Evans, English Congregational Church, Aberystwyth—Allegro vivace, *Morandi*.  
Mr. W. Cary Bliss, Coronation Exhibition—Sonata No. 4, *Mendelssohn*.  
Mr. Claude A. Forster, Parish Church, Kirkley—Marche Solennelle, *Mailly*.  
Mr. Herbert Walton, Parish Church, Great Yarmouth—Song of Triumph, *John E. West*.  
Mr. Walter Clough, St. Iberius Church, Wexford—Offertoire in C minor, *Battiste*.  
Dr. Orlando A. Mansfield, Belgrave Church, Torquay—Cantilène Pastorale, *Guilmant*.  
Mr. Sydney Coote, Mount Pleasant Congregational Church, Tunbridge Wells—Fantasia on 'Urbis Beata,' *W. Faulkes*.  
Dr. C. Edgar Ford, St. Andrew's, Stockwell—Fantasia in E flat, *Saint-Saëns*.  
Mr. Harold Helman, St. John's Episcopal Church, Perth—Sonata, *J. Reubke*.  
Mr. Paul Rochard, Parish Church, Sutton-on-Sea—Fantasia and Fugue in G minor, *J. S. Bach*.  
Mr. S. W. Swainson, Bilton Parish Church, Harrogate—Sonata No. 7, *Rheinberger*.  
Mr. T. H. Collinson, St. Mary's Cathedral, Edinburgh—Sonata No. 6, *Mendelssohn*.

Mr. A. H. V. Hague, St. Ann's, Manchester—Sonata No. 4, *Mendelssohn*.  
Mr. F. E. Wilson, St. Michael and all Angels, Ilford—Sonata No. 5, *Mendelssohn*.  
Mr. F. J. Parsons, St. Saviour's Church, Eastbourne—Voluntary in G, *Dr. John Worgan*.  
Mr. W. L. Raynes, St. Nicholas Church, Whitehaven—Prelude and Fugue in B minor—*J. S. Bach*.  
Mr. F. J. Livesey, St. Bees Priory Church—Fourth Organ sonata, *Guilmant*.  
Mr. R. W. Browne, St. Mary's Church, Woodbridge—Romance in D flat, *Lemare*.

#### ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Robert E. Clark, organist and choirmaster, St. Paul's Church, Manningham, Bradford.  
Mr. Ronald W. Dussek, organist and choirmaster, St. Matthew's Church, Surbiton, Surrey.  
Mr. Nelson V. Edwards, organist and choirmaster of Colne Parish Church, Lancashire.  
Mr. J. Lamont Galbraith, organist to First Presbyterian Church, and Holy Trinity Episcopal Church, Richmond, Va., U.S.A.

## Reviews.

*Unfigured Harmony.* By Percy C. Buck, Mus. Doc.

[Clarendon Press.]

Academic circles have shown a tardy recognition of the fact that the real teaching of harmony begins where the employment of figured basses ceases. It is obvious that the study of harmony is useful in proportion as it prepares the student to encounter the problems met with in actual composition, and the first of these is the harmonizing of melodies. At present, however, the supply of text-book guidance on the subject is unequal to the demand. The issue of Professor Buck's book is therefore timely; moreover it is the kind of book one would welcome even in an over-stocked market. The author knows from his own teaching experience that the most exemplary collection of maxims, however elaborate, incontestably true and beautifully expressed, is apt to leave the pupil a little wiser perhaps, but with little more practical ability than before. Professor Buck has penetrated the student mind, knows the misconceptions of which it is capable, and counters them at every point with his practical hints and with his plentiful examples of the right way and the wrong way of doing things. The wealth of illustrations, fruitful of instruction, is one of the best features of the book. He writes primarily for the examination candidate, as can be seen from the attention he devotes to problems peculiar to the examination room. Yet he attaches as much importance to a sense of style and musicianship as to correctness and ingenuity. For instance, in treating of imitation he says:

'Most students waste an incalculable amount of ingenuity in the attempt to produce exact imitation. So far is this, even when accomplished, from being desirable, that the student may call himself a musician at once when he realises the true nature of imitation. For reproduction and imitation are two words with distinctly different meanings. To find that a tune will go in an exact canon, or that the bass can reproduce some little phrase with all intervals precisely similar—this is not musicianship, but mere exploration and discovery. Music begins when, feeling that imitation is the artistic necessity at a given point, one alters the unimportant details of the model while preserving the essentials.'

The book is in five sections, which are devoted to Modulation, Harmonization of melodies, Unfigured basses, Inner melodies and continued canons, and Ground basses. Under the first heading the author gives advice that should for ever arm the intelligent reader to meet with confidence and success the familiar trier 'continue for eight bars in the style suggested by the following, modulating through the keys of . . . . .'. The remarks on harmonization are again a complete armoury against the common faults and stumbling-blocks that no

(Continued on page 597.)

## FOUR PART-SONG (UNACCOMPANIED).

Words by FRED. G. BOWLES.

Composed by BERTRAM LUARD-SELBY.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Andante.*

SOPRANO. *mf* How soon the Au-tumn day is done, *mf* The briefer light, . .

ALTO *mf* How soon the Au-tumn day is done, *mf* The briefer

TENOR. *mf* How soon the Au-tumn day is done, *mf* The briefer

BASS. *mf* How soon the Au-tumn day is done, *mf* The

(For practice only.) *Andante. ♩ = 74.* *mf* *mf*

*poco rall.* *a tempo.* *mf*

the low-er sun; Pale hare-bells ring-ing in the wood, To

*poco rall.* *p a tempo.* *mf*

light, the low-er sun; Pale . . hare-bells ring-ing in the wood, . . To

*poco rall.* *p a tempo.* *mf*

light, the low-er sun; Pale hare-bells ring-ing in the wood, To

*poco rall.* *p a tempo.* *mf*

light, the low-er sun; Pale . . hare-bells ring-ing in the wood, . . To

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tell us all the world was good, The Au-tumn Day,

tell us all the world was good, The Au-tumn Day,

tell us all the world was good, The Au-tumn Day,

tell us all the world was good, The Au-tumn Day,

Day, so far a-way; Ah! Spring came on-ly yes-ter-

so far a-way; Ah! Spring came on-ly yes-ter-

so far a-way; Ah! Spring came on-ly yes-ter-

so far a-way; Ah! Spring came on-ly yes-ter-

day, came on-ly yes-ter-day. The dew still sheds its

day, came on-ly yes-ter-day. The dew still sheds its

day, came on-ly yes-ter-day. The dew still sheds its

day, came on-ly yes-ter-day. The dew still sheds its



pearls, a - las, But there is gold with - in the grass; The rob - in pipes his

pearls, a - las, But there is gold with - in the grass; The rob - in

pearls, a - las, But there is gold with - in the grass; The rob - in

pearls, a - las, But there is gold with - in the grass; The rob - in

sad sweet song, Cold Win - ter can - not now be long, . . .

pipes his sad sweet song, Cold Win - ter can - not now be long, . . .

pipes his sad sweet song, Cold Win - ter can - not now be long, . . .

pipes his sad sweet song, Cold Win - ter can - not now be long, . . .

Au - tumn Day, so far a - way, Why, Spring seemed

Au - tumn Day, so far a - way, Why, Spring seemed

Au - tumn Day, so far a - way, Why, Spring seemed

Au - tumn Day, so far a - way, Why, Spring seemed

on - ly yes - ter - day, seemed on - ly . . yes - ter - day. *rall. al fine.*

on - ly yes - ter - day, . . . seemed on - ly yes - ter - day. *rall. al fine.*

on - ly yes - ter - day, seemed on - ly yes - ter - day. O Au-tumn *p rall. al fine.*

on - ly yes - ter - day, . . . seemed on - ly yes - ter - day. O Au-tumn *p rall. al fine.*

O Au-tumn Day, so far . . . a - way. . . .

O Au-tumn Day, so far a - way. . . .

Day, so far a - way, so far a - way, O Au-tumn Day. *pp*

Day, so far a - way, . . . a - way, O Au-tumn Day. *pp*

(Continued from page 592.)

amount of theory will dislodge. A few sentences chosen at random will illustrate both the author's practicalness and his vivid phraseology:

'Beware of reaching the dominant in the bass too soon. There are cases, especially when the tonality has been really disturbed by modulation, where a good dose of chords on the dominant is required artistically to redress the balance; but in fairly diatonic cases the cadence can often be shifted "a little to the right" with advantage.' . . . 'If, as often happens, the opening of the melody is repeated in the cadence, make a point of reharmonizing it.' . . . 'On reading a melody the first thing to do is, as we have pointed out, to form an idea of one's beginning and end. The next is to settle in one's mind what the modulations are to be. The commonest mistake is to assume that accidentals in the melody can be trusted to show the way. Not only do they mislead one very frequently in suggesting a modulation where none is required, but also the most necessary modulations frequently occur whilst the melody remains diatonic.' . . . 'Tied notes which fall to the next note are of frequent occurrence. In such cases the last beat of the tied note almost invariably requires to be harmonized by a chord which forces it to fall. The original note is not lengthened merely to give it a longer sound, but because it is the point in the time where the composer feels a discord is an artistic necessity.' . . . 'It is not a bad thing occasionally to let the melody alone for two or three notes; and this is often a happy and musical device after a climax.'

Dr. Buck makes the interesting suggestion that the habit of writing for string or vocal quartet, or some nondescript four-fold formation, should be varied by the treatment of less obvious instruments:

'If the humanity of examiners were only gauged a little more accurately, other instruments would be tried. Even the piano or organ, if a real sense of the technique of the instruments were shown, would be welcome; whereas a candidate who would set a melody for four horns, for two trumpets and three trombones, for oboe, two clarinets, and bassoon (provided only that the melody showed itself suitable to the genius of the combination chosen) would, even if he failed, have given his examiners a notable and pleasurable day.'

The over-confident enthusiasm of youth receives an occasional damper:

'A final warning must be given as to the true meaning of the word *modern*. There is an unpardonable tendency amongst young students to imagine that they bring music up to date by cramming in all the accidentals possible. It is scarcely untrue to say that the reverse is the case. There is more really "modern" writing in the first eight bars of the voice parts of "Blest pair of Sirens" than in a volume of Spohr's works.'

Professor Buck refers elsewhere, in terms of high admiration, to Sir Hubert Parry's composition, now a choral classic.

In dealing with the higher problems such as adding parts to a given inner part, and constructing variations on a ground bass, precept is somewhat baffled by the variety and complexity of the subject, and becomes of necessity less exhaustive. Every individual case will bring its individual point of difficulty. Professor Buck nevertheless extracts from his experience many hints of general application and extreme usefulness. He is forced, however, into a greater reliance upon their exemplification, and his illustrations, in these later sections, are particularly well-devised and pregnant with instructiveness.

We have said enough to show that Professor Buck's book will be extremely serviceable to the student open to learn.

*O that men would praise the Lord.* Anthem for harvest or general thanksgiving. Composed by Hugh Blair.

[Novello &amp; Co., Ltd.]

Dr. Blair has succeeded in providing, for choirs of moderate attainments, an anthem combining interest with simplicity of detail and general design. The choral and solo portions are vocal, and the organ part, while demanding some skill, cannot be called difficult. The music is well written, with just sufficient ornament, and we have no doubt it will be widely used.

*Six vocal duets.* For medium voices, with pianoforte accompaniment. By Joseph L. Roedel.

[The Vincent Music Co.]

The voice of modern criticism may say of these duets that they are based upon the conventionalities of a generation ago. The accusation is true, but its weight depends upon the manner of using the conventionalities, which in the present instance is beyond all question artistically excellent. Mr. Roedel has no mean gift of melody, and his accompaniments, although tending towards formula, are designed with care and well-rounded off. Neither the words (by Florence Hoare, J. Yeld, James Strang, and Hugh Conway) nor the music make any considerable demands upon one's intellectual insight, and in many ways the duets are ideal for home consumption. Their names are 'June-tide,' 'Merry daffodils,' 'After a storm,' 'Blue Iris,' 'On a moonlit lake,' and 'A little comedy.'

*Come out across the heather. Beside the river. When the tendrils deck the vine. My love and I. When lilies are blowing.* English words by W. G. Rothery. Composed by Adolf Jensen. Op. 28. Nos. 2, 3, 4, 5, 7.

[Novello &amp; Co., Ltd.]

The problem of writing simply and naturally without commonplace presented no difficulty to Adolf Jensen in the composition of his part-songs. Many of the musical ideas expressed in this group of pieces are essentially original, although they required no bizarre methods of expression. Choral societies in search of music that shall be intelligible to the most elementary judgment and attractive to the most critical could not do better than turn their attention to such examples as 'Come out across the heather' and 'When the tendrils deck the vine.' These two stand but slightly higher than their fellows in the merit and variety of their rhythms and vocal writing. In no case is there any serious difficulty in execution, or on the other hand any monotony arising from simplicity.

*Elegy and Tempo di Minuetto* (Nos. 417 and 418, Novello's Original Compositions for the Organ). By C. H. Lloyd.

*Theme with Variations and Fugue* (No. 419). By Alfred Hollins.

*Variations on a Theme by Beethoven.* By Gustav Merkel (Op. 45).

*Slow Movement from the Violin Concerto.* Op. 61. By Edward Elgar. Arranged for the Organ by Charles Macpherson.

[Novello &amp; Co., Ltd.]

Dr. Lloyd's two pieces display those characteristics which we always associate with his work, and the charm of material and absolute finish of his workmanship are here greatly in evidence. While the *Elegy* offers little real difficulty, great neatness will be found necessary. Particularly is this so in the *Minuetto*, which would form an excellent study in smooth thirds and sixths. Both pieces should be found in the repertoire of every organist to whom refinement appeals.

Mr. Hollins contributes, in his *Theme and Variations*, an important number to modern organ music, and we think he has been even more than usually successful. The *Theme* itself is charming, and the *Variations* generally well contrasted, and (a point we insist on as important) of sufficient diversity of texture to prevent the theme from standing out each time in a bald and monotonous manner. The first and third *Variations* are admirable examples of what this form of composition should be. The *Fugue* is bright and effective, and includes an excellent pedal-point and a brilliant peroration. The piece is assured of a wide acceptance.

Merkel's *Variations* (edited by John E. West) contain many points of interest, while they present some difficulty. This latter should not, however, debar the earnest student from becoming intimate with the excellent material of which the work is full. The variation form has prevented Merkel from employing the dreary sequences for which we think he so often showed an especial weakness. It should be added that the *Variations* are preceded by an introduction.



The slow movement from Sir Edward Elgar's Violin concerto has received reverent and very skilful treatment at the hands of Mr. Charles Macpherson, to whom the thanks of organists are due for placing within easy reach this lovely movement. A refined organ and an artistic organist are the remaining requirements, but fortunately both are becoming less rare, so that the music before us may become at least as widely known by its transcription for the organ as by the instruments for which it was composed.

*Fourth Trio, for pianoforte, violin and violoncello.* Composed by Ernest Austin. Op. 26.  
[Stainer & Bell.]

This is the Trio which, as briefly recorded in our columns, received its first performance at the hands of Madame Lily Henkel, Madame Beatrice Langley and Miss May Mukle at Steinway Hall, on November 13, 1909. It is one of Mr. Austin's most serious contributions to musical literature, and it says much for his power of concentration and sustained thought that his high purpose is carried out without any falling off of musical interest from beginning to end. The Trio is in one movement, free but well-balanced in form. Its subject-matter forms the material of three sharply divided and contrasted sections, one broad, another—more prominent and characteristic—impassioned, and a third akin to a Scherzo. The themes, except such as belong to this lighter and more rhythmic group, are arresting rather than engaging, but their conception and handling are no mere empty striving for originality. The work is written throughout with a hand sure of its task and guided by a brain that has something real to express. Even where the music appears to assume an uncouth shape, one is always fully conscious of this sincerity of purpose and truthfulness.

#### BOOKS RECEIVED.

- The Romance of the Fiddle.* By E. van der Straeten. With thirty-two full-page plates. Pp. xvi. + 315. Price 17s. 6d. (London: Rebman Limited.)  
*A Marriage Hymnal.* By James Saunders. Pp. v. + 104. Price 3s. 6d. (London: Elliot Stock.)  
*The Songs and Singers of Christendom.* By Frederick J. Gilman. Pp. 144. Price 2s. (London: Headley Brothers.)  
*A New Musical Truth.* By J. H. Gittings. (Dedicated to the pianistic world.) Pp. 8. (Pittsburgh, Pa., U.S.A.).

## Correspondence.

### 'COME, LIVE WITH ME.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The song, 'Come, live with me and be my love,' as desired by Mrs. Godfrey Pearce in your May issue (p. 314), was composed by the late John Liptrot Hatton about the year 1850. The lithographed portrait on the outside of the song—representing Mario playing on the harp-lute (not a mandoline, as is generally supposed), while Grisi is represented coming down the steps of a terrace to listen—is merely a copy of a photograph which was taken in 1857. This photograph shows Mario singing in 'Trovatore,' accompanying himself on the harp-lute, and represents a scene in the first act of the opera, first given at Covent Garden, with Mario and Grisi, on May 17, 1855.

Mr. Robert Bruce Armstrong, in his beautiful folio volume, 'English and Irish Instruments,' issued in 1908, gives a reproduction of this interesting photograph, and he adds: 'The prettily-conceived picture was lithographed for the title-page of J. L. Hatton's well-known song, "Come, live with me and be my love," one of the few English songs occasionally sung by Mario.'

Yours faithfully,

W. H. GRATTAN FLOOD.

Ennisorthy.

P.S.—I may add that an arrangement of Hatton's song can be had in Novello's Part-song Book, vol. xii., No. 360. Price 3d.

Dr. Flood also writes to us as follows on

### 'THE WHITEHALL ORGANS.'

There are just one or two points in Mr. Andrew Freeman's interesting article (in your August number) on the above subject that need explanation.

Edward Norgate is said to have held 'from 1611 onwards' the grant of Tuner, &c., of His Majesty's organs. Now, according to the Declared Accounts in the Audit Office (as printed in the *Musical Antiquary* for July, 1911), Andrea Bassano was Maker, Tuner, and Repairer from 1610 to 1614. Probably 1611 may be a typographical error for 1614 or 1621.

Again, Mr. Freeman asks 'Who built the organ of 1662?' I think it not unlikely that the builder was James Farr. Of course John Hingston was the official keeper and repairer of the organs at the Restoration, but James Farr was 'Organ Maker' in the Lord Chamberlain's accounts for 1660. On April 1, 1663, Hingston got a warrant for the payment of £67 11s., which included an item 'for removing the organ from Whitehall to St. James's for the French music.'

On June 24, 1665, a warrant for payment of money due as 'Organ Maker' was issued to James Farr, including his New Year's gifts for the years 1660, 1661, 1662, 1663, and 1664. He appears as 'Organ Maker' in the accounts for 1668, and again in 1669, with a yearly fee of £10. Evidently he was superseded in 1671 by Bernard Smith, and on June 20, 1672, John Dallam was appointed one of His Majesty's organ tuners.

### PIANOFORTE TECHNIQUE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—It has occurred to me that in the multitude of methods for the rapid development of the fingers, for pianoforte players, sufficient attention is not given to the extensor muscles of the hand, and I am convinced that a great deal of the difficulty in the development of evenness in scale-passages is caused by this lack of attention. It is obvious, that to play rapidly one must get the fingers out of the way as quickly as they are to be put down, and that therefore the command of these muscles must be as perfect as in the case of the flexors, and I think, considering the difference there is in the possibility of development, the extensors should really have the greater attention for a long time.

A little experiment will show any player where the root of his uneven playing lies, and the use of the following experiment as an exercise will eventually eradicate it, and in a much shorter time than the actual playing of scales could do, and much more perfectly.

Lay the hand and arm upon a table, palm downwards, at about the same level as the keyboard, with the elbow advanced the usual distance, and for the experiment use the left-hand (unless the student happens to be left-handed). Then raise the hand from the wrist, and hold it as far back as possible and keep it there; then close the fist *lightly*, and suddenly stretch out the fingers with great energy, pulling the back of the hand and fingers as far back over the arm as possible, keeping the fingers and thumb together, not *spread* out, and repeat the closing and opening about twelve times or until fatigue is felt in the forearm, behind the wrist and at the elbow, when the *exercise* should cease, and the operation be carried out with the other hand, and repeated alternately with either hand, about three times at one sitting, about four times a day.

But for the experiment, repeat the movements four or five times after fatigue is felt (according to the strength and development of the arm of the experimenter, the object being to temporarily exhaust the muscles). Then drop the hand upon the table and perform a moderately rapid shake *very* lightly with every two fingers, and notice how the naturally uneven places are accentuated, and how obvious to the mind is the cause.

To get the full benefit of both the exercise and the experiment, the least possible force must be used in closing the hand and the greatest in extending it.

I am, Yours faithfully,

T. J. LINEKAR,

Organist of St. John's, Colwyn Bay.

Bryn Deryn, Colwyn Bay,

August 3, 1911.

## STUDENT COMPOSITIONS AT MANCHESTER.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In the article headed 'Manchester and District,' which appears in the August number of the *Musical Times*, there are some statements made regarding the programmes of the Royal Manchester College of Music which are not correct. Your correspondent remarks that 'as last year Miss Alice Dill alone appears in the programmes as a composer.' If the programmes for last year's public examination concerts were consulted, it would be found that besides three part-songs by Miss Alice Dill, there was performed a Trio for piano-forte, violin, and violoncello, by a student from Dr. Walter Carroll's composition class. It would also be seen that at the first public examination concert of the session 1910-11, held in the Whitworth Hall, Victoria University, an Octet for strings by the same student was given with much success. Regarding the statement of your correspondent as to the amount of progress made in composition at the College, perhaps the fact is not known to him that in the last year there have been more original pieces by students performed than there were in the first ten years of the existence of the College.

Yours faithfully,

A.R.M.C.M.

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## Obituary.

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The death is announced on August 14, at his residence in Forest Hill, of Mr. George J. Webb, aged seventy-four years. Mr. Webb was for forty-four years a member of Sir August Manns's Crystal Palace Orchestra. He was present at the opening ceremony of the Palace by the late Queen and Prince Consort, and remained until the orchestra was disbanded, at which time he was the only surviving member of the original organization. He also played the clarinet for several years at the Philharmonic and principal London and provincial concerts. He founded and conducted both the London Septette Union (a professional organization that did good classical work in London and the provinces) and the St. Peter's Amateur Orchestral Society, Brockley, which he carried on for twenty-five years until his health began to fail, six years ago. Mr. Webb came from a very musical family, and his musical gifts have descended upon his children. His two brothers and his daughters are all in the profession.

We learn with regret of the premature death of the young violinist, Hilary Gauntlett, who was drowned whilst bathing at Dieppe on August 9. Mr. Gauntlett, a grandson of the late Dr. Henry J. Gauntlett, was a violinist of great promise, having studied for many years with the late August Wilhelmj, by whom he was much esteemed, and later with Henri Berthelmer, in Paris, and Ottokar Sevcik in Prague. He had been for the past three years a member of the Beecham Symphony Orchestra, and was possessed of a remarkably extensive solo repertory. Mr. Gauntlett, though only twenty-four years of age, was already well-known and warmly esteemed for his great talent by many London musicians. The funeral took place at Kensal Green Cemetery on Tuesday, August 15.

We regret also to have to record the following deaths:

The Very Rev. ROBERT GREGORY, D.D., in London, on August 2. Although the late Dean had many important interests to serve besides that of music, the influence he was able to exert in the application of the art to the services at the Cathedral calls for an expression of gratitude and deep respect on behalf of all concerned with ecclesiastical music. He was appointed Canon of St. Paul's in 1863, and it was in happy co-operation with the late Sir John (then Dr.) Stainer, who became organist to the Cathedral in 1872, that those great reforms in the musical arrangements were accomplished that gave the Cathedral services the world-wide reputation they have maintained to this day. Dr. Gregory became Dean of the Cathedral in 1891. He was born at Nottingham, on February 9, 1819, and was therefore over ninety-two years of age at the time of his death.

Prof. ALBERT HEINTZ, at Berlin, in the ninetieth year of his age. He was one of the earliest admirers of Wagner, and is mainly known through his pianoforte arrangements from the 'Ring' and 'Parsifal.' He supervised the first edition of Wagner's correspondence with Herr Otto Wesendonck.

Prof. ROBERT RADECKE, at Wernigerode (Harz), on June 21. He was born on October 31, 1830, in Dittmannsdorf, in Silesia. He became conductor at the Berlin Court Opera in 1863, and retained the post for twenty-four years. On the death of Herr Julius Stern he became principal of the well-known Stern Conservatoire, and in 1892 he was nominated principal of the Royal Prussian Institute of Church Music, a position he occupied until 1907.

Herr RUDOLF KRZYZANOWSKI, at Graz, at the age of forty-nine. The deceased was chief conductor of the Weimar Court Opera. He retired for a period owing to differences with another conductor, and fought a successful action (lasting three years) against the authorities of the theatre. He had been reinstated, when he had to submit to an operation which proved fatal.

Prof. JOSEPH GÄNSBACHER, at Vienna, in the eighty-third year of his age. He was an intimate friend of Brahms. For many years he held a prominent position at the Vienna Conservatoire.

Mr. BRUNO OSCAR KLEIN, former organist of the St. Francis Xavier Cathedral at New York, and a talented composer, who recently passed away at New York at the age of fifty-six.

Prof. SAMUEL DE LANGE, at Stuttgart, on July 7, aged seventy-one. He was a distinguished organist and composer, and had been principal of the Royal Conservatoire since 1893.

Mr. MAENGWYN DAVIES, musical director of the London Wesleyan Mission, at Matlock, aged forty-three.

Mr. FREDERICK TIVENDELL, at Cassel, aged eighty-six years. He was born an Englishman, but as early as 1843 he settled at Cassel, where he earned a considerable reputation as a pianist and composer. He frequently played in public with Spohr and, later, with Dr. Joachim.

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## ROYAL ACADEMY OF MUSIC CLUB.

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The Club was founded in 1885, and ever since that time it has been a fruitful means of keeping old students in touch with one another and with the Academy. In order to mark the departure of the Academy to its new abode, the annual dinner, which was held at the Criterion Restaurant on July 22, was specially patronised by members and Academy officials. During the proceedings a donation of £250 was made on behalf of the Club towards the building fund of the Academy. Sir Alexander C. Mackenzie, Principal of the Academy, presided, Mr. Stewart Macpherson (President of the Club) being vice-chairman. Amongst the guests were Lady and Miss Mackenzie, Mrs. Stewart Macpherson, Mr. and Mrs. Randegger, Mr. Louis N. Parker, Mr. Edward German, Mr. Myles B. Foster, Dr. Dundas Grant, Mr. and Mrs. Tobias Matthay, Mr. F. Corder, Mr. Fred Walker, Dr. McNaught, Dr. H. W. Richards, Mr. F. A. W. Docker, Mr. Arthur O'Leary, Mr. F. W. Renault, and Mr. and Mrs. J. Percy Baker. An excellent musical programme was sustained by Mr. Marcus Thomson, Mr. Rowsby Woof, Miss Carmen Hill, and Mr. Arthur Alexander, with recitations by Mrs. Tobias Matthay.

Sir Alexander Mackenzie, in proposing the toast of the Royal Academy of Music, said that on that occasion he felt a natural elation at the accomplishment of a long-cherished scheme, but also there was the sober thought—which would arise—at the final cutting of long-established links and ties. Somehow, as the moment for departure approached, some of them become uncommonly silent. Their little jokes were more feeble than usual. But it would be a poor certificate to the very essence and power of their Art if musicians were incapable of sentiment and emotion, and, if they felt it, were afraid to show it. He reminded his audience of the legend of the Academy ghost, which was reputed to be the shade of



a former student who lost his way in the mazy passages of the old building and had never again appeared in the flesh. This ghost paid him (Sir Alexander) a visit a day or two ago, and after some general and not pleasant remarks inquired what was to become of him now that the Academy was moving? Sir Alexander replied that he hoped he would come with them, but the ghost rejoined that for some time back he had not liked the music they taught and played, and if it was going to be like that in Marylebone Road he preferred to remain at Tenterden Street amidst the noise of the motor cars. Sir Alexander said he could make no promise, and as to the noise of the music he would have to consult the Curator (Mr. Corder), because he thought he knew more about it. The ghost stated that he did recently approach Mr. Corder on the point, but he found the Curator busy in the library tearing up books on Harmony and Counterpoint on the ground that they would not be wanted any more. After some reference to the sacrifices and work that had made the new building possible, the ghost went on to say: 'Now, you have always listened to me and generally taken my advice; that is why I have put up with you so long. You will all have to work much harder in the new place or things won't go as you expect. Take the accumulated history and memories of eighty-nine years along with you, and take me with you to keep you all straight. One thing more. I see you've a lot of young professors about—at least I suppose they are professors, wearing queer hats and things—not a bit like my time. Tell them that the future of the Royal Academy of Music will presently rest very much with them—you seniors can't go on for ever (Sir Alexander said he winced at this). If these young professors don't all realise this, and pull together for the school's interest and reputation, I'll come one night and frighten them all out of their wits.' Sir Alexander promised that he would convey the message, and thereupon the ghost disappeared with a most melodious twang. He went on to say that he regarded the Academy Club as the best working factor for maintaining the interest of old students in the welfare of the Academy. They all wanted the new home to feel like the old one, and this would be best done by their being surrounded by familiar faces, and they would help immensely if they taught the new-comers how to continue the story of the institution in the right united and affectionate spirit. He asked them to stand and drink the toast, 'The Royal Academy of Music—may its luck be a *Moto perpetuo*, and may it flourish root and branch.'

Mr. Macpherson proposed the 'R.A.M. Club.' This year, he said, they had enrolled forty-three new members and twenty-two associates. He concluded by handing to the chairman a cheque for £250, as a donation from the Club, towards the building fund for the new home of the Academy.

Mr. Louis N. Parker proposed 'The Ladies' in an amusing speech, and Mr. Myles B. Foster was equally amusing in replying on their behalf.

The Chairman, responding to a toast in his honour, said that next year he would have completed half-a-century of his connection with the Academy.

'The Vice-Chairman and President of the R.A.M. Club' was proposed by Mr. Tobias Matthay, and replied to by Mr. Stewart Macpherson. Dr. Richards proposed 'The Artists and Visitors,' and Mr. Corder responded.

### THE SHEFFIELD WORLD-TOUR CHOIR.

The Brisbane newspapers give long accounts of the doings of this choir under Dr. Coward on June 10. A feature of Dr. Harris's scheme in arranging the great tour has all through been the securing of the co-operation of local choirs. At Brisbane, the well-known Ipswich Cambrian Choir, under Mr. Leonard Francis, sang in turn with Dr. Coward's choir at one of the important functions. This was a bold venture, but it was justified by its results. We read that the Ipswich chorists made a great sensation by their deeply expressive singing of Mackenzie's fine part-song, 'The Singers,' which is one of the favourite pieces in the extensive repertoire of this choir. They also sang Elgar's 'My love dwelt in a northern land,' which Mr. Francis informed us recently, when he was in this country, is another of their favourites.

Dr. Coward's choir, of course, was able to afford the audience a great experience, and the appreciative native

choralists many lessons. His programme included the great motet for double chorus, 'Sing ye to the Lord' (Bach), Elgar's 'Go, song of mine,'—both very severe tests of technical and interpretative capacity, which were surmounted with ease,—Mackenzie's 'A Franklyn's Dogge,' Thompson's 'Night hymn at sea,' and many other part-songs.

The Brisbane Musical Union, under Mr. George Sampson, contributed Leslie's 'Lullaby of Life' to the programme. The whole gathering seems to have been a pleasant and memorable one for all concerned.

Brisbane was the first town of importance visited in Australia. The following is a brief itinerary of the remainder of the tour:—June 13-20, Sydney; June 21-July 10, tour in New Zealand; July 11-13, Tasmania; July 15-21, Melbourne; July 26-28, Adelaide; August 3, Perth, sail for South Africa; August 21-23, Durban; August 24, Pietermaritzburg; August 25, Pretoria; August 26-31, Johannesburg; September 4-5, Kimberley; September 7-9, Cape Town; September 10, sail for England; September 30, arrive in London.

### SCHOOL SINGING DEMONSTRATION.

A remarkable demonstration of the musical training of young people was given at the Royal Academy of Music (the Tenterden Street premises) on July 24. It was generously organized by Mr. James Bates, the principal of the London College for Chorists, in order to exhibit to Canadian school teachers what is being accomplished in schools and junior music classes in this country. The event attracted a large expert audience from all parts of the Kingdom.

The boys from Mr. Bates's College formed one choir of sixty voices (strengthened in some pieces by girls from the Francis Holland School, Graham Street, S.W.), and a choir of girls, conducted by Miss Margaret Nicholls, came from the Farmer Road, Leyton, Elementary School. The singing by both choirs was superb. It was easy to account for the excellence of the College boys, because they are practically professionally trained and are nearly all solo choristers, but one could only listen in amazement to the charming singing of the Farmer Road girls, and wonder how such results could be secured in an ordinary elementary school. It was this girls' choir that carried off the chief junior trophy at the far-distant Blackpool Festival last October, and it has been equally successful nearer home. Miss Nicholls unquestionably has special gifts in training children not merely to produce beautiful tones and to sing with accurate intonation, but also to enunciate clearly, and, we would say, above all, to sing expressively. Among the pieces sung by the boys we may specially mention Mendelssohn's motet, 'O praise the Lord,' and Elgar's 'Praise to the Holiest' ('Dream of Gerontius'); and, notably, 'Let the bright Seraphim' (Handel), to the trumpet obbligato of Mr. Solomon. The Farmer Road children sang 'Weep no more' (Mr. Richardson), 'The spinning chorus' (Wagner), 'Sunbeams' (Ronald), and other pieces. The combined choirs, under Dr. McNaught (who took the chair), sang Elgar's 'Snow,' 'Fly, singing bird,' and 'In Hammersbach,' and Brahms's 'Wiegenlied' (trio arrangement).

An extremely interesting interlude was provided by Miss Kathleen O'Dowd (assisted by Miss Muirhead), who gave an exhibition of the Jaques-Dalcroze Rhythmic Gymnastics. This highly educational system, now that it is beginning to be understood in its musical aspect, promises to have some vogue in this country. It is fully described in the August and September numbers of the *School Music Review*. The Canadian visitors and the school music experts present were eloquent in the expression of their admiration of the excellence of the performances. Much credit is due to Mr. Bates.

### THE CORONATION CHOIR.

Mr. Harry Thomas, the tenor and choirmaster at Brick Presbyterian Church, Rochester, New York, in thanking us for a notice given recently, says: 'On pp. 434 and 436 of your July issue, I find the names of some friends of mine who played and sang at the Coronation Service, sixteen in all. The "Form and Order" just received is very interesting, and we hope to sing Sir Hubert Parry's "Te Deum," if it is published separately.'



## THE PROMENADE CONCERTS.

The annual summer and autumn season of Promenade Concerts given by the Queen's Hall Orchestra under Sir Henry Wood's direction again illustrates the contrariness—or perhaps the business instinct—of the British musical public. After a season of concert-giving that is generally acknowledged to have been a pecuniary failure, audiences have been thronging the floor and balconies of the Queen's Hall in the middle of the holiday season and a heat wave, in order to hear in discomfort what they might have heard in comfort before. The programmes are a little—very little—more 'popular' than those of symphony concerts; but the real reason of course lies in the price of admission. Business instinct argues that if a commodity is offered dear in one market and cheap in another, it is better to avoid the dear market altogether and plump for the cheap one, even though it opens several months later. As a result, we behold the phenomenon that August, September, and early October, a period once considered a blank in musical life, are gradually attracting to themselves the balance of successful concert-giving during the year. Perhaps the change of habit will extend. We may see the time when recital-givers and their 'adherents' (we thank thee, D— T—, for that word), will be invading Bechstein, Æolian, and Steinway Halls, while their more fortunate non-musical friends are opening their campaign upon the grouse. We hope not. An active musical season is an excellent thing for those who are forced to remain in London for the holiday season; but those whom it summons from pleasure to professional duties feel that their grievance is sufficiently heavy already. Any augmentation might be resisted—Heaven forbid!—by a strike of musical critics. The group of these gentlemen who attended dutifully on August 12 looked prepared to express their thoughts with even more than their usual terseness. (They were not all there. One well-known writer, of bucolic tastes, was busily initiating, through the columns of his own journal, an elaborate campaign against wasps.)

Of course there was an enormous audience, whatever the programme. The game of 'spotting' Messrs. Catterall, Renard, Fransella, and other leading members of the orchestra as they arrive on the platform, and showing acquaintance by vigorous applause, is largely cultivated, it appears. The conductor received an ovation. In the eyes of a Promenade audience this was his first public appearance since his knighthood, and the event was signalized with an extra-lively demonstration of esteem and affection. The programme was the following:

Irish Rhapsody, No. 1, in D minor (Op. 78) .. ..	Stanford.
Præludium .. ..	Järnfeld.
Suite, 'Peer Gynt' .. ..	Grieg.
Valse Triste .. ..	Sibelius.
Hungarian Rhapsody, No. 2 .. ..	Liszt.
Overture, 'Rienzi' .. ..	Wagner.
Fantasia on Welsh Melodies .. ..	arr. Sir Henry Wood.
Overture, 'Britannia' .. ..	Mackenzie.

with solo items by Miss Esta d'Arco and Mr. Thorpe Bates (vocalists) and Mr. Albert Fransella (flute). It has been strongly criticised as exemplifying the degeneracy and mechanical building of modern Promenade programmes. But this is to judge it as the programme of a serious 'Symphony' concert in the high season, to compare it with a type to which it was never intended to belong. The Promenades are frankly a popular season, and Saturday night programmes are the most popular of the week. The true comparison is with other forms of popular music-making. By this test, the Promenade programmes become extraordinarily artistic. Rather than condemn their degeneracy, we are disposed to wonder at their maintaining so high a standard. Sir Henry Wood could, of course, give a season of works that would appeal by their novelty, modernity, and historical interest to the jaded critical taste, but he would give it to an empty hall. It is of no use to impart a higher musical education to a public that isn't there. The excellent programme given above was carried out in a manner that greatly pleased the audience. If the playing was a little unequal, there was every excuse for its being so, considering the task that was before the orchestra, and the impossibility of giving full rehearsal to any but the least familiar works in the scheme. Altogether, the concert

gave promise that the season's playing would again realise all the executive ability and flexibility to expression that have made the Orchestra's reputation.

On Monday, August 14, the usual Wagner night spectacle was presented. Sir Henry Wood had made a selection of excerpts characterized, on the whole, by brightness, and its cheering influence pervaded the concert. The programme of August 15 contained the 'Leonora' overture No. 3, Elgar's first 'Wand of Youth' suite, Arensky's Pianoforte concerto, Op. 2 (Mr. Edward Goll), Dvorák's 'Slavische' Rhapsody No. 1, and an excerpt from Délibes's 'Coppélia' Ballet music; nobody could complain that it lacked interest.

The first novelty of the season was given on August 16, in the shape of a 'Pavane pour une infante défunte,' by Maurice Ravel. The arch-modernist of France wrote this work with singular restraint. There is little beyond some quaint and pleasing out-of-the-way progressions through ordinary harmonies to disturb the most conservative ear. The piece is based upon a few simple and charming ideas, and moves with a sedate and sweetly mournful grace and an old-world mien that admirably befit the subject. The same concert provided performances of Debussy's 'Danse sacrée et danse profane,' with Mr. Alfred Kastner as harpist, Strauss's 'Don Juan,' and Tchaikovsky's fifth Symphony—again an interesting evening. The quality of interest was maintained on the following night, when the Orchestra gave their first performance of Svendsen's picturesque legend 'Zorahayda,' a work that one would willingly hear more frequently. In the first classical programme, on August 18, Beethoven's first Symphony occupied its usual position.

On August 19, the second 'popular' programme provided a re-hearing of some former Promenade successes—Scheinplugg's 'Overture to a comedy of Shakespeare,' Jan Blockx's three 'Flemish dances,' and Dr. Walford Davies's fine 'Festal overture.'

Mr. Joseph Holbrooke's Variations on 'Three blind mice,' one of his best and most deservedly popular works, was performed on August 22; and on the following night the Waltz from Strauss's 'Der Rosenkavalier' was heard for the first time in Queen's Hall. It is not distinguished music, but it succeeds in spite of itself by its interesting orchestration and original harmony. On this occasion it succeeded to the extent of being performed twice.

## London Concerts.

Mrs. Mary Layton's annual concert, which took place on July 20, was held for the first time at the Fulham Town Hall. One of the chief features was as usual the singing of the Ladies' Choir, who gave amongst other items 'The Madonna's cradle-song' by Colin Taylor, 'Sound sleep' by Vaughan Williams, 'The shepherd's siren' by Stanford, and 'It comes from the misty ages' by Elgar. They also took part in an excerpt from Sullivan's 'Golden Legend.' Miss Margaret Layton sang Lia's song from Debussy's 'l'Enfant prodige.' Solos were also sung by Misses Ethel Maunder, Winifred Layton-Gaubert, Grace Exton, Ruby Appleton, Betty Dubber, Kate Lane, Fannie Lister, and Mabel Langford. The Stanley Glee Party gave some male-voice part-songs. The accompaniments were played by Mrs. and Miss Layton.

At the orchestral concert given by the Royal College of Music on July 25, the chief work performed was Dvorák's fourth Symphony, a work that is heard less frequently than it deserves. Joachim's Variations in E minor for violin and orchestra, of which Mr. Eugene Goossens gave a masterly interpretation as soloist, added further interest. A complete contrast to the latter work was provided in the shape of the delightful ballet music from Johann Strauss's 'Ritter Pasman.' The vocalists of the concert were Miss Nora Moon and Mr. David Ellis. Sir Charles Stanford conducted.

The first provincial performance of Sir Edward Elgar's second Symphony took place at Harrogate on August 9, under the direction of Mr. Julian Clifforde.

## Music in the Provinces.

(BY OUR OWN CORRESPONDENT.)

### MANCHESTER AND DISTRICT.

The most startling musical news of the month has been the advertisement in the local Press of the fact that the premises of the Schiller-Anstalt are for sale. However, an attempt is being made to resuscitate the club, and to put it on a sounder footing. Altogether it is improbable that Manchester will be permanently deprived of its services to the community. Established some fifty years since, it would appear to have outlived its utility as a club pure and simple, and yet in our cosmopolitan Manchester life there is more need than ever to-day for some body or association to serve as a medium for the interpretation of German thought and art to Britshers. Prior to the coming of the Midland Hotel and its theatre into our midst, German dramatic companies visited the Schiller each winter; ever since 1886 chamber-music of the highest grade has been heard within its walls, long before our numerous chamber societies were ever thought of. To the Schiller we were indebted for the only visit Strauss ever paid to Manchester, and no quartet or trio of established repute but has enjoyed its hospitality. Mr. Carl Fuchs, its musical director, did not confine his attentions merely to Continental artists, not infrequently deviating boldly from the usual run of chamber concerts, with considerable justification. For instance, it was at these concerts that what has been termed the 'newer choralism' was first heard in Manchester from the Blackpool Glee and Madrigal Society and the Hanley Caudon choir, then conducted by Mr. John James.

In the ranks of the Hallé band at present there are three or four members (perhaps more!) who have done exceedingly creditable things in the way of composition in the larger forms. In past months allusion has been made to works by Messrs. C. H. Fogg, J. H. Foulds, Maurice Spelman, and F. Bonavia. During the summer season many Manchester music-lovers resort both to Llandudno and Blackpool, where are to be heard first-class orchestras. At Llandudno in the last few weeks Mr. Fogg's overtures in D minor and another labelled 'In sombre woods' have been played, under the composer's direction, by Mr. Arthur W. Payne's orchestra. A like compliment being paid also to a 'Coronation' march by the Preston Parish Church organist, Mr. J. E. Adkins.

Mr. Ferruccio Bonavia has recently completed a Violin concerto, which he played at the Blackpool North Pier concert, on August 11, supported by Mr. Simon Spelman's orchestra. Various Manchester amateurs were present at this 'trial-trip,' and the general impression was decidedly favourable to the new work, the final movement, possibly, suffering in contrast with the sustained beauty of the earlier movements. Not improbably it may be heard in Manchester during the coming winter.

Mention should be made of the success attained recently at Stratford-on-Avon by the children from Oswaldtwistle, in their masque 'The haymakers.' They come from a typical East Lancashire village—part country, part mining, part cotton-spinning and weaving—lying between Blackburn and Burnley, whence has sprung so much Lancashire musical ability.

## Country and Colonial News.

BRIEFLY SUMMARIZED.

*We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.*

*Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.*

**BURNLEY.**—On Sunday, July 30, a massed concert was held in the grounds of Bank Hall in support of the Victoria Hospital, the choir and orchestra numbering 1,500, the singers being drawn from local choirs. The programme consisted of choruses, selections by the combined brass bands, and hymns in which the audience joined. Mr. W. A. C. Cruickshank conducted. The audience numbered about 20,000, and the collection realised £270.

**CARMARTHEN.**—The counties of Carmarthen, Cardigan, and Pembroke held a great united Psalmody Festival in the Eisteddfod Pavilion at Carmarthen on August 16. The choir of 10,000 voices, conducted by Mr. Harry Evans, sang, in addition to hymns, Handel's 'Worthy is the Lamb' and 'Hallelujah' Chorus, and Mr. Emyln Evans's 'Eisteddai Teithiwr Blin.' An orchestra of eighty assisted.

**MELBOURNE.**—The University Conservatorium gave the mid-winter students' concert before an audience which quite filled the Town Hall, on July 11. An excellent orchestra accompanied the numerous concerted items, and the first-fruits of the policy of encouraging the study of wind instruments by offering bursaries were seen in thirteen student-players of flute, oboe, clarinet, bassoon, horn, trumpet and trombone. The programme included movements from Piano-forte concertos by Beethoven, Rubinstein, Grieg, and Tchaikovsky, Violin concertos by De Beriot and Vieuxtemps, a Flute concerto by Mozart, the 'Kreutzer' and a Grieg Sonata for pianoforte and violin, and solos for organ, viola, &c.

**NEW BRIGHTON.**—The concert given at the Tower, on July 2, was a novel experience to audiences of the district for the choir and orchestra of 125 were conducted by a lady—Madame de Boufflers. The choir, consisting of the Liverpool Ladies' Choir and the Liverpool Vocal Union, were heard in a number of operatic selections, the 'Hallelujah' chorus, and in part-songs. Madame de Boufflers herself sang the soprano part in the 'Inflammatus,' from Rossini's 'Stabat Mater,' under the conductorship of Mr. T. Rimmer. The bulk of the choral work was undertaken by the Ladies' Choir alone in a way that upheld its distinguished reputation. The orchestra was that of the Tower. Mr. Ralph Smith gave baritone solos, and Miss Maud Hallam and Mr. A. W. Locké supplied accompaniments.

**PERTH (W.A.).**—A State concert, held under the auspices of the Government of Western Australia, was given by the Perth Philharmonic Society in His Majesty's Theatre during the Coronation festivities on June 23. His Excellency Sir Gerald Strickland, accompanied by Lady Strickland and suite, occupied the viceregal box. The auditorium was filled with a large and brilliant assemblage. The programme comprised Elgar's 'Coronation Ode,' the overture and first chorus to Mendelssohn's 'Hymn of Praise,' Handel's 'Hallelujah' chorus, Haydn's 'The heavens are telling,' and the 'Polacca' from Thomas's 'Mignon.' The principals were Miss Fanny Chetham, Miss Minnie Waugh, Miss Rena Sara, Mr. R. M. Jones and Mr. G. C. Haywood. A second quartet from the choir also lent valuable assistance. The second chorus, 'Daughter of ancient kings,' was undoubtedly the gem of the evening; the subdued tone and delicate treatment were so much appreciated that an encore was demanded. With regard to the work of the choir, it is not considered that better choral singing had ever before been heard in the district. An orchestra comprising some forty performers led by Miss Hansen-Knarhoi lent effective assistance, while the organ and pianoforte accompaniments were played by Mr. H. Hadwen-Chandler and Miss Gertie Kelly respectively. At the conclusion of a memorable concert, the society's popular conductor, Mr. Herbert C. Goff, was accorded a great ovation.

**SYDNEY.**—Several open-air patriotic concerts were given on June 22, under the management of Prof. Theo. S. Tearne, State Superintendent of Music, by the Royal Sydney Philharmonic Society (conductor, Mr. Joseph Bradley), the Balmain District Choral Union and Beale Musical Society (conductor, Prof. Tearne), the Mosman Musical Society (conductor, Mr. A. H. Norman) and by the Professional Musicians' Band (conductor, Mr. A. O'Brien). The choral items, which were performed with orchestral accompaniment, included 'Zadok,' the 'Hallelujah' chorus, the March Chorus from 'Tannhäuser' and 'The glorious British Empire,' by Prof. Tearne.

Mr. C. Egerton Lowe has accepted an appointment as Director of Studies at Madame Hands's Muswell Hill Conservatoire of Music, an institution that is doing excellent work in that district of London.



## Foreign Notes.

### BERLIN.

Professor Dr. Hermann Kretzschmar has been elected chairman of the Neue Bachgesellschaft in succession to Herr Georg Rietschel.—On July 30 Joseph Bittner's opera, 'Der Musikant,' was performed for the first time in Berlin by the Hagin Opera Company, at the Neues Königliche Operntheater. Although the work was very well received on its production about a year ago in Vienna, it only obtained a *succès d'estime* in the present instance.—The season at the Royal Opera House was inaugurated on August 13 with a fine performance of Humperdinck's 'Königskinder.'—During next March, two grand concerts devoted to English choral music will be given. The most noteworthy feature will be the first performance in Berlin of Elgar's 'Dream of Gerontius,' under the direction of Herr Oscar Fried. Works by Granville Bantock and Frederick Delius are also to be included in the programmes.—It has been decided to erect a Meyerbeer monument in Berlin. An influential committee has been formed for this purpose, including the names of Count von Hülsen-Häseler, Dr. Leopold Schmidt, Kommerzienrat Bock (of the well-known publishing firm, Bote & Bock), Madame Lily Lehmann, Dr. Karl Muck, Professor Siegfried Ochs, Professor Gernsheim, Count von Hochberg, Hugo von Hoffmannsthal, Geheimrat Professor Dr. Kretzschmar, Albert Niemann (the old Wagnerian tenor), Professor Georg Schumann, and Dr. Richard Strauss.

### BRESLAU.

On the occasion of the celebration of the hundredth anniversary of the foundation of the University, an impressive performance of Bruckner's 150th Psalm was given, under the direction of Herr Kinkeldey.

### BUDA-PEST.

At the Royal National Opera, Richard Strauss's opera, 'Der Rosenkavalier,' was given for the first time, under the direction of Herr Emil Abranzi, with considerable success.

### CARLSBAD.

In celebration of the twenty-fifth anniversary of the opening of the Municipal Theatre, a festival performance of Beethoven's 'Fidelio' was given with great success.

### EISENACH.

The Neue Bachgesellschaft announces that the autumn Bach chamber-music festival in Eisenach will take place on September 23 and 24. It is intended to give two chamber-music concerts and a church concert. Prominent artists have already promised their assistance.

### FRANKFURT-ON-MAIN.

The eighth meeting of the 'Central Verbandes Deutscher Tonkünstler und Tonkünstler-Vereine' will take place on September 16 and 17 at Frankfurt-on-Main, in the Great Hall of Dr. Hoch's Konservatorium.

### HANOVER.

At the last symphony concert of the season, Theodore Dubois's 'Symphonie Française' and Debussy's 'La demoiselle élue' were heard for the first time.

### HEIDELBERG.

#### THE LISZT FESTIVAL.

The annual Festival of the Allgemeine Deutsche Musikverein will take place at Heidelberg from October 22-25. To celebrate the 100th anniversary of the birth of its founder, Franz Liszt, the Festival will be devoted exclusively to his music. The programme has been arranged as follows:—October 22, in the Stadthalle—oratorio 'Christus' (conductor, Professor Philipp Wolfrum). October 23, in the Stadthalle—'Dante' Symphony (conductor, Siegmund von Hausegger); 'Faust' Symphony (conductor, Max Schillings). October 24

(morning), in the aula of the University—Pianoforte sonata in B minor (Mr. Edward Risler); 'Leonore,' ballade by Bürger, with incidental pianoforte accompaniment (reciter, Herr Ernst von Possart); Pianoforte solos—Ballade in B minor, Legends 'Die Vogelpredigt des heiligen Franziskus von Assisi' and 'Der heilige Franziskus auf den Wogen schreitend,' Etude d'exécution transcendente 'Feux follets,' sixth 'Hungarian' Rhapsody (Herr Arthur Friedheim); Songs—'Es muss ein Wunderbares sein,' 'Ueber allen Gipfeln ist Ruh,' 'Ihr Glocken von Marling,' 'Die drei Zigeuner' (Madame Charles Cahier). October 24 (evening), in the Stadthalle.—Symphonic poem, 'Ce qu'on entend sur les montagnes'; Pianoforte concerto in A major (Signor Busoni); two Episodes from Lenau's 'Faust' for full orchestra, 'Der nächtliche Zug,' 'Der Tanz in der Dorfschenke' (Mephisto-Walzer); Variations for organ on the basso-continuo from the first part of the cantata 'Weinen, Klagen, und die Crucifixus from the B minor Mass of J. S. Bach (Herr Philipp Wolfrum); 'Totentanz,' paraphrase on the 'Dies irae' for pianoforte and orchestra (Signor Busoni); symphonic poem 'Tasso, lamento e trionfo' (conductor, Dr. Richard Strauss). October 25 (morning), in the aula of the University—the 129th Psalm, for baritone solo (Mr. Theodor Harrison) and organ; Songs—'Angiolin dal bionde erin,' 'S'il est un charmant gazon,' 'Enfant, si j'étais roi,' 'Comment disaient-ils,' 'Oh quand je dors' (Madame Louise Debogis); Pianoforte solos—'Danse macabre,' 'Saint-Saëns-Liszt, étude 'Au bord d'une source,' 'Tscherkessenmarsch' from 'Rousslan et Ludmilla,' Glinka-Liszt (played by Dr. Camille Saint-Saëns); Songs—'Es rauschen die Winde,' 'Das Veilchen,' 'Wo weit er,' 'Jugendglück' (Frau Johanne Dietz); 'Concerto pathétique' for two pianofortes (Professor James Kwast and Madame Frieda Kwast-Hodapp). October 25 (evening), in the Stadthalle—'Die Glocken des Strassburger Münsters,' for baritone solo, mixed choir, orchestra and organ; Elégie ('Die Zelle von Nonnenwert') for violin and pianoforte; Offertorium from the Hungarian Coronation Mass, for violin and organ (solo violin, Herr Fritz Hirt); 'Hymne de l'enfant à son réveil,' for female choir, harp, pianoforte and organ (solo vocalist, Fräulein Martha Fickler); 'Chor der Engel,' from 'Faust,' for mixed choir, harp, pianoforte and organ; three songs. 'Der Fischerknebe,' 'Der Hirt,' and 'Der Alpenjäger,' from Schiller's 'Wilhelm Tell,' for tenor solo and orchestra (tenor solo, Herr Hans Tänzler); 'Gaudemus igitur,' humoresque for orchestra and choir (conductor, Herr Philipp Wolfrum).

### JENA.

The recently founded local branch of the International Musical Society (Professors Stein, Lehmann and Brünings forming the committee) has decided to revive the 'Collegium musicum' for the cultivation of ancient chamber music. Under this name, before 1769, weekly meetings were held at which music-loving University students and professors paid homage to the art.

### LUGANO.

The wealthy music-lover, M. Louis Lombard, who for some time past has given and conducted regular orchestral concerts at his Château de Trévano, submitted an interesting programme devoted to Belgian music at his concert on August 6. Among the works included were Edgar Tinel's Overture 'Polyeucte,' Variations Symphoniques by Paul Gilson, Variations and Fugue, Op. 7, by Louis Delune, and Jan Blockx's Danses from the ballet 'Milenska' ('Kermesse,' 'Danse des sabots,' 'Entrée des rhétoriciens,' 'Scène d'amour,' 'Entrée des Zingaris').

### METZ.

On August 5, the hundredth anniversary of the birth of the composer Ambroise Thomas, a memorial tablet was unveiled at the house where the artist was born.

### MÉZIÈRES (SWITZERLAND).

A series of performances of Gluck's 'Orpheus' was given during the latter part of July at the Théâtre du Jorat, a kind of festival theatre somewhat similar to Bayreuth. The score of the work had been excellently revised by



Messrs. Saint-Saëns and Julien Tiersot, and the performances, conducted by Messrs. G. Doret and Gabriel Gromlez, with Mlle. Charbonnel (from the Paris Opéra-Comique) in the title-part, were of the highest merit. The whole scheme met with complete success.

#### MOSCOW.

The famous double-bass virtuoso and conductor, M. Sergius Kusewitsky, has founded and endowed a new permanent Symphony Orchestra of seventy performers. The association, which is likely to become an important factor in Moscow's musical life, will commence its activities during the coming season.

#### MUNICH.

The Mozart and Wagner Festival commenced in the Residenz and Prinzregententheater with fine performances of 'Don Giovanni' and 'Tristan und Isolde,' under the conductorship of Messrs. Cortolzi and Otto Lohse.—A cycle of Symphony concerts has been arranged under the direction of Herr Ferdinand Löwe, at the Tonhalle. The programmes of these include Beethoven's nine Symphonies, works by Haydn, Mozart, Schubert, Liszt, Berlioz, Brahms, Tchaikovsky, Bruckner, Mendelssohn, Weber, Schumann, Wagner, and Richard Strauss.—Under the auspices of Herr Max Reinhardt (of Sumurun fame) special operetta performances have been given with enormous success at the Künstlertheater. Among the works included in the scheme have been Offenbach's 'Die schöne Helene' (given twenty-five times to crowded houses), and a new operetta 'Themidore,' by J. Digby La Touche. The performances and the mise-en-scène were on the highest level.—The State of Bavaria has bought a bust of Richard Strauss by the sculptor Behm. It will be placed temporarily in the Pinakothek, and is ultimately to be included in the national collection of sculpture.—Karl Bleye's latest work, 'Ein Harfen Klang' for alto solo, male choir and orchestra, has been produced with considerable success by the Akademischer Gesangverein.

#### NAPLES.

A new one-act opera, entitled 'Jancuciro,' composed by Onofrio Altavilla to the libretto of Alberto Colantuani, has been produced recently at the Teatro Mercadente.

#### PARIS.

The famous Prix de Rome for young composers has this year been awarded to M. Paul Paray. Of the thirty voters on the selection committee, twenty-nine were in his favour. He was born in 1886, and was a pupil of Messrs. Charles Lenepveu and Paul Vidal at the Conservatoire.

#### PRAGUE.

The season at the Deutsches Landestheater again terminated with festival performances. The works selected included Wagner's 'Tristan und Isolde,' and 'Die Meistersinger,' Mozart's 'Don Giovanni,' Verdi's 'Ballo in Maschera' and 'Rigoletto,' and Ambrose Thomas's 'Hamlet' (the latter four operas in Italian). Among the singers specially engaged were Messrs. van Rooy and Battistini.

#### PLYMOUTH.

A Bach-Brahms-Reger festival took place on July 20 and 21, with considerable success. A very favourable reception was accorded Herr Max Reger, who conducted the Blüthner Orchestra of Berlin in some of his own works.

#### ROUEN.

At the Théâtre des Arts some fragments of Lully's opera 'Bellerophon' and his tragic ballet 'Psyché' proved of great interest when recently revived.

#### WEIMAR.

Two quasi-novelties, Richard Strauss's 'Elektra' and Puccini's 'La Bohème' have been lately included in the repertoire of the Court Opera. Another interesting feature has been a cycle of Lortzing's old comic operas (Spielopern), including 'Zar und Zimmermann,' 'Der Wildschütz,' 'Der Wafenschmied,' 'Undine,' 'Die beiden Schützen' and 'Die Opernprobe.'

#### ZEPOT (NEAR DANZIG).

At the open-air theatre (Waldbühne) three special performances of Ludwig Thuille's fairy tale opera 'Lobetanz,' have lately been given, under the direction of Dr. Hess. The scheme seems to have been very successful.

## Miscellaneous.

### ACADEMIC SCHOLARSHIPS, PRIZES, ETC.

Royal Academy of Music:—The Charles Lucas prize, Morton Stephenson; the Parepa-Rosa prize (basses), Percy Heming; the Swansea Eisteddfod prizes (all voices), Powell Edwards; the Charles Rubie prize (for ensemble playing), Herbert J. Brine, John Spink, Willie Davies, and Evelyn Wyld; the Worshipful Company of Musicians' medal, Olive Turner; the Walter Macfarren gold medals, Arthur Alexander and Katharine Hogg; Messrs. Hill & Sons' prize (violin), Harry Norris; the Dove prize (for general excellence), Nellie Fulcher; the Charlotte Walters prizes (elocution), Marjorie Attenborough and Myfanwy Thomas; the Betjemann gold medal (operatic singing), Olive Turner; the Ridley Prentice memorial prize, Edith Lydia John; the Frederick Westlake memorial prize (pianoforte), Arthur Alexander; the Hannah Mayer Fitzroy prize (violin), Willie Davies; the Bowen gift, Charles Frederick Shaw; the Alexander Roller prize (pianoforte), Arthur Brian Nash; the Manns memorial prize, Herbert J. Brine; the Challen & Son gold medal (pianoforte), Florence E. Marr; the Chappell pianoforte prize, Alma Goatley; the Mario prize (for tenors), S. Wilson Thornton; the Olivia Prescott prize, Percy Bowie and Ethel E. Bilsland; the Mrs. Frances Holloway Burgess bequest, F. Ernest Osborne; the Julia Lency prize (harp), Rachel M. C. Wright; the Anne E. Lloyd exhibition, C. Marjorie Walker.

Royal College of Music:—Composition, Percival R. Kirby; Singing, Olive M. Sturgess, David Ellis and Mary Congreve-Pridgeon; Violin, Jessie C. Stewart, Enid Knight-Bruce and Elsie Sparkes; the London Musical Society's prize for singing to George A. Baker (scholar); Messrs. W. E. Hill & Sons' violin prize to Evelyn M. Pickup; Messrs. Brinsmead & Sons' prize of a pianoforte to Joseph A. Taffis (scholar); the Lilian Eldee Scholarship for female singers to Clytie M. Hine. The Annual Report of the Council supplies comprehensive information. A detailed report of the general meeting referred to in our last issue is included. The lists of names include those of all who have held open and close scholarships since the foundation of the College, of Associates who have passed since 1909, and of present students. The section dealing with the Patron's Fund includes a balance sheet, a list of the works that have been produced at the concerts, a list of the performers who have appeared, and a list of the special grants that have been made.

Trinity College of Music:—Scholarships: Elsie Marion Atkinson (singing), Giovanni Battista Barbiroli (violoncello), Dora Bianchi (violin), Leslie Doris Shaw Fell (pianoforte), Marguerita Mary Gill (pianoforte), Kate Evelyn Goudie (singing), Daniel George Edward Hall (singing), Edith Ellen Hillard (singing), Alice Mary Lees (violin), Evelyn Mary Moore (violin), Marion Mabel Smith (violin), Patrick Thayer (pianoforte and singing), Walter Middleton Witherick (organ). Free Tuition: Harry Albert Gray (composition), Samuel Kutcher (violin), John Samuel Priestley (singing). The following unsuccessful candidates were highly commended: A. M. Browning, A. E. Booth, J. Clarke, E. E. Harris, A. T. Young, V. L. L. Platt.

Guildhall School of Music:—Lord Mayor's prize (soprano), Florence Paul; Lady Mayoress's prize (pianoforte), Eric Zardo; Sheriff's prize (Alderman and Sheriff Sir Charles Johnston) (sopranos), divided by Iris Rainbow and Helena Spicer; Sheriff's prize (Sheriff Sir Henry C. Buckingham) (contraltos), Margaret Crawford; Chairman's prize (tenors), William Aspinell; the Knight prize (basses), William H. Cox; Knill Challenge Cup (for an eminently deserving student), Gladys McAuslane; Tillie Gold Medal (for a distinguished lady violin student), Rebe Kussmann; the Lady Jenkinson prize (pianoforte), Jessie Willis; the Alexander prize (elocution), Eda Farmer; the Enoch Singing prize, Reginald Crawford; the Pearce Morrison memorial prize, William H. Cox; the Max Hecht Scholarship (for British vocalists studying German classic song), Norah Stollery; Gold Medal for a distinguished Composition student (presented by Mr. William H. Liversidge), Walter E. Lawrence; the

Maude Wilby gold medal (pianoforte), Arthur O. Euley; the Dove memorial prize (for a student distinguished for general excellence and industry), Nellie E. Walker; the August Manns memorial prize, Winifred L. Allan; special prize for solo singing, Lottie Minns; the Libotton memorial prize, John W. Francis. The winners of the school prizes were: pianoforte, divided by Nadine Sutherland and Marie L. Goulden; mezzo-soprano, Gladys Anrum; contralto, Louie MacBean; tenor, William Aspinell; bass, William H. Cox; violin (ladies), Kitty Loveland; violin (gentlemen), Louis Godowski; organ, John Cawley; elocution, Muriel Deighton; accompanying, Dorothy Holden; sight-singing, Mabel Booth; composition, Margery Hope; special medal for elocution, Carl True. Miss Elsie Cora Teale (pianoforte), was awarded the gold medal for the highest total in the School Associateship Examination.

According to the report read at the twenty-second annual meeting of the Associated Board of the Royal Academy of Music and the Royal College of Music (chairman, Sir William E. Bigge), 5,599 candidates entered for the local centre examinations, as against 5,077 in the previous year. In the advanced grade the passes were 59.62 per cent., and in the intermediate grade 59.64. Of those who passed, honours were taken by ninety-one advanced and seventy-five intermediate candidates, as against seventy-four and seventy-five in the previous year. The number of candidates in the school examinations in the United Kingdom was 19,978, as against 18,679 in the previous year. In view of the great educational importance of the training of the year, the Board had instituted a series of examinations in sight-singing and ear-training, ranging from the primary division of the school examinations up to the advanced grade of the local centre. It was hoped that this new departure would not only draw attention to a subject of great importance to real musical progress but would serve to indicate the lines upon which the training of pupils might be serviceably carried out. It was stated that the syllabus for these examinations was now ready, and that a number of new centres had been established during the year.

The following new ordinance has been passed by the University of Manchester in reference to the degree of Doctor of Music:—‘Graduates of other Universities approved by the Faculty who have obtained a degree substantially equivalent to the degree of Bachelor of Music of this University, and are recommended by the Faculty, will be admitted to the degree of Doctor of Music provided they shall have pursued a course of study in this University during a period of not less than three years. Such graduates shall not be admitted to the degree until four years have elapsed from the date of their first degree in the approved Universities.’ In connection with this ordinance a new course of lectures will open in the first week of October.

Messrs. W. Heffer & Sons, Ltd., of Cambridge, inform us that they have in the Press a new translation of Mozart's opera ‘The Magic Flute’ (Die Zauberflöte), which has been specially prepared by Mr. Edward Dent for a series of performances to take place in Cambridge on December 1 and 2 of this year. The translation is accompanied by a pamphlet by the same author, illustrating the history and interpretation of the work. Besides including information about the libretto and its authors which has not hitherto been accessible in English, as well as some facts which have not previously been published, it will trace the influence of the opera on Beethoven and Goethe.

Mr. Edward Collier of 8, Hornsey Rise, London, N., draws our attention to his scheme of graduated clavers. He points out that juvenile violinists are provided with small instruments to fit their hands, but the youngest pianoforte player is expected to use at once the keyboard of the adult player. He has therefore devised clavers of four progressive gauges, and, as he says, ‘the piano grows with the child.’ There is reason on Mr. Collier's side.

We much regret that in the notice of a reception at Kneller Hall, given on p. 541 of our August issue, Major A. Arthur Stretton, M.V.O., the Director of the Military School, was incorrectly described.

The sum of £172 13s. 7d. was subscribed as a donation to charitable institutions by the public who were admitted to the rehearsals of the Coronation service, and has been distributed among the following institutions: Westminster Female Refuge, the Westminster Abbey Choirboys' Scholarship Fund, the Mary Yolland Home for Incurables, the Infants' Hospital, Vincent Square, the St. Andrew's Club for Working Boys, and the Organists' Benevolent League.

The following course of lectures was arranged to be given at Oxford during the summer meeting of the University extension.—‘Germany's place in the history of music,’ by Mr. Donald Francis Tovey, August 4; ‘Chamber music,’ by Dr. W. H. Hadow, August 5 and 7; ‘Orchestral music and opera,’ by Dr. E. Markham Lee, August 8, 9 and 12; ‘Song,’ by Mr. Walter Ford, August 17; ‘Choral music,’ by Mr. Ernest Newman, August 24 and 25.

The following works have been chosen for performance by the Dulwich Philharmonic Society, under the conductorship of Mr. Julius Harrison, during the coming season:—‘St. Paul,’ Mendelssohn; ‘King Olaf,’ Elgar; ‘Le dernier sommeil de la Vierge,’ Massenet; ‘Pathetic Symphony,’ Tchaikovsky; ‘Merrie England,’ German; ‘Rosalys,’ for female voices, Harrison; ‘Stabat Mater,’ Dvorák.

The vacation school of English folk-songs and dances held under Mr. Cecil Sharp's direction in connection with the Summer Shakespeare Festival at Stratford-upon-Avon, has been highly successful. We learn that over 200 teachers attended. In our next issue we hope to give an account of the work of the school.

Mr. Sam Hemsall, a tenor singer well-known in Yorkshire, was married recently in Leeds to Miss Rachel James, who is also a professional vocalist. The couple, to whom we tender our best wishes, will sing at Bournemouth at the coming production of Mr. Edward German's ‘Merrie England.’

The Senior Medal of the Tobias Matthay Pianoforte School has been awarded to Miss Maud Randle, of Leicester (Miss Susan Holden being highly commended); The Junior Medal to Miss Evangeline Livens, of Sutton (Master Egerton Tidmarsh highly commended). The adjudicator was Miss Gertrude Peppercorn.

We are informed that Mr. Lionel Tertis will play B. J. Dale's Suite for viola and orchestra at the first concert of the Amsterdam Orchestra, on September 10, under the conductorship of Herr Mengleberg.

Madame Ada Crossley, who is making an extensive tour of South Africa, has everywhere received enthusiastic receptions. She returns to England in time to fulfil her autumn season engagements.

Signor Leoncavallo has undertaken to direct the presentation of an abridged version of ‘I Pagliacci’ at the Hippodrome. He will bring his own company and orchestra from Italy.

An orchestral society has been formed in Berlin consisting of medical men and their wives and daughters. Dr. Pollak, an ophthalmic surgeon, is conductor.

The firm of P. Jurgenson, of Moscow, the largest music-publishing house in Russia, celebrated the fiftieth anniversary of its foundation on August 23.

On the twenty-fifth anniversary of Liszt's death, a small Liszt museum was opened, in the cottage where he was born, at the village of Raiding in Hungary.

## SPECIAL NOTICE.

*To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W., not later than*

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## Answers to Correspondents.

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**MISS LEFROY.**—Novello & Co. have a Library for lending music, address 160, Woudour Street. You ask us to recommend an amateur musical society in the small town you write from in Ireland, but are you not better able than us to find what you want?

**GEORGE DODDS (Newcastle).**—All the transactions of the International Musical Congress held recently in London will be published in one volume, and the names of all associated with the undertaking will be given.

**G. R. PATTISON.**—We are sorry we do not see our way to giving the names of the members of the International Musical Congress shown in the illustration given in our July number.

**CYRIL CANTRELL.**—Sawyer on 'Extemporization,' Warriner on 'Transposition,' Farry's 'Summary of Musical History,' all in Novello's 'Primer Series,' and Grove's 'Dictionary of Music' would meet your requirements.

**VERDI WADDINGTON (Northgate, Cleckheaton)** wants to know where a photograph of Mr. E. H. Lemarc, seated at the organ he recently opened at Hull Town Hall, is to be obtained.

**J. CAMPBELL.**—You had better apply to Rudall, Carte & Co., 23, Berners Street, London, W., for a second-hand Boehm clarinet.

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**T. C. JOWETT.**—Your keyboard plan is interesting. We are sorry we do not see our way to deal with it at present.

## DURING THE LAST MONTH.

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| Nancy's Fancy.<br>Bonnets so Blue.<br>The Triumph.<br>Step and fetch her (or Follow your Lovers).   | SET II.<br>Haste to the Wedding.<br>Hunt the Squirrel.<br>Tink-a-Tink.<br>Three meet (or Pleasures of the Town).  |
| Jenny Pluck Pears.<br>Putney Ferry.<br>Mage on a Cree.<br>The Fine Companion.<br>Newcastle.<br>Gathering Peascods.<br>Oranges and Lemons.<br>Dull Sir John.   | SET III.<br>Ruffy Tufty.<br>Parson's Farewell.<br>The Glory of the West.<br>Saint Martin's.<br>Hey, boys, up go we.<br>Grimstock.<br>The Beggar Boy.                |
| Chestnut, or Dove's Figary.<br>The Black Nag.<br>Cheerily and Merrily.<br>Ten Pound Lass.<br>Nonesuch, or A la Mode de France.<br>Dargason, or Sedany.<br>Goddesses.<br>New Bo-Peep, or Pickadilla. | SET IV.<br>Staines Morris.<br>Amarillis.<br>Black Jack.<br>Jamaica.<br>My Lady Cullen.<br>London is a fine Town (or Watton Town's end).<br>The Twenty-Ninth of May. |

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The

# Competition Festival Record

No. 38.

## THE CONCOURS D'OPÉRA IN PARIS.

BY MISS CECILIA HILL.

It was in July that I went to Paris sanguine with hope, confident of success, in order to study and imitate the organization of the public competitions taking place annually in opéra and opéra-comique by the students of the 'Conservatoire National de Musique et de Déclamation.' Some account of these proceedings (in many ways remarkable to an English observer) may be of interest.

To begin with, it must be remembered that the Conservatoire is an institution supported by the State (where students receive their instruction and entire intellectual and artistic equipment free of all expense), and that its methods and results are consequently freely exposed to the fierce light of public criticism and observation. Students are admitted to study at the Conservatoire only after examination before a jury, and if after three years they emerge with a Premier Prix, or even a minor distinction, success in their professional career is practically assured. Competitions in every form of instrumental and vocal music as well as in 'déclamation' (by which is meant scenes of tragedy and comedy from classic authors) take place annually in public, in the Odéon Theatre, one of the largest in Paris. Admission to listen is a privilege eagerly sought after (the tickets being given, not sold), and the proceedings are carefully followed and reported upon by the newspapers.

The first competitions I attended were those of scenes from opéra-comique. By this the French understand all operas cast in a small scale, not requiring large crowds or great pageants. In many cases they are not comic, are of extreme artistic interest and importance, and are acted in our own Covent Garden as grand opera. The Odéon was crowded to overflowing, the jury of ten judges (M. Gabriel Fauré, director of the Conservatoire, presiding, and Saint-Saëns, Alfred Bruneau and Claude Debussy being amongst the number) sat in a large omnibus-box facing the stage, with a table in the centre, a bell to ring as a signal to begin, and all the paraphernalia of our English competitions. The proceedings began at noon and continued, with two extremely short intervals, till 7.30 in the evening. There were thirty-two candidates, each having an entire scene, on the singing and acting of which the student is judged, the subsidiary parts, or 'répliques,' being assigned to other students, who thus have an opportunity of appearing several times before the judges. These 'répliques' are eagerly sought after and very carefully studied. Most of the competitors appear three years running at the public concours, gaining successively an 'accessit,' a second prize, and a first.

It may be of interest to quote the operas from which scenes were taken:—'Hansel et Grétel' (Humperdinck), 'Le Roi d'Ys' (Lalo), 'Le Roi malgré lui' (Chabrier), 'Philemon et Baucis' (Gounod), 'Griseldis' (Massenet), 'Carmen' (Bizet), 'Mireille' (Gounod), 'Le Barbier de Seville' (Rossini), 'Le Chemineau' (Leroux),

'Fortunio' (Massenet), 'La Navarraise' (Massenet), 'Manon' (Massenet), 'Le Rêve' (Bruneau), 'Galathée' (Victor Massé), 'Les Contes d'Hoffmann' (Offenbach), 'La Vie de Bohème' (Puccini), 'Louise' (Charpentier), 'Werther' (Massenet), 'Figaro' (Mozart), 'La Jolie Fille de Perth' (Bizet), 'Lakmé' (Délibes), 'Le Médecin malgré lui' (Gounod), 'La Reine Fiammette' (Leroux).

A glance at this list will demonstrate the large répertoire, with which the students, the judges and the audience all appeared equally familiar. How many of these interesting works would be more than mere names to an Englishman even of musical taste?

The proceedings once begun, there was not a dull moment. Scenes of burlesque comedy from the 'Médecin malgré lui,' performed with admirable spirit and humour, innocent fun from 'Les Contes d'Hoffmann,' lurid tragedy from 'La Navarraise,' charm and joy from 'Mireille,' all succeeded each other with bewildering rapidity. The competitors, whose ages were announced on the programme and appeared to be all between twenty and thirty, were for the purposes of adjudication merely divided into 'Hommes' and 'Femmes.' There was no distinction of voices, and there was no exact limit to the number of first and second prizes, or of first and second 'accessits' (a term apparently corresponding with our own 'highly commended'). Many of the singers had been judged two or three days before in the 'Concours de Chant,' on the technical merits of their singing pure and simple, the production and quality of their voices. Here was the fiery furnace of both tasks, to join their music to their dramatic talent, to sing and act well at the same time.

It is not my intention to offer any criticisms; but as was to be expected (with any knowledge of the methods of voice-production taught in the Conservatoire) in most cases the acting, the dramatic talent, was superior to the actual singing. Many of the singers appeared familiar to the public, their respective chances of success being freely discussed by the newspapers beforehand. Amongst the young Frenchmen it was very interesting to see an immense Englishman, an amiable giant with golden locks, of the name of Hopkins. The Conservatoire admits one foreigner every year into this class. Mr. Hopkins has a charming voice and acts with distinction. The scene assigned to him was a selection from 'Le Roi malgré lui.' He had an excellent reception, and was well-spoken of in the papers. 'Who is this enormous Englishman, with "la taille d'un Hercule, et la figure d'un chérubin?" Shall we hear him at Covent Garden or in our magnificent new opera house in Kingsway?

The machinery of the competitions was eminently practical and simple. The furniture was of the simplest, and could almost be described as symbolic; a sofa where the attitude required it, a handful of straw, a mirror, a table, or a chair—all being expeditiously changed between the scenes. The only accessory which appeared to me absolutely unnecessary—

(in that we were all provided with detailed programmes) was a melancholy gentleman in an evening dress-coat who walked on to the platform in the intervals to announce the next proceedings. The accompaniments were played throughout on a pianoforte. The women students were dressed with simple elegance in ordinary clothes, with here and there a suggestion to indicate their parts, the men were in plain dress clothes—all presenting very much the same appearance as they would at a morning rehearsal in an opera house or theatre. The attitude of the audience throughout was that of concentrated interest and attention, but was also extremely critical even to mercilessness; people being ready to burst out with childlike enjoyment into the merriest peals of laughter at the smallest hitch in the performances, and expressing scorn or disapproval as openly as warm praise. Truly no young singer could ever again fear a more searching ordeal!

As the day wore on, the theatre became more crowded, the heat and excitement more intense. Finally, just before seven, the last of the thirty-two scenes was over, and the jury retired to consider their awards. After what seemed an interminable absence of three-quarters of an hour they returned, and M. Gabriel Fauré (amidst a scene of excitement that bordered on riotous approval or anger from the audience) announced the winners. Of the twelve men who competed two had 'Premier Prix,' none had a second, and Mr. Hopkins gained a 'Premier Accessit' (it was his first year). Of the twenty-two women competitors three gained 'Premier Prix,' two gained second prizes, and there were numerous 'Accessits.'

The foregoing account makes it unnecessary for me to give full account of the competitions in 'opera' (or grand opera, as we should call it) which took place three days later on exactly the same lines. It will suffice if I give the names of the operas from which the scenes were taken: 'Le Cid' (Massenet), 'Hérodiade' (Massenet), 'Faust' (Gounod), 'L'Africaine' (Meyerbeer), 'Samson et Dalila' (Saint-Saëns), 'Mefistofele' (Boito), 'Aïda' (Verdi), 'La Favorite' (Donizetti), 'L'Attaque du Moulin' (Bruneau), 'Don Juan' (Mozart), 'Le Trouvère' (Verdi), 'Les Troyens à Carthage' (Berlioz), 'Salammbô' (Reyer), 'Thaïs' (Massenet), 'Hamlet' (Thomas), 'Freischütz' (Weber), and 'Otello' (Verdi).

I had gone to Paris with the airy hope of introducing good operatic competitions into an English Festival. I came away deeply impressed, and deeply discouraged. I realised the existence of a strongly rooted operatic tradition in France, in a nation naturally dramatic, where song and dance and rhythmic movement seem the natural expression of emotion. This inborn tendency is carefully fostered, guided, and disciplined by the leaders in art, with the powerful protection of the State. To go to the Opéra is a habit acquired from earliest childhood, representations at popular prices are frequently given for the people. In every musical household rows of opera pianoforte scores fill the bookshelves, and to read through a 'partition' is a favourite amusement. The French grow up almost unconsciously familiar with a very large and varied repertoire of opera. The audience that filled the Opéra had the traditions of these concours d'opéra handed down to them for many generations, they themselves had seen them many times; the whole public reads and hears of them, they take place in all local conservatoires in provincial towns. The very judges themselves had probably been competitors in their youth.

It is this familiarity, this prevailing 'atmosphere' which we want. The heroic and magnificent efforts of Mr. Beecham were wasted on a nation that has no

ears to hear. That popular taste can be educated is amply proved by the vast audience that listens to Brahms and Wagner at the Promenade Concerts. It is too late to create a sincere love of opera in the present generation. Excellent scattered efforts are being made by individual enterprise, to form classes for the study of opera; but all this is not enough. There must be more and more. We must train the young. If our great musical academies have done their duty in this direction, and enthusiastic lovers and patient students of opera stream from their doors every year, then it is the duty of all music teachers of all local schools to do the same, so that the taste shall filter down into every corner. I hear with joy that a class for operatic competition has been included in the programme of the coming Blackpool Festival. All lovers of opera must rejoice at this, and hope that their example may be followed throughout the length and breadth of the land.

#### THE ROYAL NATIONAL EISTEDDFOD OF WALES.—August 8, 9, 10, 11.

(FROM OUR SPECIAL REPRESENTATIVE.)

During the last National Eisteddfod held at Carmarthen in 1867, it rained incessantly. This year, most fortunately, the Eisteddfod opened, continued, and ended in brilliant weather. No prettier spot than the Park could have been chosen, and the special pavilion which had been erected at a cost of £1,300 was an admirable structure in every way, and capable of seating 13,500 people. The natural slope enabled the audience at the back to see and hear quite easily, and also safeguarded any possibility of a repetition of the Swansea catastrophe in 1907. The brass band competitions were this year held on the Monday preceding the actual Eisteddfod proceedings. The principal choral event was held on the opening day, in the presence of a very large, though not over-crowded audience. Four choirs had entered for the prizes of £150 and £40, but only three made an appearance. The small entry was no doubt mainly due to the difficulties of two of the test-pieces, and the mistake of the music-committee in announcing that the Bach unaccompanied motet would be sung 'with orchestral accompaniment.' Dr. Walford Davies, in his remarks, referred to the selection of music as epoch-making in the history of the Welsh Eisteddfod. That may be true, but the selection was nevertheless unwise, for the reason that Welsh choirs have not had the necessary graded training, either technically or in the interpretative sense, to realise and master such music as Cornelius's 'O, death, thou art the tranquil night,' and the Bach motet for double chorus, 'Be not afraid.' The remaining piece was the delicate part-song 'How sweet the moonlight sleeps,' by Mr. Emlyn Evans, which has often done service at Eisteddfodau. None of the choirs reached the high level of the 1898 Eisteddfod in this part-song. The Brynamman and District Choral Society (Mr. Edward Evans) sang first, and it was fairly clear at the outset that the splendid tone of this choir would probably be its most valuable asset. In the part-song there was much to admire in the gradation of tone and the tapering of the cadences, but the singing was a little inflexible, and curiously enough not quite accurate. The utterance was first-rate, and the intonation good. The Cornelius piece was very promising at first, but the tonality soon got insecure, and it was evident that for some reason the choir was not able to express all it felt. The impressive *tenuto* phrases were a little detached, and the climax was not quite successfully achieved. The tenor solo was admirably sung, and occasionally there was 'mood.' The Bach motet was taken at a rather quick pace, and the pitch was forced up nearly a semitone in the first two pages. The music had been well learned, and the execution was very good, but there was some absence of vitality and grip, in spite of some broad-toned cadences, and the texture was not sufficiently clear. The high pitch also militated against the comfort of the sopranos. The outstanding features were the precision in attack and the first-rate utterance.



The Dowlais Choir (Mr. W. J. Watkins), which followed, sang the part-song with more fluency and the cadences were beautifully treated, but the intonation was insecure. The sopranos lacked unity, and the tenors were not always blendful. The opening of the Cornelius was in the right mood, the contrasted phrases were admirably treated, and up to the entry of the tenor solo the interpretation was beautiful in its emotional tenderness. Then a most curious thing happened. The choir had gone up in pitch, and the tenor soloist took up his solo in the proper key (presumably by the aid of a tuning fork): the effect was disastrous, and most unfortunate for the choir. However, they recovered, and in spite of some awkwardness in the modulations, and the rather juvenile tone of the upper voices, there were some striking effects, notably in the important *tenuto* phrases. The Bach motet was taken at the right pace, and there was considerable rhythmic force and fluent phrasing; although the tone was not as good as that of the previous choir, the part-singing was clearer, the phrasing better-controlled, and the climaxes more effective. There was a tired feeling in the tone towards the end; and the upper voices generally lacked resonance.

There was some delay before the appearance of the Southport Choir (Mr. Tattersall). They had journeyed for eight hours in the intense heat, and were accorded a most enthusiastic reception by the vast audience. The part-song was sung with better tone and intonation than either of the preceding choirs, the contralto tone being superb, but the interpretation was heavy and unromantic. In the Cornelius piece it was soon evident that they were not in anything like their best form. The attack was loose, the pace erratic, and in spite of some good *sostenuto* and one beautiful cadence, the singing had none of the intimate expressiveness of the previous choir, and after the tenor solo the singing was uncertain for a couple of pages. The balance of tone was not good in the Bach, altos and basses being much more voluminous than the other parts, and the tenor tone was somewhat unmusical. There was very little assurance in the singing. This, no doubt, was due to the natural exhaustion after the long journey. The wonder was that the choir was able to sing at all under such trying circumstances.

Mr. Coleridge-Taylor, who delivered the award, caused some surprise by announcing that the judges had decided upon a maximum of 100 marks for the first two pieces, on account of their 'similarity of character' (?), and a maximum of 100 for the Bach piece.

Still more surprising was the statement that the Brynamman choir evidently started the Bach piece a semitone above the pitch. Had they done such an irregular thing it should have been enough to disqualify them. The award in marks was as follows:

				Marks.
Brynamman ...	(a & b) 86 ...	(c) 91	=	177
Dowlais ...	(a & b) 82 ...	(c) 87	=	169
Southport ...	(a & b) 84 ...	(c) 86	=	170

Dr. Davies explained that the judges were not unanimous as to the second prize.

The Brynamman choir has a splendid record. In 1905, at the Mountain Ash National Eisteddfod, they won the chief choral prize in an excellent competition; on that occasion their singing reached the highest level of the National Eisteddfod, and they were clearly the winners.

The 'second choral' competition took place on August 9. Choirs of from 60 to 80 voices were asked to sing 'How lovely is Thy dwelling-place' (Brahms) and a part-song, 'Oh! tranquil night' (E. T. Davies). Thirteen choirs had entered for the prizes of £40 and £10, but six of these did not put in an appearance. The singing was not to the taste of the public, as the pavilion was gradually more than half emptied before the end of the competition. The Brahms proved to be beyond most of the choirs, and there was a good deal of bad intonation and nervous attack. Generally speaking, the singing of the part-song was much better, and the Briton Ferry, Newcastle Emyln, and Llanelly choirs were especially good. These choirs were superior to the others in purity, blend and balance, and there was not the

exaggerated expression which marred the singing of other choirs. Dr. Walford Davies announced the result as follows:

			Brahms.	Part-song.	Marks.
1st.	Trecynon ...	...	81 ...	78	= 159
2nd.	Briton Ferry ...	...	82 ...	92	= 174
	Pentre ...	...	82 ...	77	= 159
	Carmarthen ...	...	69 ...	69	= 138
	Newcastle Emyln ...	...	85 ...	90	= 175
	Llanelly ...	...	84 ...	87	= 171
	Ton ...	...	78 ...	81	= 159

Thursday (August 10) was 'chairing day,' and the expectation of Mr. Lloyd George as President drew great crowds. The Pavilion was packed, and thousands promenaded in the beautiful park. Keen disappointment was expressed at the non-appearance of the Chancellor, but enthusiasm ran as high as ever during the ceremony of chairing the successful bard, who this year was neither preacher, professor nor schoolmaster, but a dairyman from Llangolli.

A madrigal competition for parties of sixteen was a disappointing affair, three parties appearing out of six entries. The fine madrigal, 'All creatures now are merry-minded' (Benet), and especially Morley's 'Fire, fire my heart,' would have provided excellent test-pieces for the large choirs or for the second choral, if not for the chief choral competitions. The award was in favour of Bwlth (86 marks), the remaining choirs from Pwll and Abertawe receiving 84 and 82 marks respectively.

Some excellent singing was heard in the class for ladies' choirs of from 25 to 40 voices. The test-pieces were (a) 'From the green heart of the waters' (Coleridge-Taylor) and (b) 'Shepherd song' (Bryceson Treharne). The prize was £20. Ten choirs appeared out of fifteen entries, and they sang in the following order: Llanelly, Pembroke Dock, Cardigan, Tredegar, Cardiff, Troedyrhiw, Bangor, Neath, Treboeth (Swansea) and Carmarthen. There was no doubting the superiority of the Cardigan choir in tone, technique and expression, and they were clearly the winners. No marks were given. It is well-known that some of the judges this year do not favour the system of judging by marks.

The competition for male-choirs attracted a large crowd on Friday, and all the ten choirs appeared. The absence of English choirs robbed the competition of the usual excitement, and with the exception of the Swansea choraleists, the choirs were not of high repute. The test-pieces were (a) 'Walpurga' (Hegar) and (b) 'Peace, be still' (Jenkins). The prize was £50. 'Walpurga' was a severe test. There were many unmusical effects heard in the difficult modulations, and the intonation was troublesome in most of the choirs. Two choirs stood out clearly as being better equipped, and there was no doubt that the Bargeld Teify choir gave the most musical and expressive performances, whilst the Ebenezer Mission were a good second. The remaining choirs were Swansea and District Male-choir, Pontardawe, Barry, Neath and District, Maritime (Pontypridd), Morriston, Garw, and Kenfig Hill. The judge (Dr. Protheroe) gave no marks, so that eight of the choirs do not know their relative positions.

The striking feature in all the choral competitions has been the triumph of the West Wales choirs over those of the populous industrial centres. The country choirs will be greatly encouraged, and the Glamorganshire choirs will have to mend their ways.

The solo competitions provided the only too usual discrepancy between entries and attendances. On the first day: basses, 16 out of 29; mezzo-sopranos, 27 out of 40; duettists, 14 out of 33; and of quartettes, 3 out of 10, appeared. There were as usual a great many excellent voices, but no performance of exceptional merit, and no discovery of talent was made. The instrumental competitions were not generally of a very high level, with the exception of an excellent pedal harp competition, when ten most promising harpists played. The chamber music was played under the distressing conditions of constant chatter and promenading. In future these classes should be judged in a smaller room, a counsel of perfection which for many years has been more often given than followed. Dr. Walford Davies said that the winner of the competition for the composition of two movements for small orchestra was a 'modern Schubert.' He turned out to be Mr. Maldwyn Price, junr., of Welshpool.



The prize-winners in the various classes were :

Soprano solo.—Miss Edith Davies (Wrexham).  
 Mezzo-soprano solo.—Madame Sylvia Hosgood (Cardiff).  
 Contralto solo.—Miss Ceridwen Price (Rhydney).  
 Tenor solo.—Mr. G. Edgar Thomas (Pencalawdd).  
 Baritone solo.—Mr. D. Boddycome (Pontardawe).  
 Bass solo.—Mr. B. Halkyn Roberts (Holywell).  
 String quartette.—Misses Smith, Netta and Nina Rochard and Anthony (all of Cardiff).

Pianoforte solo (open class).—1st, Miss Vera McCoombe (Cardiff) ; 2nd, Miss Hetty Morris (Swansea).

Violin solo.—Mr. Alfred Jones (Cardiff).

Violoncello solo.—Miss B. Jones (Pontardawe) and Mr. G. Thomas (Cwmavon), divided prize.

Sextette (pianoforte, oboe, flute, clarinet, bassoon and horn), one entry.—Mr. Percy Smith's sextette.

Trio (pianoforte, violin and 'cello).—Miss Thomas (Clydach Vale), Misses Parker and Davies (Porth).

Clarinet solo.—Mr. Bledydd Jones (Aberdare).

Cornet solo.—Mr. T. Morris (Gwaencagurwen).

Pedal harp solo.—Miss Nancy Davies (Efail Isaf, Pontypridd).

Triple harp solo.—Miss Rowena Holland (Birkenhead).

Celtic harp solo.—Miss Freda Holland (Birkenhead), and Master Fred Roberts (Llandrindod).

The evening concerts were well attended, those on Tuesday and Friday providing miscellaneous and mainly ballad programmes, whilst the Wednesday and Thursday concerts were choral and orchestral. The programme on Wednesday consisted of compositions by native composers. At one meeting Miss Theodora Brookes, of Bangor (a pupil of Miss Childs) played upon the chromatic harp and was awarded a gold medal.

Mr. Cyril Jenkins, who brought his own choir from Treorik, was responsible for the first performance of his short ballad for tenor solo (sung by Mr. Gwynne Davies), chorus and orchestra, entitled 'Lochinar.' The work shows distinct promise on the vocal side. The orchestration is a little immature, and some of the band parts evidently need correction, but in spite of the obvious inspiration of a more famous 'Ride,' the work made a good effect and the composer was recalled.

Mr. Harry Evans's romantic cantata, 'Dafydd ap Gwilym,' which was first produced at the Llangollen National Eisteddfod in 1908, has since had several performances, but this performance was unquestionably the best yet given of the work. The Eisteddfod choir (which had been admirably prepared by the veteran conductor, Mr. R. C. Jenkins) sang superbly, and their singing was the feature of the whole week's work. The soloists (Miss Amy Evans, Miss Gladys Roberts, Mr. David Ellis, and Mr. David Hughes) had previously sung the work, and were all at their best. The orchestra, led by Mr. Angle, was alert and responsive, and there was great enthusiasm in the audience. Mr. Harry Evans conducted.

Owing to the lateness of the hour, Mr. D. C. Williams's effective 'Psalms of praise' (conducted by Mr. R. C. Jenkins) had to be cut considerably, but here again the choir did conspicuously good work.

Mendelssohn's 'Elijah' was performed on Thursday evening, the principals being Miss Gleeson-White, Miss Dilys Jones, Mr. Ben Davies, and Mr. Ivor Foster. Mr. R. C. Jenkins conducted.

The financial success of the Festival is assured. The Eisteddfod once more proved to be the Mecca of Welshmen, and in spite of its shortcomings the old institution is full of vitality ; its grip of the sentiment of the whole nation is unmistakable.

The results of the junior choral competitions are given in THE SCHOOL MUSIC REVIEW.

#### GLASGOW.

- A full report of the competition held on June 23, 24, an account of which appeared in our August number has been issued by the committee. Dr. McNaught, the chief adjudicator, supplies the following general remarks :

I have the honour to submit a few remarks on the Glasgow Festival as a preface to the detailed report.

I congratulate the promoters on the extraordinary success that attended their missionary efforts. The ability with which vocal music, and especially choral music, is cultivated in the area appealed to me, and on this occasion was strikingly exemplified. It was doubly interesting to compare so many excellent choirs with one another, and the general results with those attained at leading English Competitive Festivals. My conclusion is that the best mixed-voice choirs heard at Glasgow were of the first grade and fit to enter the lists against English choirs of great repute. Perhaps some patriotic critics will think that this goes without saying, but it may as well be recorded that the experience of the Glasgow Festival confirms the belief. It is true that the tests used at Glasgow were not so formidable and searching as those used in the chief classes at, say, Morecambe and Blackpool. But there is no good reason to presume that the best equipped and led Scottish choirs could not cope with the extraordinary difficulties presented by much of our modern choral music if they set themselves to the task.

The quality of the tone was generally musical and sometimes beautifully blended,—an indication of the unification of vowel colour—and the enunciation was nearly always good. The resonance at climaxes did not display conspicuous rich sonority, but there was much to admire in the finish and delicacy of the execution, and it was obvious that the best choirs were plastic in the hands of their conductors. The paramount claims of appropriate rhythmic treatment and of interpretation were variously met. Laudable efforts to get behind the mere notes and to discover a message in the music were frequent. But I found myself seriously at variance with some of the readings presented. My opinion of such matters is, of course, simply an individual one : but I happened to be the judge, and obviously it was the only opinion I could possibly offer. Bad or good, it was unbiased, and derived from the collated experience of hearing hundreds of the best choirs in the four nations.

In assessing choral performance much credit must always be given to originality in treatment and to sincere expression of temperament in interpretation. But surely no one can maintain that every capricious alteration of the rhythmic factors of a piece and every eccentricity of treatment must therefore be accepted and admired. There must be some approximate standards, some limits to unrestraint. *Rubato* is fascinating when it is finely applied, but it is a snare for the ultra-sentimental.

A modern art part-song, as for instance Elgar's 'Weary wind of the West,' has certain tonal and rhythmic factors—the latter often delicately poised—and certain dynamical contrasts. These together form the composer's conception of the musical expression of the poem, which it is the first duty of an interpreter to study and assimilate. To destroy one factor—the rhythm—and to substitute a meticulous verbal expression that ignores the composer's plain directions is not interpretation—it is editing and revision. If this view is not reasonable, then the choirs I placed first—and for whose artistic performances I expressed almost unstinted admiration—should have been at the bottom of the list.

In the Open Challenge Cup Class for Male-Voice Choirs, the appearance of some English organizations turned out to be a stimulating feature. The Scottish male-voice choirs certainly have something to learn from those on the other side of the border.

The school choir-singing was on the whole good, but rarely first-rate. There was here, as elsewhere, a failure to appreciate the musical value of the rhythmic factor. Tonal effects were striven for without sufficient regard for their disturbing effect on the rhythm. Of the juvenile choirs, Thornwood School (Mr. James Sinton), St. George's Co-operative Choir (Mr. William Wilson), and St. Mary's Cathedral Choir Boys (Mr. G. T. Pattman) all gave excellent performances that were free from exaggeration and had due rhythmic and expressive interest.

The influence on chorallists and conductors of a gathering at which so many well-constituted and well-led choirs were heard, not merely by a judge but by one another, must be very great and beneficial. Disappointment, after conscientious and strenuous efforts, was inevitable, but there was always the lesson to be gained by all who were open to learn.

COMPOSED BY

JOHANNES BRAHMS.

903.	A charge to keep, I have...	3d.	315.	Behold, O God	F. W. Hird	4d.	314.	Come now, and let us H. W. Wareing	4d.				
904.	A crown of grace for me Brahmg	4d.	324b.	Behold, the days come Woodward	4d.	4.	1.	Come unto Him	Gounod	4d.			
905.	A few more years shall roll H. Blair	3d.	502.	Behold the Name	Percy Pitt	4d.	946b.	"    "    "    "    "    "	H. Leslie	3d.			
906.	A prayer for peace	Crotch	501.	Behold, two blind men J. Stainer	3d.	256.	Come unto Me	H. R. Coudrey	3d.				
907.	A solemn prayer	A. H. Brewer	938b.	Bethlehem	Ch. Gounod	19d.	635.	Come unto Me	G. J. Elvey	3d.			
935.	A song of joy	John E. West	3d.	328.	Bless the Lord	M. Kingstons	4d.	103.	Come unto Me (Bach)	J. Stainer	4d.		
937.	Abside with me	Ivor Atkins	3d.	795b.	Bless the Lord, O Scoul	3d.	347.	Come, ye faithful and holy	J. Elvey	3d.			
434.	Abide with me	R. Duns	4d.	329.	Bless the Lord thy God	Robert	3d.	748.	Come, ye children and	J. Booth	3d.		
908.	Absente Fideles	H. Hofmann	4d.	376.	Bless thou the Lord	C. Bayley	4d.	924.	"    "    "    "    "    "	H. J. King	3d.		
927.	All go unto one place	Wesley	4d.	374.	Bless thou the Lord	Oliver King	3d.	334.	Come, ye faithful	E. V. Hall	3d.		
247.	All nations whom B. Luard-Selby	4d.	693.	Blessed are the dead	B. L. Selby	3d.	921.	Come, ye faithful, raise the strain	"	3d.			
113.	All they that trust	"	667.	Blessed are the pure	A. D. Arnott	3d.	951.	Come, ye sin-defiled	J. Stainer	3d.			
475.	All Thy works	"	390.	Blessed are they	A. W. Walker	3d.	931.	Come, ye sinners	"	3d.			
503.	All Thy works	"	85d.	Blessed are they	H. Blair	3d.	937.	Come, ye sinners	Woodward	3d.			
697.	All Thy works	"	3d.	77.	Blessed are they	W. H. Monk	3d.	62.	Create in me a clean heart	P. J. Fry	3d.		
719.	All ye who seek	H. M. Higgins	3d.	182.	Blessed are they	Arthur Page	3d.	688.	Crown Him the	B. L. Selby	3d.		
9.	All ye who weep	"	3d.	15.	Blessed be the Lord	S. S. Wesley	2d.	356.	Daughters of Jerusalem	H. J. King	3d.		
592.	Allleluia I now in Christ	T. Adams	3d.	756.	Blessed be the Lord	J. Barnby	3d.	449.	Dawns the day	R. H. Legge	3d.		
720.	Allleluia I the Lord liveth C. Harris	3d.	570.	Blessed be the Lord	J. F. Elvey	3d.	623.	De profundis (Requiem)	"	3d.			
818.	Almighty God, give us	Wesley	4d.	795.	Blessed be the Lord	O. Gibbons	3d.	23.	Death of a warrior	J. Stainer	2d.		
667.	And all the people saw	J. Stainer	6d.	183.	Blessed be the Lord	"	Heap	6d.	Death and life	Walter Parratt	3d.		
909.	And God shall wipe	Greenish	3d.	770.	Blessed be the Lord	Markham Lee	3d.	968.	Death is swallowed up in	Hollins	3d.		
299.	And it was the third hour	Elvey	4d.	331.	Blessed be the Lord	C. L. Williams	4d.	849.	Deliver us, O Lord	Gibbons	3d.		
485.	And Jacob was left alone	J. Stainer	6d.	324.	Blessed be Thou	E. C. Balistr	3d.	90.	Directed with care	"	Haydn	4d.	
486.	And Jesus entered	H. W. Davies	3d.	858.	"    "    "    "    "    "	"	3d.	887.	Do not let us be ashamed	H. H. Blair	3d.		
232.	And Judah, and Benjamin	H. W. Davies	3d.	219.	Blessed City	"	A. C. Fisher	703.	Do not yet wisdom cry	D. S. Smith	3d.		
907.	And the Lord said to W. Stephenson	3d.	284.	Blessed is He	F. E. Gladstone	3d.	277.	Enter not into judgment	"	Clarke	2d.		
357.	And the wall of the city	Oliver King	3d.	262.	Blessed is He	"	C. H. Lloyd	8d.	632.	Eternal source	F. Brandeis	2d.	
778.	And there shall be signs	Naylor	4d.	292.	Blessed is He	A. C. Mackenzie	3d.	354.	Exalt ye the Lord	H. Elliot Butten	3d.		
402.	And when the day	C. W. Smith	3d.	266.	Blessed is the man	Clarke-Whitfield	3d.	704.	Except the Lord build	"	"	3d.	
861.	Angel Spirits	P. Tchaikovsky	2d.	64.	Blessed is the man	H. W. Wareing	3d.	628.	"    "    "    "    "    "	Eaton Fanning	3d.		
642.	Angel voices, versing	E. H. Hall	3d.	286.	Blessed Jesu (Stabat Mater)	Dvorak	6d.	925.	"    "    "    "    "    "	H. Gadsby	4d.		
719.	"    "    "    "    "    "	Cowen	3d.	943.	Blessed Lord	S. S. Wesley	3d.	470.	Eye hath not seen (S.A.)	"	Foster	3d.	
751.	"    "    "    "    "    "	P. E. Fletcher	3d.	5.	Blessing, glory, wisdom	B. Tours	4d.	584.	"    "    "    "    "    "	S.A.T.B.	M. B. Foster	3d.	
93.	Arise, shine	"	G. F. Cobb	4d.	950.	"    "    "    "    "    "	"	625.	Far be sorrow	"	E. V. Hall	3d.	
228.	Art thou weary	"	C. H. Lloyd	6d.	632.	Blow up the trumpet	A. H. Brewer	3d.	672.	Far be from the world	H. W. Walker	3d.	
948.	As Christ was raised	Ch. C. L. Chyd	3d.	910.	Blow ye the trumpet	Henry Leslie	3d.	364.	Far be from the world	Woodward	3d.		
33.	As I rise, with the Lord E. T. Lipp	3d.	107.	Born to-day	J. P. Sweenick	3d.	763.	Father, hear the prayer	F. Brandeis	2d.			
33.	As it began to dawn	Ch. Vincent	3d.	118.	Bow Thine ear	"	W. Bird	46.	Father of Heaven	Walmisley			
907.	As Moses lifted up	F. Gostelow	3d.	939.	Bread of Heaven	"	E. German	384.	Father of Life	S. J. Gilbert	3d.		
34.	As the heart pants (S.A.T.B.) Gounod	3d.	774.	Break forth into joy H. E. Butten	3d.	415.	"    "    "    "    "    "	678.	Father of mercies	E. V. Hall	3d.		
197.	Ascribe unto the Lord	T. Adams	3d.	795.	Blessed be the Lord	S. Coleridge-Taylor	3d.	851.	Father of mercies	John E. Elvey	3d.		
109.	Ascribe unto the Lord S. S. Wesley	3d.	795.	"    "    "    "    "    "	"	3d.	68.	Fear not, O land	John Goss	3d.			
307.	At the Lamb's High	E. V. Hall	4d.	911.	"    "    "    "    "    "	R. Prentice	3d.	916.	Fear not, O land	W. Jordan	3d.		
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597.	Author of Life Divine	Butten	2d.	340.	Bring unto the Lord	Gladstone	3d.	446.	Flee from evil	"	W. J. Clarke	3d.	
600.	Awake, awake	John E. West	3d.	380.	Bring unto the Lord	Gladstone	3d.	553.	For a small moment	"	J. Stainer	2d.	
700.	Awake, awake, put on	Greenish	3d.	8.	Brother, thou art gone	"	J. Goss	454.	For a small moment	Memozolo	3d.		
26.	Awake, awake, put on	Stephenson	3d.	279.	By the waters of Babylon L. Samson	3d.	184.	For the mountains	L. Samson	4d.			
147.	Awake, awake, put on	M. Wise	4d.	121.	By the waters of Babylon	Boyce	4d.	901.	For this mortal	"	S. S. Wesley	3d.	
935.	Awake! O Zion	C. Forrester	3d.	511.	"    "    "    "    "    "	H. Clarke	4d.	728.	Forsake me not	"	J. Goss	4d.	
109.	Awake, thou that sleepest	Stainer	6d.	853.	"    "    "    "    "    "	H. M. Higgs	3d.	273.	From the deep I called	Spoer	6d.		
150.	Awake up, my glory	M. Wise	3d.	742.	By thy glorious death	A. H. Hall	3d.	227.	Give ear, O Lord	T. M. Pattison	2d.		
744.	Be glad and rejoice	M. B. Stane	4d.	107.	Call to remembrance	J. Battishill	3d.	433.	Give ear, O Shepherd	A. Whiting	3d.		
212.	Be glad, O ye righteous H. Smart	4d.	954.	"    "    "    "    "    "	J. V. Roberts	3d.	156.	Give ear, O shepherds	Armed	3d.			
989.	Be glad then ye	A. Hollins	3d.	680.	Calm on the list'n'ing ear	Parker	3d.	604.	Give thanks, O Israel	Ouseley	4d.		
143.	Be merciful	H. Purcell	6d.	841.	Cast me nowatn	C. Lee Williams	2d.	719.	Give the King Thy	W. G. Alcock	6d.		
257.	Be merciful	E. A. Sydenham	3d.	975.	"    "    "    "    "    "	S. S. Wesley	3d.	990.	"    "    "    "    "    "	A. H. Brewer	3d.		
597.	Be peace on earth	"	497.	Christ both	"	G. B. Aitken	3d.	310.	Give the Lord	"	C. H. Lloyd	8d.	
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471.	Be ye therefore	A. S. Baker	3d.	533.	Christ is risen	"	J. V. Roberts	2.	Glory be to God	"	S. S. Wesley	3d.	
404.	Before the heavens H. W. Parker	3d.	814.	Christ is risen	E. A. Sydenham	3d.	49.	Glory to God in the	E. M. Lee	3d.			
651.	Behold, all the earth G. F. Huntley	4d.	307.	Christ our Passover	"	O. E. Hall	3d.	341.	God be merciful	"	A. H. Mann	4d.	
959.	Behold, Gods great	E. W. Naylor	4d.	753.	Christ the Lord	"	O. E. Hall	236.	God be merciful	"	S. S. Wesley	3d.	
669.	Behold, God is my	F. C. Woods	4d.	458.	Christians, awake	"	J. Barnby	3d.	128.	God is gone up	"	Croft	4d.
349.	Behold, how good	M. F. Caldicott	3d.	648.	Christians awake	"	H. M. Higgs	4d.	892.	God is gone up	"	O. Gibbons	3d.
349.*	"    "    "    "    "    "	(S.A.T.B.) Caldicott	3d.	983.	Christmas Day	"	G. F. of Holst	4d.	864.	God is gone up	Walter B. Gilbert	2d.	
419.	"    "    "    "    "    "	Hamilton Clarke	4d.	445.	Cleanse me, Lord	G. F. Frigley	3d.	605.	God is my hope	C. F. Jones	3d.		
90.	Behold, I bring you	J. Barnby	3d.	52.	Come, and let us turn	W. Jackson	3d.	132.	God is my hope	"	Greene	6d.	
348.	"    "    "    "    "    "	J. Maude	3d.	805.	Come hither, ye faithful	Hofmann	3d.	332.	God is our refuge	"	A. Foote	4d.	
810.	Behold, I come	quicker Ivor Atkins	3d.	283.	Come, Holy Ghost	"	G. Elvey	4d.	101.	God is our refuge	"	H. Hiles	6d.
713.	Behold, I have given you C. Harris	3d.	201.	Come, Holy Ghost	"	J. L. Hatton	4d.	75.	God said, Behold	"	G. Macfarren	4d.	
554.	Behold, I send	"	829.	Come, Holy Ghost	"	Palestrina	4d.	969.	God so loved the world	H. Moore	3d.		
597.	Behold My servant	J. F. Roberts	3d.	717.	Come, Holy Ghost	C. L. Elvey	3d.	473.	God, that madest earth	A. C. Fisher	4d.		
932.	Behold now, praise	J. B. Stane	4d.	881.	Come, my soul	"	G. C. Martin	4d.	320.	God, who at sundry times	J. H. Mee	4d.	
632.	Behold now, praise	E. F. West	3d.	989.	Come, my soul	"	A. Hollins	3d.	715.	God's peace is peace eternal	Grieg	3d.	
932.	Behold now, praise	John E. West	3d.					550.	Grant, we beseech Thee	M. Elvey	2d.		

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# HOW LOVELY ARE THY DWELLINGS

FROM THE REQUIEM

BY

Price Two pence.

JOHANNES BRAHMS.

EDITED BY JOHN E. WEST.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Con moto moderato.*

SOPRANO. How love - ly

ALTO. How love - ly

TENOR. How love - ly

BASS. How love - ly

*Con moto moderato. ♩ = 92.*

*p dolce.*

are... Thy dwell - ings fair, O Lord . . . of Hosts, O Lord of

are... Thy dwell - ings fair, O Lord . . . of Hosts, O Lord of

are... Thy dwell - ings fair, O Lord . . . of Hosts, O Lord of

- - - ly are Thy dwell - ings fair, O Lord of Hosts, O Lord of

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## HOW LOVELY ARE THY DWELLINGS.

Hosts, are Thy dwell - ings fair, O Lord . .

Hosts, are Thy dwell - ings fair, O Lord . .

Hosts, are Thy dwell - ings fair, O Lord . .

Hosts, are Thy dwell - ings fair, O Lord of

A  
of Hosts,

of Hosts,

of Hosts, *p espress.* how love

Hosts, O Lord . . of Hosts,

A  
*p espress.*

*con Ped.*

ly are . . Thy dwell - ings fair, O Lord . . of Hosts,  
*p espress.*

how love . .

# HOW LOVELY ARE THY DWELLINGS.

*p espress.*  
 how love - ly are Thy dwell - ings fair, O  
*p espress.*  
 how love - ly are Thy dwell - ings fair, O  
*p espress.*  
 how love - ly are Thy dwell - ings  
 - ly are Thy dwell - ings fair, O

Lord of Hosts. My soul long  
 Lord of Hosts. My soul long  
 fair, O Lord of Hosts. My soul long  
 Lord of Hosts. My soul long  
*p non legato.*

*cres.*  
 eth, my  
*cres.*  
 eth, my soul ev - er  
*cres.*  
 eth, my soul ev - er long - eth and faint  
*cres.*  
 eth, my soul ev - er long - eth, my soul ev - er long  
*cres.*

## HOW LOVELY ARE THY DWELLINGS.

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "soul ev - er long - eth and faint - eth sore for the blest long - eth and faint - eth, and faint - eth for the blest - eth, and faint - eth for the blest - eth and faint - eth, faint - eth sore for the blest". The piano part features a flowing accompaniment with dynamic markings *f* and *p*.

Second system of the musical score. The lyrics are: "courts of the Lord; my heart and courts of the Lord; my heart and courts of the Lord; my heart and courts of the Lord; my heart and". The piano part continues with a similar accompaniment, marked with *p* and *fp*. A section marked *B* is indicated at the end of the system.

Third system of the musical score. The lyrics are: "flesh do cry to God, cry to the liv - ing flesh do cry to God, cry to the liv - ing God, flesh do cry to God, cry to the liv - ing God, flesh do cry to God, cry to the liv - ing God, flesh do cry to God, cry to the liv - ing God,". The piano part features a more active accompaniment with dynamic markings *fp* and *f*. The system concludes with a final chord and a page number (5) in parentheses.



# HOW LOVELY ARE THY DWELLINGS.

God, . . . cry to God, *cres.*

my heart and flesh do cry to God, *cres.* cry to the

my heart and flesh do cry to God, *cres.* cry to the

my heart and flesh do cry to God,

*fp* *fp* *fp* *fp* *cres.*

*f* cry to the liv - ing God.

liv - ing, cry to the *f* liv - ing God.

liv - ing, cry to the *f* liv - ing God.

*cres.* *f* cry to the liv - ing, cry to the liv - ing God.

*f*

*p* How love - ly are.. Thy

*p* How love - ly are.. Thy

*p* How love - ly are.. Thy

*p* How love - ly

*p*

HOW LOVELY ARE THY DWELLINGS.

dwell - ings fair, O Lord of Hosts, O Lord of Hosts,  
dwell - ings fair, O Lord of Hosts, O Lord of Hosts,  
dwell - ings fair, O Lord of Hosts, O Lord of Hosts,  
are Thy dwell - ings fair, O Lord of Hosts, O Lord of Hosts,

are Thy dwell - ings fair, O Lord  
are Thy dwell - ings fair, O Lord  
are Thy dwell - ings fair, O Lord  
are Thy dwell - ings fair, O Lord of Hosts, O

of Hosts. Blest are  
of Hosts. Blest are  
of Hosts. Blest are  
Lord of Hosts. Blest are

*p legato espress.*  
*con Ped. (7)*

# HOW LOVELY ARE THY DWELLINGS.

*p* *C*

they, O blest are they that  
 they, O blest are they that  
 they, O blest are they that  
 they, O blest are they that

*cres.* *f*

in Thy house are dwell - ing, they ev - er praise Thee, O  
*cres.* in Thy house are dwell - ing, they  
*cres.* in Thy house are dwell - ing,  
*cres.* in Thy house are dwell - ing, they ev - er praise Thee, O

Lord, they ev - er  
 ev - er praise Thee, O Lord, ev - er praise Thee, they ev - er praise, ev - er praise,  
 they ev - er praise Thee, O Lord, ev - er praise, ev - er . . praise, ev - er praise, they  
 Lord, they praise Thee, they praise Thee, they praise Thee, they ev - er



# HOW LOVELY ARE THY DWELLINGS.

praise, they ev - er praise, ev - er praise Thee, O Lord,

they ev - er praise Thee, O Lord,

ev - er praise Thee, O Lord, they ev - er

praise, they ev - er praise Thee, O Lord, ev - er praise, they ev - er

they praise Thee, they praise Thee, .

they ev - er praise Thee, they praise Thee, O . . Lord, they praise . .

praise Thee, O Lord, they ev - er praise Thee O, Lord, they praise Thee, they praise Thee,

praise Thee, O Lord, they

they praise Thee, . . they praise Thee for ev - er

Thee, . . they praise Thee, . . praise . . Thee for ev - er

they praise Thee, they praise Thee, they praise Thee for ev - er

praise Thee, they praise Thee, they praise Thee, they praise Thee for ev - er

*dim.* *p* *dim.* *p* *dim.* *p* *dim.* *p* *pp*

# HOW LOVELY ARE THY DWELLINGS.

er - - - more. *p dolce.* How love - - ly, . . how

er - - - more. *p dolce.* How love - - ly, . . how

er - - - more. *p dolce.* How love - - ly, . . how

er - - - more. *p dolce.* How love - - ly, . . how

*D*

*p espress.*

love - - ly,

*dolce.*

How love - - ly, . . how love - - ly, how love - -

love - - ly,

*p dolce.*

How love - - ly, . . how love - - ly, how love - -

# HOW LOVELY ARE THY DWELLINGS.

*p* *cres.* *f*  
 how love - ly, O . . . Lord, Thy  
 - ly, how love - ly, . . how love - ly, . . O Lord, . . Thy . .  
*p* *cres.* *f*  
 how love - ly, O . . . Lord, Thy  
 - ly, how love - ly, . . how love - ly, . . O Lord, . . Thy . .

*legato.* *cres.* *f*

dwell - - ings fair.  
 dwell - - ings fair.  
 dwell - - ings fair.  
 dwell - - ings fair.  
*dim.* *p*

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									Man goeth forth	A. Carnall	3d.	

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THURSDAY, NOVEMBER 2, AT 8.

MISS AGNES NICHOLLS. | MR. WILLIAM GREEN.  
MADAME KIRKBY LUNN. | MR. DALTON BAKER.

### "THE GOLDEN LEGEND"

(SULLIVAN).

THURSDAY, DECEMBER 7, AT 8.

MADAMOISELLE WILNA. | MR. LLOYD CHANDOS.  
MISS PHYLLIS LETT. | MR. IVOR FOSTER.

### "MESSIAH" - - - HANDEL.

MONDAY, JANUARY 1, 1912, AT 8.

MISS RUTH VINCENT. | MR. MORGAN KINGSTON.  
MADAME CLARA BUTT. | MR. KENNERLEY RUMFORD.

## THE PASSION:

### "ST. MATTHEW"

(BACH).

THURSDAY, FEBRUARY 1, 1912, AT 8.

MADAME GLEESON-WHITE. | MR. LLOYD CHANDOS.  
MADAME ADA CROSSLEY. | MR. FREDERIC AUSTIN.

### "THE DREAM OF GERONTIUS"

(ELGAR).

ASH WEDNESDAY, FEBRUARY 21, 1912, AT 8.

MADAME KIRKBY LUNN. | MR. GERVASE ELWES.  
MR. HARRY DEARTH.

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(WAGNER).

THURSDAY, MARCH 14, 1912, AT 8.

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MR. FREDERICK RANALOW.

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# The Musical Times

AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1911.

FRANZ LISZT.

OCTOBER 22, 1811—JULY 31, 1886.

BY ERNEST NEWMAN.

## I.

For most English people Liszt is still merely the greatest of pianists, the composer of a few rather showy pianoforte pieces, and the expert arranger of Hungarian melodies. Few have any idea of the great range of his activities, or of the extent of his influence upon modern music. Some notion of the quantity and scope of his musical work may be had from the programmes for this year's festival of the Allgemeiner Deutscher Musikverein, which, appropriately enough, celebrates on October 22 at once the centenary of Liszt's birth and the fiftieth year of his foundation of the Society. The festival, which is to be held at Heidelberg, will be devoted entirely to the compositions of Liszt; there will be four concerts of choral, orchestral and organ music and two of pianoforte and vocal music. Even this does not cover more than a third or a quarter of the total output of Liszt; so that it is clear that whatever value the world may ultimately put upon his music, the mere quantity and variety of it at any rate entitle him to respectful consideration as a composer. Of his literary activity some idea may be gathered from the new edition of his prose works by Messrs. Breitkopf & Härtel, which, though not containing all he wrote, runs to nearly a thousand closely printed pages. Such a man is not to be summed up hastily in his centenary year in the current superficial formulæ of people who are probably not acquainted with the hundredth part of his whole work. And it is only when we put Liszt the pianist on one side—accepting him as a unique and dazzling phenomenon—and concentrate our gaze on Liszt the composer, the author, the conductor, and the man of action, that we can realise how much the progressive forces in music have owed to him during the last half-century. A short biography of him will perhaps enable us to see him and his work in better focus and clearer definition.

## II.

Franz Liszt was born at Raiding, in Hungary, on October 22, 1811. His father, Adam Liszt, was a steward of Prince Esterhazy; he was himself musical, and only worldly prudence had sent him, much against his will, into a business career. From him the boy Franz, who early showed musical talent, received his first pianoforte lessons at about the age of six. He was evidently marked out for a pianist; he learned easily, his fingers were extraordinarily strong and supple, and his memory, ear, and sight-reading already remarkable. At the age of nine he

played at a concert in Oedenburg, giving Ries's E flat major Concerto and an improvisation of his own. His success at this and one or two later concerts was sufficient to enable Adam Liszt to induce certain Hungarian noblemen to guarantee 600 florins yearly for six years in order that the child might pursue his studies elsewhere. His father took him to Vienna and placed him under Czerny and Salieri, the former for pianoforte playing, the latter for harmony and general musical instruction. His performance of Hummel's A minor Concerto at a concert on December 1, 1822, gave all who heard it an intuition that a new star of the first magnitude had risen. At a later concert, on April 13, 1823, Beethoven ascended the platform after one of his improvisations, and kissed him. In the same year, having learned all that Czerny could teach him, he was taken to Paris by his father, who hoped to place him at the Conservatoire. Cherubini, however, obstinately refused to waive the regulation that barred out from that institution all who were of foreign birth. The boy accordingly pursued his general studies under Paër (afterwards under Reicha), and for the pianoforte became his own master. He was at once a success in the social world of Paris. In 1824, 1825, and 1827 he visited England, playing in London, Manchester, and elsewhere. On October 17, 1825, a one-act operetta of his, 'Don Sanche, ou le Château de l'Amour,' was produced at the Académie Royale de Musique, and performed three times afterwards, with moderate success, on October 19, 21, and 26. The score was long believed to have perished in the fire at the Opéra on October 31, 1873, but M. Jean Chantavoine discovered in 1904 that it existed in the handwriting of a copyist, and gave an account of it in one of the numbers of 'Die Musik' for that year.

In 1827 Liszt's father died, and the boy's mother fell to his sole care. He thus grew to manhood without any real control or guidance, in a brilliant society that was full of intellectual and other perils for an artist so sensitive and so delicately-balanced as he. His associates mostly belonged to the Romantic movement of that time; his favourite reading was Chateaubriand's 'René.' Though always alive to the movements around him, Liszt was never a solid thinker on any subject but music. Like Wagner, his enthusiasm and his hopes for social regeneration were greatly in excess of his knowledge and his judgment. For a time he fell a victim to the revolutionary ideas of 1830, and became an adherent of the Saint-Simonians, though he never formally joined the order; at a later date he frankly confessed that his zeal in these and other things was largely the product of his ignorance. He admitted, too, that the brilliant and enticing, but musically uncultivated, society in which he moved betrayed him into many a sin against his artistic conscience; as his hearers could not understand Beethoven or Weber simply as they were, he would alter them or load them with bravura work to win applause. Two influences seem to have gone a good way towards steadying him—Chopin's lofty artistic spirit and exquisitely

poetical style of playing, and Paganini's virtuosity, which quickened his insight into the possibilities of the pianoforte and fired him with new ambition. The more serious side of his nature was always at war with the pleasure-loving side; and he more than once, probably in crises of physical weakness, thought of becoming a priest.

All his life long he was frantically run after by women: he, for his part, was always as unhappy without them as with them. The Princess Sayn-Wittgenstein, who knew him thoroughly, once wrote of him: 'His soul is too tender, too artistic, too sensitive, for him to be able to exist without women's society: he must have women in his circle, and, indeed, a number of them; just as in his orchestra he needs many instruments, each with its own rich *timbre*.' Liszt's feminine orchestra was certainly a large one; and though it is not always possible to be quite sure of his descendants, we know enough to be able to say that he gave the world not only a large quantity of good music but a number of good musicians. But his attachments generally turned out a source of unhappiness to him. It was so with the first that played any considerable part in his life. In 1834 the Countess d'Agoult (whose literary name was Daniel Stern) to all intents and purposes forced him into a union with her that lasted some ten years before the final estrangement and separation came. She bore him three children, one of whom, Cosima (born December 25, 1837), afterwards became successively the wife of Hans von Bülow and of Wagner.

From about 1839 to 1847 Liszt toured Europe many times as a concert pianist, making vast sums, a large proportion of which he gave away in princely fashion to any good cause, public or private. But his triumphs never dazzled or corrupted him. He saw that the majority of the public were interested in him only as a performer, and had no sympathy with or real understanding of the artist. In 1847, at the height of his powers and his popularity, he abandoned the career of concert pianist for ever; his desire now was to devote himself to composition and the diffusion of a new spirit in music. In the execution of this resolve he was encouraged by the Princess Carolyne zu Sayn-Wittgenstein, a Polish lady, unhappy in her marriage, whom he met in Kief in February, 1847. With her he retired to Weimar, where he lived for thirteen years (1848-61), raising the little town to something like the status it had had during the residence there of Goethe and Schiller, composing and teaching a great deal, labouring incessantly and unselfishly for Wagner, Berlioz, and indeed any composer who had something worthy to say, and gradually making himself the centre of what came to be known as the 'New German School.'

As a consequence he drew on himself the enmity of all conservative Germany, more especially of Leipzig, the accredited centre of traditionalism. One of his most notable characteristics was his unflinching eye for genius of any kind. He was invariably right, while his antagonists were generally wrong. At a glance he saw, as early as the forties, that Wagner was a man in a million, the creator of

a new dynasty in music,—this at a time when most musicians saw little more in Wagner than a clever Kapellmeister, and Schumann, for example, could call him a mere dilettante. Every idea for which Liszt fought,—a more poetic conception of music, greater freedom of idea and flexibility of form, more elasticity in playing and conducting, and so on—has now won its way into the art and is accepted as the merest matter of course. But in his lifetime the struggle against conservatism was long and severe, and Liszt had the bitterness of seeing many ranged against him whose admirer or benefactor he had been. Joachim's desertion of him, for example, let his apologists gloss it over as they will, seems, in the light of later knowledge, to have been due less to an artistic revulsion than to a calculated attempt to ingratiate himself with the authorities at Berlin. We can see the whole conflict now from the outside, and the honours certainly rest with Liszt. He never let even ingratitude to himself blind him to the merits of other men's work; while he and the school to which he belonged rarely received even mannerly treatment from its opponents. There was a curious touch of priggism about the conservative partisans that is not quite extinct in these days,—a tendency to regard themselves as the sole custodians of the ark of the covenant, and to turn up the white of the eyes and call heaven and man to witness that they are not as these musical sinners are. It was amusingly evident in the preposterous manifesto issued by Brahms, Joachim, Grimm and Scholz in 1860, declaring the aims of the school of the 'Music of the Future' to be 'contrary to the inmost and essential nature of music.' Words and images fall one when one tries to characterize the solemn absurdity of a Grimm and a Scholz lecturing a Wagner and a Liszt upon the permissible limits of music; something like Mrs. Partington and the three tailors of Tooley Street rolled into one can alone express one's idea of it. Did history not testify to it, we should find it hard to-day to believe how seriously some of these good people took themselves, how convinced they were of their own musical virtue, and how they drew their chaste skirts round them at the bare thought of contact with one of the sinners of the new-school. As late as 1878 Frau von Herzogenberg could write to Brahms protesting against Clara Schumann being asked to play at a concert at which Wotan's Abschied was to be sung: 'You must really make Wüllner change the programme. It takes many hounds to kill a hare, but one *Feuerzauber* would be Frau Schumann's death. It is inconceivable that she should play. There really is a want of delicacy in the arrangement. How can any audience be expected to appreciate really artistic work and a piece like *Feuerzauber* on one and the same evening? O Wüllner, Wüllner! I always thought you were a gentleman, but this programme betrays the impresario.' Observe the smug belief of this little group that it alone was the salt of the musical earth, that to it alone had the true revelation been vouchsafed.



Clara Schumann, indeed, took leave not only of her good sense but of her manners where Liszt was concerned. In spite of all he had done for Schumann, she refused to play at the Mozart Festival in Vienna in 1856 because Liszt was the conductor, or at the unveiling of the Schumann *Gedenktafel* at Zwickau, simply because Liszt was present; and when she was editing her husband's works after his death she struck out Schumann's own dedication of the C major Phantasie to Liszt. This prudish horror of Liszt in the Schumann-Brahms circle has persisted to the present day. Mr. Fuller Maitland, for example, in his recent biography of Brahms,—an excellent book in spite of its author's occasionally too obvious prepossessions—thinks it 'hardly probable that any degree of personal or artistic intimacy could ever have endured between men whose constitutional modesty made them hate all that was tawdry, and those to whom the adulation of a large public was as the breath of their nostrils, and who cared little for the real merits of their music so long as it was likely to surprise or tickle the ears of their audiences.' Well, I do not think that the constitutional modesty of Schumann, Brahms, Grimm, Joachim, and the others, would ever have made them object to an audience twice as large as any they drew during their lifetime; and as for Liszt, everyone knows that he, who *had* the adulation not merely of a large but of an enormous audience for nearly twenty years, voluntarily renounced in his thirty-sixth year applause and money and the intoxication of being the first virtuoso in the world in order to take stock of his own soul and give the best in him time and space to grow. And as for him 'caring little for the real merits of his music as long as it was likely to surprise or tickle the ears of his audiences,' whether you like Liszt's Symphonic Poems or not the accusation is wildly untrue of them,—and it is against the Symphonic Poems, as Mr. Maitland admits, that the manifesto was directed. Mr. Maitland's language throughout is a relic of the partisan warfare of the sixties. 'The classicists feel responsible for the handing down of a great tradition in its purity'; the new school are merely 'ready enough to pose as martyrs for truths that have been revealed to them alone.' Once more, whether you like Liszt's greater works or not—his 'Dante' and 'Faust' Symphonies, his Symphonic Poems, his 'Christus,' his 'Saint Elisabeth,' his Masses and his other Church music,—no unprejudiced person can deny that he was completely sincere in them. History has justified him. With his own strong leanings towards one kind of art, he was never blind to the merits of the music of other men of all orders of imagination: it was they who were blind to his merits,—and, as a rule, to those of each other, as composers are apt to be.

These echoes of the old contest, its charges and counter-charges, will give some idea of its virulence at that time. Liszt did wonders during his thirteen years at Weimar, but not all he had wished; the parsimony of the Grand Duke was a constant hindrance to the development of the theatre.

Liszt left the town in 1861. His disillusionment had been brought to a climax, at the end of 1858, by a cabal against Cornelius's 'Barber of Bagdad,' which he rightly believed to be directed in part against himself.

He settled for a time in Rome, where he later on took minor orders in the Catholic priesthood. His inner life had long been a tragedy. For years he had tried in vain to get the permission of the Church to marry the Princess Carolyne; when at length her husband died, and the real obstacle to their union had vanished, the desire of each of them for marriage had passed away, though they remained the closest friends and companions almost to the end. Liszt's sojourn in Rome lasted till 1869. As in his earlier years he had written almost exclusively for the pianoforte, and during the Weimar period had devoted himself mainly to the symphonic poem, in Rome he set himself to the reform, by precept and example, of Catholic church music. In this, however, he did not receive the expected help from the Church authorities. From 1869 to his death in 1886 he led a wandering life between Rome, Weimar, and Pesth, teaching, conducting, and performing his own works. In the autumn of 1867, following upon Cosima's desertion of Von Bülow and flight to Wagner, there came an estrangement between Liszt and the latter that persisted until the time of the laying of the foundation stone of the Bayreuth theatre in 1872. No intimation even of the marriage of Wagner and Cosima in 1870 was sent him; Liszt first heard of it from the newspapers. In November, 1871, an attempt on his life was made in Pesth by the Countess Janina, a pupil whose head had been turned by unrequited, or imperfectly requited, passion. In 1883 came the greatest shock of his later years—the death of Wagner. Cosima, whose conduct towards him was strangely imperious and chilling to the end, asked him not to come to Bayreuth after the death, and did not once receive him during all the weeks he spent in the town in the summer of 1884. His last months were brightened by a visit to England (in April, 1886) for a performance of his 'St. Elisabeth.' He was the guest of Mr. Henry Littleton, and all London united to do him honour. During the course of his wanderings over Europe in the following weeks he developed a severe cold that turned to inflammation of the lungs, to which he succumbed at Bayreuth on July 31, 1886. He was buried in the cemetery there on August 3.

Men of all schools have joined in admiration of the nobility and generosity of his character. Many of those whom he so warmly befriended rewarded him only with ingratitude, but no baseness of this kind could check or pollute the fountain of his humanity. One anecdote may be told as typical of many. In his latter years he used to miss money from his desk. Many people were suspected, but the mystery remained unsolved till one day Liszt's servant caught the thief in the very act of opening the desk with a duplicate key. He was one of the master's oldest friends. Liszt entered the room as the servant was holding the man. He took in the

meaning of the situation at a glance, and his first concern was to shield his friend. He ordered the servant to release him, saying that he himself had given Herr X. the key to get something for him out of the desk. His grief at the deception was profound, and of course he broke off all relations with the man; but whenever he met him in society afterwards he was careful to preserve externally the same attitude towards him as of old.

### III.

Liszt's casual upbringing was not the best that could be imagined for a composer. It is customary to lay stress upon his lack of formal education in his boyhood. The value of seminaries is always exaggerated by those who, as someone has remarked, are apt to mistake their university for the universe. Genius of the imaginative order is as likely to be hampered as to be helped by the sort of education and the sort of teacher one gets in the average university or high school; it was not this kind of thing that made Shakespeare and Michel Angelo and Bach and Beethoven and Wagner what they were. Liszt probably missed nothing essential by having got his experience of life at first hand instead of through text-books or schoolmasters. What certainly did him some harm was the peculiar quality of the environment in which he was placed at an age when he could not estimate it at its true value. For an older man, with his character formed, and able to assimilate what there was of good in each culture with which he came into contact, Liszt's early life would have been an ideal one. The son of a Hungarian father and an Austrian mother, brought up in France, and nourished on German and Italian music,—out of this crossing of cultures one might have expected something unique. But Liszt's plastic temperament and the early age at which he was subjected to all kinds of distracting influences conspired to retard for many years the development of his true personality.

It is not the fact, as used to be often said, that the idea of taking to composition only occurred to him comparatively late in life; but it is true that his social amusements and his pianoforte-playing absorbed for some years a large proportion of the energy that ought to have gone to the development of his inventive faculty and of his technique. It was not schooling that he lacked, but time to work and to think. A musical technique is not made by precept but by practice. You can learn all that can really be taught in six months, as Wagner did; after that the hand of the worker must be subdued to what it works in by constant immersion in it. The composer's technique is fundamentally of the same kind as that of the pianist or the violinist. It will not put a particle more inspiration into the brain than the grey matter there has been capable of from birth; its real function is, strictly speaking, a negative one—to make sure that no barrier intervenes between an idea and the expression of it. Not until the technique becomes, as it did with Bach, so purely natural a thing that it is even

absurd to call it by so artificial a term as technique,—a functioning of the faculty of musical conception as easy, spontaneous, and unconscious as the circulation of the blood or the secretions of the glands—not until then is the imagination perfectly free to go whither it will. To work with a conscious application of technique is to be like a bird that should be unable to fly without having studied the mechanism of flight, and consciously putting it into operation at each wing-beat. But a technique of this supreme kind is only attained by practice, the necessary length of which of course varies with the primary aptitude of the composer; arterial tracks of thought are in time furrowed through the brain, till in the end a composer thinks as easily in terms of musical combinations as the rest of us do in words, and a Bach, a Strauss, or a Reger has no more need to build up his counterpoint brick by brick than he has to move his eyelids by a separate effort of the volition; in the one case as in the other the factors succeed or fit into each other so swiftly and unconsciously as to baffle analysis. It was this kind of training that Liszt lacked. He wasted his early years in perfecting a technique—that of the pianoforte—that was of no use to him as a composer, and in juggling with other men's ideas instead of developing and purging his own faculty of conception. So it came about that even in his greatest works his technique is occasionally amateurish, in the sense that after a really good idea a moment of comparative helplessness ensues in which he is visibly taking breath and asking himself what he shall do next. He can think well and pertinently enough, but he cannot, as a rule, think swiftly. One feels with him, as with Joachim, that he would have been a greater composer had not nature, in an excess of kindness, made him so great a virtuoso.

A study of his songs, which are all comparatively early works, will show quite clearly the extreme difficulty he had in giving concision to his ideas. He can rarely touch a lyric of any emotional pregnancy without turning it into a small ode. He sees it too much in detail to be able,—as Wolf, for example, would do,—to give his music the appearance of all being conceived in a single white-hot moment and poured forth in one white-hot spurt of speech. Liszt's music, even at its best, moves somewhat slowly, and with a slight creak of the machinery; rarely does it seem, to use one of von Bülow's favourite images for good art, as if it were shot out of a cannon. Least of all is he a lyrist, in spite of the fine quality of many of his songs as a whole and of almost all of them in parts. The charm and value of the lyric,—its swift compression, its sudden bird-like swoop into our field of vision and out of it again, its power to bring all the immensities of human experience flocking round the heart at the bidding of a single word—of all this there remains no trace after the poem has passed through Liszt's hands. Examine, for instance, one of the best-known of his songs,—the 'Loreley.' It is undeniably beautiful; parts of it, especially the lovely  $\frac{9}{8}$  melody, can pass successfully the supreme test of song-writing,—



the expression is felt to be so primal an emanation from the very soul of the words that henceforth we cannot think of the one without the other. But the whole song unquestionably drags. It takes too long; it repeats itself too often; it develops details, such as that of the painting of the wreck of the boat, until we lose hold of what should be the central emotion of the poem, the mysterious seductiveness of the siren herself. And, like so many of Liszt's songs, it is an unconscionable time in dying. Heine's simple and impressive

Und das hat mit ihrem Singen  
Die Loreley gethan,

with its cunning trust in the power of the imagination to multiply the meaning of the simple words a hundredfold, is not enough for Liszt. He spreads the lines out in this fashion: 'Und das hat mit ihrem Singen die Loreley, die Loreley gethan; und das hat mit ihrem Singen, die Loreley, die Loreley gethan, die Loreley gethan; und das hat mit ihrem Singen die Loreley, die Loreley gethan, die Loreley gethan,' until, for all the intrinsic beauty of the themes, something of the native force has gone out of them through sheer repetition.

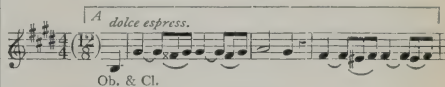
Or look again at 'Wer nie sein Brod mit Thränen ass' (the first setting, in E minor), and you will see how much of the effect of that splendid conception is dissipated by its too elaborate insistence on certain words, and by its tendency to turn the lyric into a dramatic scena. In 'Ueber allen Gipfeln ist Ruh' the emotional tempo of Goethe's wonderful little lyric:

Ueber allen Gipfeln  
Ist Ruh';  
In allen Wipfeln  
Spürest du  
Kaum einen Hauch;  
Die Vöglein schweigen im Walde.  
Warte nur, balde  
Ruhest du auch.

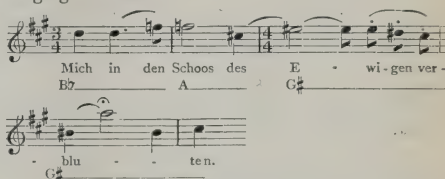
is slowed down to such an extent at the finish that all the magic seems squeezed out of the poem; yet the more we examine the song in detail the more expressive do the details seem. The trouble comes simply from Liszt's inability to stop at the critical moment, which perhaps in its turn comes from a lack of power to invent themes whose emotional force is in proportion to their compression. In 'Anfangs wollt' ich fast verzagen,' for example, Hugo Wolf would have ended with the first 'aber frag mich nur nicht wie'; only he would have set it to such a phrase that you would have felt that nothing more needed to or could be said after it. Liszt's besetting sin is a proneness to elephantiasis. Even so good a song as 'Die todte Nachtigall' is spoiled by excess of protestation: Liszt digs a grave for the poor little bird big enough for a turkey.

This absence of rapidity and sureness of stroke, that does so much to weaken some of his finest conceptions, was clearly the result of his inability to concentrate upon composition pure and simple during the years of his growth to mental maturity. This deprivation had other results. A composer, like any other growing organism, has to get rid slowly of

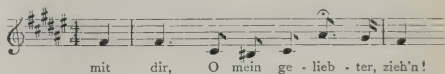
a number of youthful disabilities,—above all, a tendency to drop into a cumbious kind of emotional over-effort. Here also the fault comes from lack of experience and practice; the insufficiently used limbs cannot take aim without overshooting the mark, the unversed brain cannot say what it wants to say without saying rather more than it meant. In Liszt the tendency to overstatement was increased by his immersion, in early years, in the facile, meaningless formulas of the old French and Italian schools. He found it hard to keep clear of these, even in his finest works. What other man, for instance, having invented so good a theme as that in 'Les Préludes' (A), would hang on to it so banal an appendage as Liszt does at B:



or end thus a phrase in which he expresses his longing for death:



or deface a song like 'Kennst du das Land' with such a cadence as this:



Yet the songs, early works as they are for the most part, and full as they are of Liszt's typical failings,—excess of statement, a too anxious and too obvious search for drastic expression, inability to achieve a rapid and concentrated flight,—are an epitome not only of the whole Liszt but of the entire movement towards freedom that has alternately tempted and decoyed and racked and delighted the music of the last two or three generations. Like Wagner, Liszt saw that the only possible line for music to take, if it was to find new means of expression and to open out new fields of psychology, was to allow itself to be 'fertilised by poetry.' He is even less of an 'abstract' musician than Wagner; he probably never wrote any serious work—apart, perhaps, from the merely technical Etudes—that was not stimulated by a poem or a picture or some similar impression from without. Hence the difficulties he experienced in moulding a concise and consistent form for himself. The classicists have always a long start in this race. Their form is ready made for them; they have only to fill it, altering it or expanding it here and there; they are



spared the labour of thrashing out a new form for themselves. They are strong not only in their own strength, but in the strength of every one of their mighty forerunners. They partly exist, to use a homely simile, on pre-digested food. The heaviest burden always falls on the composer who has not only new things to say, but has to manufacture for himself the new forms and symbols through which alone he can find full utterance. Hence the frequent sense of fumbling and stumbling that the true pioneers always give us. The astonishing thing is not that there are occasional crudities and weaknesses in Liszt's work, but that there are not more of them. Many things that his contemporaries regarded as crudities no longer, of course, strike us in the same way. Naturally the new and more personal kind of emotion that it was the work of Wagner and Liszt to bring into music needed new harmonic combinations. The conservative ears and eyes of 1850 may have been shocked at such a passage as this (from the song 'Vergiftet sind meine Lieder'):

but it has no terrors for us of to-day. The trouble with Liszt's harmony was not that it was ugly, but that it was often new. To an age that placed formal consonance and symmetry before truth of characterization it often of necessity sounded wilfully harsh and meaningless; but a later generation, used to drastic tone-painting, can see that it is justified by the poetic situation that gave it birth.

In other fields also Liszt was in search of new modes of expression that would be adequate to the new types of feeling. He was the first, I think, to make extended use of the single rhetorical melodic line,—a cross between melody and the old recitative. Some mode of expression of this kind is a necessity to modern music, which has to employ a kind of declamatory, rhythmical prose in certain situations that do not fitly find voice in the more suave and symmetrical lyric forms. The germ of the method is perhaps to be found in the Scherzo of Beethoven's ninth Symphony, in that curious

experimental passage where he seems to be passing all kinds of suggestions under review and rejecting them one by one. This phrase, for example:

might have come direct out of a work of Liszt. But the form of expression that Beethoven merely seemed to stumble upon is deliberately sought out and used by Liszt a hundred times. He sees that it is the only possible mode of expression for certain ideas. But the force of its eloquence obviously depends upon our being able to go to meet it half way. Purely melodic and harmonic music is certain of a response to its simple appeal; the truth of the declamatory melodic line is only apparent when we know what it is that is being declaimed; and when this is not clear, as is often inevitable in purely instrumental music, the majority of hearers are bound to be somewhat irresponsible to it. It is really an attempt to get the force and point and telling accentuation of speech and gesture in a non-verbal musical phrase. At the same time, still pursuing his poetic ideal, Liszt tries to mould the forms of musical utterance closer and closer to the natural verbal expression of the idea, to track the very modulations of the speaking voice under strong feeling, or even the primal cry of emotion before it has found words to solidify and systematise it. In the expression of grief, for instance, he will often give the voice a chromatic descent that is as near as definite music can come to the indefinite wail, as in the following passage from the oratorio 'Christus':

This is not wholly successful; but the principle is legitimate enough, as may be seen when a fully equipped master puts it in practice in the way that Hugo Wolf does in his beautiful song, 'Tief im Herzen trag' ich Pein,' that does perfectly and

once for all what Liszt so often vainly tried to do. But if Liszt in this, as in other points of expression, could not always realise his own vision, at the least the credit is his for having had the vision first, and for having shown modern music the path to some of the most poignant of its utterances.

Finally, in these early songs we can see Liszt aiming at that new principle of unity that obsessed him all his life. In a little song like 'Es war ein König in Thule' is contained the germ of the whole of the later system of developing a long piece of music out of one characteristic theme, that becomes transformed in shape and colour and texture according to each new phase of the story it has to suggest. The song is a masterpiece in many ways, but most of all in its splendid coherence and in its achievement of a concision that Liszt too rarely attained. In 'Ich möchte hingehn,' again, an admirable sense of form is shown in the rounding off of the final section, which is of the nature of an answer, by references to the themes of the questioning or aspiring verses that precede it. Here, too, he was laying foundations upon which probably the greatest part of modern music has been built.

(To be continued.)

## A DESIRABLE REFORM IN MUSICAL ÆSTHETICS.

By M.-D. CALVOCORESSI.

Compared with that of any other branch of æsthetics, the actual state of musical æsthetics is most unsatisfactory: there is no other province in the domain of the philosophy of art in which so great and apparently so hopeless a confusion prevails.

Let us imagine a would-be student surrounded by treatises, handbooks, essays, on the æsthetics of music. As soon as he has perused them, or simply read their tables of contents, he will be bewildered to find that hardly two of them have anything in common; he will see nothing but a medley of different or even contradictory starting-points, plans, statements, arguments, and so-called rules or laws—to say nothing of the application of these rules and laws.

Some authors, for instance, adopt for starting-point a dogmatic definition or axiom: 'Music is . . .', 'The object of music is to . . .', and thenceforth view all works of art at a more or less invariable angle, approving or disapproving each according to the degree of correspondence that they find between it and their postulate.

Others, equally prejudiced although their method seems preferable, study a number of acknowledged masterpieces and thence deduce what they would have us believe to be the universal and perennial laws of musical beauty.

A widespread theory, propounded for the first time as a starting-point for æsthetics by Herder, is that music derives from speech or from gesture. Apart from the fact that this theory is extremely questionable, and in fact superseded, one may

remark that even if it were in the main correct, it would not afford sufficiently unequivocal a ground, as is shown by the divergences of the writers that have adopted it—among whom Herbert Spencer, Hugo Riemann, and Dr. Ingegnieros may be quoted as exemplifying how extremely opposite results are reached from this starting-point.

Other systems are founded on purely formalistic conceptions, presenting music either as an abstract and mathematical, or as a merely decorative art. Again, musical beauty is considered as a particular form of ideal and universal Beauty—which leads straight into the realm of metaphysics. Dr. Hugo Riemann, in his 'Elements of musical æsthetics,' studies separately each element of music: intonation, quality, harmony, tone, rhythm, motives, construction, thus leading up to dithyrambs in favour of pure, abstract music. One also meets with various utilitarian systems, according to which the function of music is of a moral or sociologic order, its æsthetics being only a particular application of general sociologic laws; with perfectly unintelligible systems, like that of M. Jules Combarieu, who has invented what he calls 'an intellectual specialisation of musical elements'—to say nothing of many minor systems, of books labelled treatises of musical æsthetics, but whose authors content themselves with empirically describing the evolution of forms, style and taste, or specifying what they believe to be the characteristics of symphonic or dramatic, pure or programme, harmonic or contrapuntal music. Lastly come the theory of personal taste and the practical musician's blissful ignorance, accounted for in the terse formula, 'music is music'—an excellent one in its way, but helping only musicians, who are happy enough not to need the enlightenment that investigators seek.

The reason of this striking discrepancy is summed up in one remark from John Stuart Mill's Autobiography, that 'of all arts, music is the most remote from positive reality.'

Music, in fact, seems to be the only art unconnected with nature, and having no acknowledged concrete starting-point or model. It offers no faithful image of the physical nor of the spiritual world; and whilst all other arts were known to be founded on a more or less accurate copy of some object, it alone remained in the bondage of subjectivity.

This was enough to baffle the most earnest inquirers. And it is self-evident that as long as such a state of things prevails, one can hope for no real progress. The temptation is great to conclude that, since one can find no physical basis to music, one must turn to metaphysics: and in their inborn fondness for metaphysics the German theorists, who have long laid down the law in matters of musical science, have amply improved the occasion. Their tendency culminates in Dr. Riemann's assertion that 'music borrows its data from a world far distant from that from which the other arts borrow theirs.'



Can we definitely accept so anomalous and unsatisfactory a state of things, and remain content with admitting music to be fundamentally different from all other arts, to be an art on the subject of which all abstruse, contradictory, unfounded statements are to remain uncontroversial? On the contrary, it appears to me that even if we had not the slightest inkling where to seek for a sound guiding principle, we should still feel that principle to be necessary; and we should still surmise that it exists and will be found: that music, like all arts, must be connected with some elementary natural data. And, since all arts elaborate something, the question is, What does music elaborate? As long as we do not find the answer we are helpless, and have to bear with the dogmas of abstract theorists.

Fortunately, psycho-physiology has of late entered the field, and mere physical facts, experimentally discovered and leading not to assumptions, but to truth, begin to annihilate speculative theories.

It has long ago become evident that the physical side of the problem is not to be neglected. For instance, in his fine book, *'L'imagination créatrice,'* the French philosopher, Ribot, expressly remarks that 'Music, the most emotional of arts, is the most dependent on physiologic conditions; experiments on animals or on human beings proving that the sensations of sound and movement act directly on the organism, and produce a physical state of pleasure or pain.' Another author, Bray, in his book, *'Du Beau,'* adds that 'Music creates an intellectual disposition depending on organic conditions and on nervous activity, which form a canvas on which the intellect embroiders.'

Therefore, one is hardly surprised to find that psycho-physiology has already reached important results, although it has but recently begun to comprise the study of matters appertaining to musical art. The happy chance that many cases of nervous or mental diseases afforded valuable clues which it would have been impossible to overlook, prompted several specialists to enter on a course of observations and experiments which it now remains to sift and to probe.

The most cursory examination of the writings of men like Wallaschek, Ingegnieros, Marcel Nathan, Dupré, Vaschide, Lahy, will convince all students of aesthetics that the true path is at last found.

Dr. Ingegnieros's book, *'Le langage musical et ses troubles hystériques'* (1907), seems to me the most important on account of the facts it adduces—although the author, an eminent alienist, and professor at the University of Buenos-Ayres, knows very little of music, and goes astray as soon as he relinquishes pure psycho-physiology. 'Music,' says Dr. Ingegnieros, 'results from the inflections produced by sentiments and emotions on the human voice.' This is the Spencerian starting-point, but the following sentence does away with risks of error: 'The elements distinguishing song from speech belong to the natural language of emotion. . . . Musical excitations cause the physical reactions by which all emotions are

characterized, and none of these reactions is particular to musical emotion: all emotions have these reactions in common.'

This demonstrated fact is welcome to any one not liking the idea that music borrows its data from a special and far-away sphere. And it is quite a relief to be shown that 'musical language consists of all the sounds used by man to express his emotions, is similar to speech, and has a similar mechanism.' When, turning to *'Le langage musical,'* by Drs. Dupré and Nathan, we learn that 'sounds produce similar reactions in similar beings, and thus gradually acquire invariable meanings, whilst man gradually tends to reproduce the sounds that have become symbols of emotional states,' we feel that we have sense at last, and not mere fabrications. The same method of experimental investigation, accounting as it does for complex series of sounds and for rhythm as well as for quality, affords an absolute proof that musical language arises from mere somatic states, and has its model in the functional modification of the human organism. Of course, these may be the results as well as the causes of emotions, so that the new theory need not affect the votaries of metaphysic system. But in either case we have found an answer. We are no longer incapable of gainsaying statements like Leibnitz's, that 'music is the arithmetic of a soul vainly trying to number itself,' or Dr. Riemann's or Herder's that 'the sonorous movements are images of the movements of the soul.' They may be that, but it is enough that they are images of the movements of the organism, which in turn may be images of the movements of the soul, without this parallelism impairing the value of the matter-of-fact scientific method reached.

So materialistic a way of putting things will perhaps be found incompatible with the unparagoned dignity of musical art. But why should this be the case? A physiologic phenomenon is no nearer to a piece of music than the refraction or the reflection of light to a beautiful picture. Yet we cannot ignore the fact that the basis of Rembrandt's, Turner's, or Monet's most enchanting paintings is none other than this commonplace physical fact. We do not account for the beauty of such masterpieces by referring to the science of optics; nor do I pretend to argue that we should account for the beauties of Bach or Beethoven by referring to sphygmograms or to reflex actions.

There is just as much of soul in music as there is in the other arts, all of which have a concrete basis of some sort; and this should be enough. What we want, and what psycho-physiology supplies, is the proof that the fundament of music is not metaphysical, and that we should not reason of music as of something occult and obscure.

One example will show the practical advantages of a sound starting-point. Among the variances to be observed between writers on music, none is more striking than the one arising from the question of pure *versus* programme music.



That the detractors of programme music do not acknowledge their antipathy to be a mere matter of taste is apparent in Dr. Riemann's assertions that there is no connection between sentiment and sensation—which is in fact precisely the reverse of what science proves—and that therefore pure abstract music is the highest and best because it appeals to us without using means meretriciously borrowed from other arts: 'Music should represent nothing except what is in itself and through itself.' Very little remains of such axioms after psycho-physiology has proved that music need borrow no such means from other arts, because music in itself and through itself is endowed with the necessary capacities for all its effects. And if abstract music is to be declared best, other reasons than Dr. Riemann's will have to be found.

The sifting and probing of the data supplied by psycho-physiology devolves on the æsthetician proper. And this difficult task can be performed only by an expert in music and in philosophy who shall at the same time be an expert in science. This, being an ideal combination, is likely to remain uncommon, and one can hardly expect rapid progress. But the first results are encouraging enough to show that the formidable labour of culling, investigating, and interpreting the facts brought to light by science—a labour that necessitates a preliminary training of a rather special sort—will not remain fruitless. And a judicious co-operation of musical science and psychology can but result in endowing us at last, not with a system, but with a sound, simple, and intelligible method of musical æsthetics.

## THE NEW 'WAGNER-LISZT.'

By WILLIAM ASHTON ELLIS.

(Concluded from September No., p. 581.)

### III.

Speaking of a quality he first had occasion to observe at close quarters during Liszt's prolonged visit to Zurich in the autumn of 1856, namely, a certain 'Gereiztheit'—or touchiness—Wagner remarks in 'Mein Leben' (p. 641): 'It never came to a pitched battle between us, but for the rest of my life [—written at least a dozen years before its end]—I was left with the presentiment that it might come to such a thing some day, and then it would be terrible; and perhaps it was this very feeling that held me back from any chance explosion, though I otherwise was well enough known among my friends for my inflammability.'

It is to the 'Correspondence,' however, that we must go for two leading instances on which 'Mein Leben' preserves a magnanimous silence. The first had occurred about two years before that visit; the second, and severer, came just two years after it. To the first of these instances, viz., Liszt's pique at the ultimate yielding of 'Tannhäuser' to the Prussian Court-theatre without his personal direction, I devoted a chapter in vol. iv.,

'Life of Wagner' (1904), headed: 'A Berlin-Weimar complication,' at whose end I ventured to suggest that: 'In the relations between Wagner and Liszt the tendency has mostly been to magnify the disposition of the latter at the expense of the former, and more particularly to praise his "superior tact." Their characters were entirely different; so much so, that there must have been a large fund of loveliness in both, for them to have journeyed at all well together; but this episode has proved that, when variance arose between them, it is not necessarily Wagner that must bear the blame,' and so on. And now our new edition of the 'Correspondence' clears Wagner from the last shadow of reproach in the matter of that 'capitulation' through its restoring to us a passage heretofore suppressed for other reasons. His London letter of mid-March, 1855 (undated and mis-ranged No. 180 in the older editions) commences thus: 'DEAREST FRANZ, I am in the awkward position of having to ask you for a friendly service of a singular kind. I cannot let this Berlin Tannhäuser affair be delayed any longer; my pecuniary situation is of too irksome a nature for me to keep the chance of Berlin takings closed to me.' Formerly the text, as published, ran straight on into 'Hülßen has applied to me once more,' &c.; but just see *what* had been omitted! The most complete self-exoneration imaginable:

You know I was only saved from the [financial] catastrophe of last year by a Zurich friend [O. Wesendonck], who paid my debts, but on the condition—proposed by myself—that until this loan's repayment I should place my future takings under his control, in such a mode that I should merely draw—through him—a certain fixed sum for my household requirements. This man is a merchant—friendly and heartily addicted to me—but still—a merchant. With the seeming utter hopelessness of your being called to Berlin, he cannot conceive why we don't give in at last; and since, judging by the precedent of *every* other place, he expects to get fine receipts from there—in virtue of the *tantième*,—I no longer feel in the position to hold out against his molestations on this point.

There you have the remainderless solution of that vexed 'capitulation' problem, and at the same time a key to the constant allusions to 'business' in the London letters to Herr Otto himself, e.g.: 'People have a deal of trouble with me; but this much is certain,—money-making is not my business in the world, but *creating* . . . . Now you, dearest friend, have placed yourself between us two ["the world and me"] with the most excellent intention, assuredly to deaden the shock: take care you do not also feel a little of it.' For, to tell the transparent truth, it was Otto Wesendonck who had constrained Wagner to accept London as well, and actually recovered £80 of his advance by that means (see 'Minna' vols.).

Unfortunately it was a fee question again, coupled with Liszt's misconception thereof, that led to the terrible game of cross-purposes in winter 1858-59; and equally unfortunately, it was Liszt's 'Gereiztheit' that, blinding him to the very obvious application of a hasty remark of Wagner's, nearly brought about an irremediable rupture,—as we now are to see.

Possibly it may be remembered that in vol. vi. 'Life of W.'—in a footnote to p. 394, to be exact—I referred to 'an unpublished answer of Liszt's to Wagner's telegram of New Year's Eve [Dec. 31, '58] and a letter of the same evening, both of them also unpublished and apparently destroyed,' adding that 'In the circumstances it is hopeless to attempt to get at the right or wrong of this rather serious misunderstanding,' &c. It no longer is hopeless, for the telegram alone of those three important documents has disappeared; the other two are now presented to us in this new edition of the 'Correspondence.'

To set the situation properly *en scène*, it will be needful to remind the reader that, at his wits' end for money in his Venice retreat, Wagner had been endeavouring to get his only then-uncirculating opera, 'Rienzi,' mounted at Weimar, among other places, and to receive a decent honorarium for it. The new Weimar Intendant behaved in a shelving way to both friends, and Liszt in his letter of Dec. 26, '58, jumped at the chance a two-edged previous message of Wagner's had offered of breaking off negotiations with his personally-obnoxious chief; but—and here starts the trouble—that Dec. 26 letter of Liszt's had opened with rapturous thanks for the proofs just received of Act I. of the 'Tristan' full score. Now enters Wagner's 'new' letter, dated 'Sylvester evening 1859,' i.e., Dec. 31, '58, and despatched after that unpreserved telegram of the same day:

O DEAREST, DEAREST FRANZ!—You answer me far too pathetically! Let me give you quite a humoristic-realistic commentary upon my latest letter. What's Dingselstedt to me, what the Grand Duke, or Rienzi?—All tomfoolery.—It's money I require. If that wretched Night-watchman had only sent his measly 25 l.d's at once, at any rate, I should not have minded so much; but to add that 'after the first performance'—(the nincompoop!). You speak about me to these people much too gingerly. Tell them: Wagner doesn't care a rap for any of you, your theatres or his own operas; he's in want of cash, that's all! Didn't even *you* understand me, then? Didn't I tell you quite plainly and pointedly that I'm trying to scrape money together at all costs? Didn't I beg you to advocate my operas (Lohengrin or flieg. Holl.) at Coburg, &c.? For Heaven's sake, what am I to make of Diana de Solange? Am I to undergo such manifest derision by you?—Not a word! Not a sou!

Well, well! I haven't 10 gulden left now, can't pay my rent, can send nothing to my wife, who wrote me a fortnight back that she had run very short.—All this is transient, however. Next Easter, and if my Tristan is finished, I shall have more than I require. Only, everyone is leaving me stranded at present. Everyone, everyone! From nowhere can I look for a definite return.—And to receive—Diana de Solanges! It's enough to drive one crazy! I see you've no acquaintance with want—happy man!

Or does one reproach me with not living more shabbily? My Franz, when you come to see the second act of Tristan, you'll agree that I require a lot of money. I'm a great spendthrift; but indeed I get something to show for it.—You know that. I ask you to remember it. And never believe I take quarrels with Dingselstedt, Duke, or whoever it be, in real earnest. All I want of the world is mere money; I've everything else. For that paroxysm of conceit you're answerable *yourself*, through your rejoicing over the first act of Tristan; when you come to know the second, you'll forgive me also if my cry to-day is nothing else but

'Money, money!'—never mind how or from where. My Tristan will pay it all back!—If I go quite crazy, I shall telegraph to you still with my last napoleon!

Adieu! Happy New Year!

Send Dante and Mass [Liszt's 'Graner']. But above all—money! Honorarium for—Lord knows what! Tell Dingselstedt he's every inch an ass; and the Grand Duke, his snuff-box is pawned—strict truth! He should be got to redeem it.—But don't you ever write me seriously or pathetically without. My word, didn't I say the other day you all were bores? Has it borne no fruit at all, then?

Improvement for the New Year! That'll be a fine tale! Oh, oh!

Good-night!

Thy R. W.

This piece of what Germans call 'gallows-humour' was followed two days later by the long explanatory letter, already known to us, of Jan. 2, '59. Too late, however: before the second could reach him, Liszt had answered the first, and in such a wrong-headed fashion that, with that answer's tardy revelation to us in this new edition, we can fully endorse Wagner's allusion in his of the 7th to 'the unparalleled lines you have found it possible to send me.' For here, at last, are those lines of his bosom-friend's:

Not to be exposed any more to the danger of boring you with 'pathetic, serious' phrases, I am returning the first act of *Tristan* to Härtel, and shall crave permission not to make acquaintance with the others until after their public issue.

As my *Dante*-symphony and *Mass* cannot count as bank-stock, it will be superfluous to send them to Venice. I also regard it as no less superfluous, for the future, to receive these telegraphic cries for help and wounding letters.

In serious most loyal attachment to thee abides

F. LISZT.

4th January, 1859.

The ice-cold sting of it! No, surely this was not Liszt's unaided composition; a long-nursed Carolynian grudge peeps out. But, for heaven's sake—if he really was so dense as not to seize the 'gallows-humour' of that New Year's Eve epistle—why did Liszt not telegraph the moment he received its successor, and implore his friend to return the above unopened? It is his not having done so, even more than the truly 'unparalleled lines' themselves—which one might otherwise attribute to a passing huff,—that made this incident of such paralytic effect in the long run. That lost opportunity could never recur, and from the beginning of 1859, accordingly, dates a change in this historic friendship which, in spite of temporary patchings up, was gradually to superinduce a virtual suspension of correspondence between the late summer of 1861 and the spring of 1872. And here again one may justly acquit Wagner of blame; for not only did he treat those freezing lines with the greatest indulgence in his answer of Jan. 7, '59—as may be seen in the earlier editions,—but the very next day he wrote again to soften even that, as now at last disclosed to us:

Venice, 8. January 59.

MY FRANZ,—I shouldn't like to have made fresh concessions to the demon of Misunderstanding. In my own case I have just experienced how terribly easy, in a sudden state of inward agitation, is a misunderstanding quite unthinkable otherwise and after calm reflection. At such moments the demon simply lies in wait to cast the blackest veil of fancy o'er our minds. For, after quietly reading your lines through once more, I recognise that the passage: 'As my *Dante* symphony and *Mass* cannot count as bank-stock,

\* A new opera by that 'sourgrapes' reigning Duke of Coburg, whose dedication thereof to Wagner 'in somewhat disconcerting company with Meyerbeer' had been foreshadowed in a postscript to Liszt's letter of Dec. 26.—[W. A. E.]

*From a Photograph by Augustus Littleton, taken in 1886.*



FRANZ LISZT.

1811-1886.





it will be superfluous to send them to Venice,' was at first misunderstood by me as if you intended to say: 'Since I have something different in mind with my works than mere money-making,\* as you loudly aver of your own, but am only concerned for a friend's recognition and sympathy—which you deride,—I will spare you them.' It was this erroneous interpretation that betrayed me into the only snappish retort in my letter of yesterday, a retort I heartily regret to-day. †

I now see you merely meant to say to me: 'As you declare your whole concern on every side is only money, nothing else whatever, and have told me this just after my expressing my sympathy for the first act of *Tristan*, I cannot believe that my own works, which are anything but money, will interest you.'

Your thus placing yourself in one category with that Theatre world and all that bears thereon, was just your strange mistake. That in my present commerce with that world, however, I only keep my eye on profits—upon what is to put me in a position to continue working undeterred by any hap, and simply concerned to gain the sympathy of those nearest my heart, perhaps yours alone,—for this I surely can be blamed the least by one who is equally convinced with myself of the mindlessness and mutilating mania of those 'art'-institutes and the great evil bulk of their doings. Yet, that I, too, would gladly be relieved of this last interest in our theatrical mart, and dispensed from such necessities as that which once compelled me unconditionally, and without fulfilment of my craving to entrust the first performance to you, to surrender my *Tannhäuser* to Berlin (the results whereof, it being precisely the altogether mindless and revolting Berlin performances that have brought me in most money, finally led to that ironically desperate attitude of mine towards all kindred questions),—that I would fain be redeemed from this sole and sad connection left me with the traffic of our Stage, the humiliating immorality of which I feel quite painfully enough, I've already told you on the 2nd of this January.

But enough. Our friendship is suffering from a serious lack of personal intercourse; so let us hope to see that lack materially redressed from this year on. I know that cloudings of this latest kind will then become impossible. To remove all shadow of the chance of such a one, however, I once more beg you most insistently *not* to pay further heed to my letter of the 2nd January, and *not* to answer it. Any letter from yourself which, judging by the date of its arrival, I should have to regard as an answer to that, *I shall not* open: to be able to consider it—together with my own—as never written. I feel that in the contents of that letter the point might easily be touched whereon I still am very sensitive, since it concerns myself, my qualities, and—therefore—idiosyncrasies inbred in me which cannot well be changed now.

At this point in the new letter of Jan. 8 we reach what the older editions had converted into a postscript to No. 282 (letter of Jan. 7), and therefore may be left to supplement. But more strongly than ever, am I now convinced that Wagner's brief undated lines, 'Dearest Franz,—Have you *nothing whatever* to say to me, then? Whence am I to draw any comfort, if *everyone* ignores me?—Venice, Thy R.'—ranged immediately after the letter of Jan. 2 even in this new edition (No. 280 in the older)—must have been written when he had *long* waited in vain for an answer from Liszt to his letters of Jan. 7 and 8. For Liszt—and assuredly that was not very noble of him—sent no reply until the 17th of the *following* month (No. 283 in the older editions).

\* 'My recollection of the word "Actie" [in Liszt's "Bankactien"] was as a "joint-stock speculation" with art.' [Wagner's foot-note in the original letter.]

† The retort presumably alluded to is this: 'But I further assure you that you have not wounded me at all, as your darts never hit me; their barbs have remained caught in your heart. May this remove them from it.'—[W. A. E.]

Yes, it indeed was the commencement of a growing coolness upon Liszt's side; for we know how Wagner had to 'point a pistol even at your breast,' as he himself writes his friend in May, '59, to obtain even by Easter of that year 'the Dante dedicated to me,' albeit that minor acquaintances had received it six weeks earlier. But, merely repeating that not a word of this 1859 hailstorm is breathed in 'Mein Leben,' let me conclude with a note from the extreme end of our 'new Wagner-Liszt,' written in the mellow eventide of these two great friends' full reconciliation:

ILLUSTRIOUS FRIEND,—I always allow that *you* are right, even when you do me an injustice. So scold me according to pleasure; it will never mislead Thy faithful and for ever most-allegiant FRANCISCUS.—Freiburg, 30. April 81.

### 'ST. MATTHEW' PASSION.

The growth of the use of Bach's 'St. Matthew' Passion music in this country is one of the cheering signs of the times in choral circles. Although this great work is not yet so well-known as are 'Elijah' and 'The Messiah,' it is not held in less esteem by the oratorio lovers who are familiar with its imposing grandeur, deep expression and profound beauty. With expanding use there has grown up a critical attitude towards the existing adaptation of the English words, and many points connected with the interpretation of the work have occasioned discussion. With all this in view, Sir Edward Elgar and Mr. Ivor Atkins have collaborated to produce a new edition,\* the words of which, although partly based upon existing editions, follow more closely the original German text. The following preface to the new edition will explain the views of the editors:

#### PREFACE.

No apology is offered for presenting a new edition of Bach's 'St. Matthew' Passion; there must always be room for every effort to do justice, in an English form, to the noblest sacred work in existence.

In preparing this edition, our aim has been:

- (a) In the recitatives, to retain the words of the Authorised Version, and at the same time to reproduce Bach's declamation as closely as the English words allow;
- (b) In the other portions, to adopt a translation which should present, as clearly as possible, Bach's unique method of setting his libretto.

#### RECITATIVES.

In adapting the A.V. it has been thought well in a few cases to alter the sequence of the words in order to preserve some characteristic point of the German version, or Bach's illuminative treatment of important words, *e.g.*, the end of No. 8, and again in No. 73, where the musical setting makes the transposition of some words imperative.

In one number (No. 54), owing to the directness of the English text—there are fewer syllables than in Luther's version—it was important to adhere to the actual words of the narrative without any repetition, and this has been done by a slight rearrangement of the musical passage.

In the punctuation of the recitatives, the Oxford Reprint (1911) of the 1611 Edition of the A.V. has been followed.

## LIBRETTO.

Two translations were placed at our disposal by the publishers—those of Miss Johnston and Dr. Troutbeck. This edition aims at retaining all that is best in both. Where neither was completely satisfactory, our object has been to replace it by a translation more faithful to the original. The oldest English version, that of Miss Johnston, beautiful as it is in its simplicity, is marred occasionally by a departure from the sense of the original; for example, 'O Mensch, bewein' dein' Sünde gross' (No. 35) is made to end with a doxology, instead of presenting the picture of Christ's suffering on the Cross, and in No. 29 the verse scheme does complete violence to Bach's musical phrases.

The libretto was the first consideration, and its revision has been the care of Mr. Ivor Atkins. From the outset, he was aided by the greatly-valued co-operation of Professor Charles Sanford Terry, M.A., who devoted himself unsparingly to the work of comparison and adaptation.

Modern Bach criticism, as exemplified in the writings of Parry, Spitta, Pirro, Schweitzer, Heuss, and others, has made it abundantly clear that if justice is to be done to Bach's methods, in particular to his pictorial and dramatic treatment of the libretto, a very great responsibility must be felt in the right choice of words, and especially the placing of the words in an already-existing musical framework.

It is hoped that the occasional changes which have been made, however they may be judged from a literary point of view, will be found to be justified by the light which they throw upon the characteristic side of Bach's work, and above all on his unerring sense of the colour of words.

## CHORALES.

Where the translations are not those of Miss Johnston or Dr. Troutbeck, they have been drawn, with some modifications, from various hymnologies, and are the work of Miss Frances Cox, Miss Catherine Winkworth, Dr. J. W. Alexander, and Sir Henry Baker. Others have been wholly or partly written by the Rev. Rodney Fowler, Miss H. Cam, and Professor C. S. Terry.

Special importance attaches to the Chorales. Picander, the writer of the lyrical portions of the libretto, was not entrusted with the choice of words for them. From various sources, Bach himself selected verses well-known and popular with Lutheran congregations, the aptness of which satisfied him as commentaries on the scenes immediately preceding them. In this edition the greatest care has been taken to provide a translation which shall reflect faithfully the particular commentary insisted upon by Bach, and in one instance we have been guided by the

principle of familiarity which actuated him, and have included two verses of Sir Henry Baker's 'O sacred Head surrounded,' although it is a translation from the Latin original.

There can be no doubt that, to carry out Bach's intentions, the Chorales should be accompanied in every instance by the orchestra, and should be sung with the natural expression called forth by the preceding scene. Such expression should be of a broad, corporate character, sympathy and sincerity alone being needed to secure it. To save space, the accompaniment, which is practically entirely reproduced from the voice parts, is not printed separately here.

## CORO I. CORO II.

Bach divided his forces into two groups, each consisting of a separate orchestra, chorus, and soloists. Each group is referred to in the full score as Coro. I. or Coro II., or when combined as Coro I., II. All the Recitatives and most of the Solos are assigned to Coro I. (*i.e.*, to orchestra and soloists in the 1st group), and in this edition, unless otherwise specified (*e.g.*, Nos. 12, &c.), Coro I. is to be understood.

## TEMPI, EXPRESSION, ETC.

Bach very rarely indicated the tempi. Where he has done so, his directions are printed in italics. The editors are responsible for those in roman type.

Expression marks printed in italics are Bach's; those in other type are the editors'. As Bach did not use any of the following signs: — < > ^ > — or *cresc.* or *dim.*, those used will be recognised as editorial.

## PHRASING.

The full score of the Bach Gesellschaft Edition has been followed. Bach's phrasing is a special study and, if interpreted with a modern, rigid sense of bar-lines, frequently becomes stiff and distorted. The same phrasing is immediately rendered clear when treated with the elasticity and freedom demanded by the outline, or, in many instances, by the sense of the words.

The phrasing of No. 35 is of particular importance; the semiquavers are slurred in two's, and in each case the second semiquaver should be played lightly. Following Gervaeert, we have written out two bars in full, indicating the manner in which the phrasing should be interpreted.

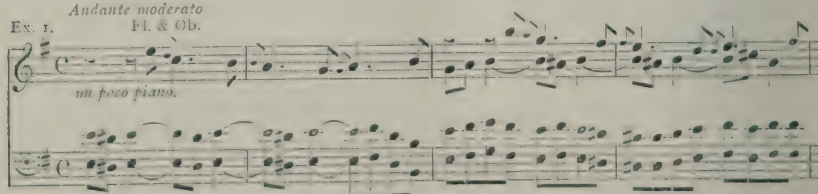
## ORNAMENTATION.

Unfortunately, very vague ideas are held as to the execution of Bach's ornaments, in spite of the valuable work done by Dannreuther ('Mus. Orn.', vol. i.), who is the chief authority on the subject.

Though it is manifestly impossible to arrive at an interpretation which shall satisfy every one, yet it may be useful to indicate some cases where Bach's music has suffered much from ambiguity of interpretation.

No. 33 (p. 64). The passage written thus:—

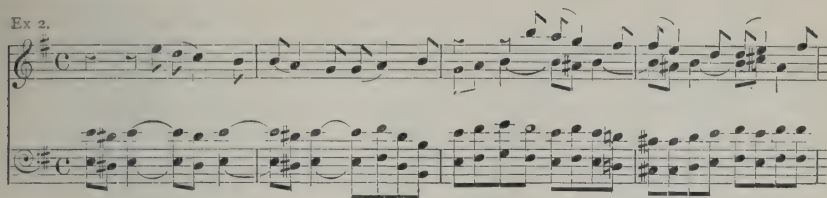
*Andante moderato*  
EX. I. Fl. & Ob.





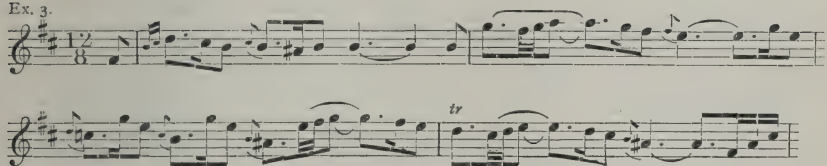
should be performed thus :—

Ex. 2.



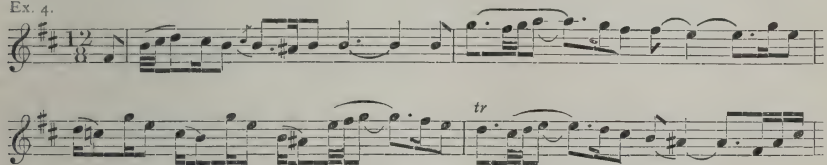
No. 47 (p. 112). The first four bars of the Violin Solo :—

Ex. 3.

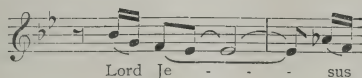


which are more or less a key to the whole, should be executed thus\* :—

Ex. 4.



No. 76 (p. 186). Alto part, first bar, should be sung thus :—



In No. 78 we have inserted appoggiature where we think they were intended by Bach, and have placed them in parentheses so that they can easily be omitted by those who do not accept them. It is possible that the appoggiature which are found in the orchestral parts of No. 33 should be incorporated in the solo parts, but this opens up a large question, and we have preferred to leave the music as printed in the Bach Gesellschaft score.

#### SCENES.

In dividing the work into Scenes, we have followed Gervae and Heuss in the main. There can be no doubt that such divisions are of the greatest help in making Bach's treatment of the Gospel narrative clear to the hearer.

Many valuable suggestions have been adopted from Parry's 'Bach,' Heuss's 'S. Matthäus' Passion,' Pirro's 'L'Esthétique de J. S. Bach,' and Schweitzer's monumental work, now fortunately accessible to English readers in Ernest Newman's translation.†

No author has shown more clear understanding of the nobility and spirituality of Bach's Passion than Sir Hubert Parry, and the particular chapter which he devotes to this work has been of the greatest assistance

to us; his general view of Bach must always be a source of inspiration to students of the master.

#### THE PIANOFORTE PART.

The pianoforte part is based upon the version of A. B. Marx, but an entire revision was rendered necessary to make it conform to the full score issued by the Bach Gesellschaft, which must now be taken to be the definitive edition. In one or two instances we have added the sign *tr* in parentheses in places where it is practically certain that a shake was intended.

Following Schweitzer and the Bach Gesellschaft preface we have embodied the 'cello part played in No. 33 in the pianoforte arrangement. There is evidence that the 'cellos played in this number at Mendelssohn's revival of the work in 1829. The solo and chorus parts used on that occasion are still in existence, and an examination of them shows the necessary instrumental cues written at the 'cello pitch (an octave below the violas).

We acknowledge with gratitude help of various kinds received from Miss Ella Gibbs, Mr. Harry Evans, Miss I. Meiklejohn, Mr. A. E. Brent Smith, and others, and our special thanks are offered to Mr. Ernest Newman for many valuable suggestions.

EDWARD ELGAR.  
IVOR ATKINS.

\* See page 646.

† Will be published shortly.

## Occasional Notes.

The present is a period of unusual productivity on the part of our best-known composers, to judge from the season's programme outlined in the prospectus issued by the Philharmonic Society, which celebrates its centenary next year. The fourth, fifth and sixth concerts, if promises are realised, will alone serve to introduce new orchestral works by Sir Edward Elgar, Sir Alexander Mackenzie, Mr. Edward German, a new Symphony (No. 7, in D minor) by Sir Charles Stanford, a new Orchestral Drama with a Prologue—'Fifine at the fair'—by Mr. Granville Bantock, and settings of 'Four famous lyrics' for voice and orchestra by Mr. Landon Ronald. Moreover, the three concerts given in the Autumn of 1912 will provide new orchestral works by Sir Frederic Cowen, Dr. Walford Davies and Sir Hubert Parry; new Orchestral variations, 'Life moods,' by Mr. Arthur Herve, and a new Song-cycle, 'The wind among the reeds,' by Mr. Thomas F. Dunhill. This zeal for the presentation of new British works is highly gratifying, and is in accordance with the traditions of the Society. The dates and conductors of the concerts are as follow:—(1911), November 7, Herr Mengelberg; November 28, Sir Charles Stanford; December 5, Herr Safonoff. (1912), February 8, Sir Edward Elgar; February 22, Mr. Landon Ronald; March 21, Sir A. C. Mackenzie; May 23, Herr Nikisch; (1912, Autumn), November 7, Sir F. H. Cowen; November 21, not decided; December 5, Sir Hubert Parry.

The question whether opera is popular in this country is a perennial one. All the light of experience goes to show that expensive opera is a doubtful business, but that cheap opera is widely appreciated. Even in September, in London, we find the Carl Rosa Company at the Broadway Theatre (New Cross), and the Moody-Manners Company at the Grand Theatre, Fulham, simultaneously attracting audiences by their excellent all-round performances. Meanwhile, we have Signor Leoncavallo conducting his 'Pagliacci' twice a day at the Hippodrome, also before great audiences. The enterprising and able musical critic of the *Standard* recently published an interview with this popular composer, from which we make the extract given below.

Signor Leoncavallo said :

It is wonderful to find such a band of musicians in a music hall. I know nothing of these English institutions, but I know, judging from what I saw of the performance last night and from what I feel when conducting this morning, that in Italy, at any rate, we have no equivalent for such a place of amusement. An orchestra like that which I find here does not exist in our cafés concerts. Here you have thoroughly artistic programmes which are attractive to all classes. It is foolish to say that you English are not a musical nation. You are. Why grand opera is not universally popular is because it is an expensive luxury, and also because your impresarios will insist upon giving heavy German music. Wagner and Strauss can never be popular here. In Bayreuth Wagnerian cycles succeed because the place is so dull that any diversion is welcomed, but here—in London, where the sun shines and the world smiles!—Never! Give them melody and beautiful voices and harmony, and let them pay cheaply to hear them, and London will become as musically enthusiastic as our own Milano!

In all comparisons of the attendance at opera at home and abroad, it must be borne in mind that the Continental opera houses are subsidised, and that opera generally on the Continent would miserably collapse if the subsidies were withdrawn.

By the time these lines appear, the Sheffield World-Tour Choir will have arrived back in England, and will thus terminate a unique musical enterprise. The Choir left this country on March 17, and has since visited Canada, the United States, Queensland, New South Wales, New Zealand, Tasmania, Victoria, Adelaide, Perth (Western Australia), and South Africa, and is due in London on September 30. The business part of transporting and catering for 200 persons in a concert-giving journey round the world demanded exceptional organizing skill and foresight. It says much for the capacity of Dr. Charles Harriss, the originator and manager of the tour, that it has been accomplished with so much success. In our next issue we shall give a summary account of the doings of the Choir. Meantime we welcome them and their indefatigable conductor, Dr. Henry Coward, back to England.

We are not aware if Mr. P. Sousa, who wrote an article on 'National music' in a recent number of the *Westminster Gazette*, is the well-known march-king. At any rate it is curious to find a writer whose name is identical with that of so intensely national a composer arguing that nationalism does not exist in music. He commences :

I do not believe there is any such thing as nationalism in music. Music is a universal thing, and what is usually termed nationalism in music is really but enviroic suggestion. Supposing Wagner had been born in New York, is there any reason to suppose that he would not have written just the same music as he did? Supposing Mr. John Philip Sousa had been born in Naples, or Buda Pesth, or Peking, is there any reason to suppose that he would not have written the same marches and cake-walks? There is. The writer, if the last-quoted sentence is printed correctly, apparently considers that Wagner's inborn Germanism would be strong enough to resist all opposing influences—even 'enviroic suggestion.' In demolishing nationalism he seems to be establishing it more firmly than ever. Of course there is much force in 'enviroic suggestion,' but since the various compartments of environment happen in general to coincide with the various nations of the world, 'nationalism' is the better, and accepted, word. Mr. P. Sousa would presumably describe the American twang, French excitability, and Scottish canniness, not as national, but as enviroic. His instance of an American composer who so successfully imitated a Johann Strauss waltz as to delude the public tells us, as we knew already, that a pronounced type of light music can be successfully imitated, but it adds little to a discussion on nationality. The next phase of the article, which is highly kaleidoscopic, deals with Stephen Foster, a New York composer who originated a type of melody that came to be regarded as native to the soil of South America. This does not interest us, unless it is intended as an argument that there are no negro or any other folk-melodies native to the soil!

On pages 645 and 647 the correct reading of grace notes in Bach's works is dealt with by well-known musicians. It is illustrative of the complexity and uncertainty surrounding this vexed question that the conclusions of these writers do not agree. Mr. Maitland argues very cogently for a certain treatment of the grace notes in Bach's duet and chorus No. 33 'St. Matthew's Passion, and Sir Edward Elgar and Mr. Ivor Atkins in their preface to the new edition of the work direct a different treatment. All these writers regard Dannreuther's great work on 'Musical Ornamentation' (two volumes of Novello's Primer Series) as the leading authority on the subject generally, but all the same, there is obviously room for doubt.

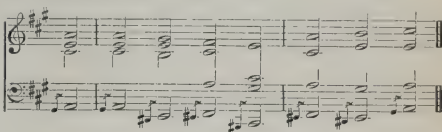
## THE INTERPRETATION OF MUSICAL ORNAMENTS.

By J. A. FULLER MAITLAND.

[A PAPER READ AT THE INTERNATIONAL MUSICAL CONGRESS, JUNE, 1911.]

The revival of public interest in the music of old times is of course a most healthy sign of musical development; and we may justly claim to have the music presented to us with what approximation may be possible to the conditions of its original performance. Now that the keyed instruments which preceded the pianoforte are occasionally to be heard in concerts, it is far more desirable than it was that we should ascertain as fully as possible what was the meaning which the composers of different schools attached to the signs for the ornamental passages on which so much of their effect depended. Why, it may be asked, did they not write out their ornaments in full, as they wished them to be performed? There are several reasons for this, one of the most obvious being the labour to the transcriber; another was the not unnatural wish to guard the art of music and the profession of teacher by some small 'mysteries of the craft' which only a proficient could explain after he had been definitely initiated into the musical profession. There is a yet more powerful reason in this fact, that the practice of the composers ran, as it always does, far ahead of the theoretical science which could explain certain dissonances that were obviously delightful to the hearer and interesting to the executant. These dissonances, upon which the music seems naturally to dwell, were not referable to any harmonic scheme as then understood, and it was felt to be better to express by a conventional sign the fact that they stood outside the harmonic scheme. This is especially true with regard to the most important ornament of all, and the one which is most generally misunderstood in the present day, the 'appoggiatura,' to which I must direct your attention more closely later on. The other signs for ornaments, from the single or double diagonal lines above the notes used by the Elizabethan Virginal composers, to the crowd of marks used by the French and German writers immediately before Bach, are not really difficult to explain, and at each period we are happily provided with a guide on the subject in some treatise or other by a contemporary of the composers in whose works the marks occur. Unfortunately, we are left without such a guide in the earliest signs I have mentioned, but there seems to be no doubt that the double strokes indicate either a mordent or a pralltriller—probably the former—and that the single stroke stands for an appoggiatura—single or double—coming from below the principal note. One of the chief difficulties in regard to ornaments is that at different periods people have used the technical terms in different senses. It is stated by some authorities, though on what grounds I do not know, that the word 'mordent' was at one time used for what is generally called the 'pralltriller,' that is, of an ornament in which the auxiliary note is above the principal. Of course all the recognized writers on the subject apply the word 'mordent' to the sign with a little vertical stroke differentiating it from the sign for the 'pralltriller.' Happily all the existing treatises were most ably summarised by Dannreuther in his *Primer of Ornamentation*, and it is not necessary to dwell at length on the interpretation of these older signs, since in this book it is made fully clear what they all mean. It is in the case of the appoggiatura that the greatest confusion reigns, and it is the more curious that it should be so, since of all the ornaments this one has lingered longest

in practical music, and the difference between a correct and an incorrect performance of it is enormous. Its conventional sign is of course a small note preceding one of the ordinary size. The 'acciaccatura,' represented by a small note with a stroke through it, has an assured place in notation, for the thing which it expresses could not possibly be expressed without it. The 'crushing' of a note into the chord it precedes is one of the most obvious of ornamental devices, and one of the few on which little difference of opinion can arise. But very often editors and publishers have not been sufficiently careful to distinguish between the small note with a stroke through it and the small note without a stroke, so that many editions of the classics exist in which it is almost impossible to tell which ornament of the two is meant till we refer to the original or to some facsimile reprint. The 'acciaccatura' remained in use in England in one very odd way, and I am told that it may still occasionally be heard in country churches. The desire of overcoming the lack of rhythmic definiteness inherent in the organ led to the indication of the starting-point of a chord by the introduction of the note immediately below the bass note as an acciaccatura, so that one used to hear effects like this:



If the study of ornaments and their interpretation were only in order to restore the practical performance of the older music, it might well be left to a few specialists who might be trusted to preserve the tradition; but as Mr. Dannreuther well says in his preface to the book I have mentioned, 'Several of the ornaments occur in daily practice, and the entire number cannot be ignored, were it only for the fact that Sebastian Bach makes extensive use of so many.' It is not only because of Bach's supreme position in music that this is said, but because it is precisely in Bach's music that modern editors and interpreters have, as I think, strayed farthest from the composer's intentions.\* The student of Bach meets, at a very early stage of his studies, with a number of apparently contradictory ways of expressing these ornaments, which now are written out in full, now expressed by the conventional signs, and sometimes implied, not expressed at all. It has been suggested by Spitta, that his practice in this connection differed according to the class of performers for whom he was writing. In his Church Cantatas, for the most part, the recitatives close with the written notes exactly as they are to be sung; in some exceptional cases, the usual convention has to be observed and the cadence performed as if it were in Handel, the last note but one being written as if it were identical with the last note, though it is evident that the upper note is to be taken there. Even here his practice is not uniform, nor does he always make things clear even to the church singers. But as a rule he does, and in writing for the secular singers and players he uses the signs which they would most readily understand. But yet the ordinary appoggiatura is used in the conventional way throughout both sacred and secular works, and it is this which has puzzled so many well-meaning editors, who have as yet hit upon no regular method of interpreting its value. It can hardly be

(Continued on page 649.)

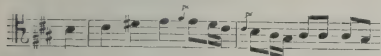
\* Since this paper was read, I have seen a recent finely-printed selection of arias from Bach's church cantatas, published by an eminent German firm, in which every one of the ornaments is wrongly interpreted.



## ARIA CON VARIAZIONI.

This musical score is for an "ARIA CON VARIAZIONI" in 3/4 time, featuring a piano (P) and a violin (V). The score is written on seven systems of two staves each. The key signature is one sharp (F#), and the time signature is 3/4. The piano part is written in the bass clef, and the violin part is written in the treble clef. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "P" (piano) and "Cres" (crescendo). The first system begins with a treble clef and a key signature of one sharp. The second system includes a "Cres" marking. The third system includes a "P" marking. The fourth system includes a "Cres" marking. The fifth system includes a "P" marking. The sixth system includes a "Cres" marking. The seventh system includes a "P" marking. The score concludes with a double bar line.

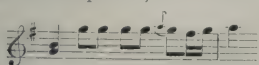
denied that the best possible authority on the practice of Bach's own time is Daniel Gottlob Türk, although his 'Klavierschule oder Anweisung zum Klavierspielen für Lehrer und Lernende, mit kritischen Anmerkungen' did not appear until 1789, nearly forty years after Bach's death. Carl Philipp Emanuel Bach stood too near to his father's time to explain quite unmistakably the signs which were in ordinary use in his day, since every one understood them: but Türk embodies the practice of Bach's time with that of later composers, and gives us the clearest idea of what was in common use a little while before him. His account of the long *appoggiatura* or long 'Vorschlag' is admirably clear, although Dannreuther is right when he says that Türk's explanations 'cannot be strictly applied to compositions anterior to the time of C. P. E. Bach.' The long *Vorschlag* consists of a small note placed before a large one, and generally of the next lower denomination than the principal note, *i.e.*, minim before a semi-breve, quaver before a crotchet, &c. The undisputed fact that this ornament occupies half the time of the principal note has led some later writers to suppose that the apparent value of the small note is in all cases to be deducted from the principal note, so that a 'Vorschlag' or *appoggiatura* which represents a quaver before a minim, will be of shorter duration than one which represents a crotchet in the same position. These modern interpreters leave out of account the all-important use of the *appoggiatura* before dotted notes, for Türk's rule is quite clear that in that case the small note robs the principal note of two-thirds of its value, so that whether in triple or duple time the principal note has to be contented with only one-third of its nominal value. This use of the 'Vorschlag' is ignored by almost all modern editors and interpreters, yet there are many cases in Bach's works where the strict interpretation according to Türk's rule would give a great additional grace to the music, and in all cases it would remove from it that jerky impression which is undoubtedly produced when the sign is ignored or interpreted according to the apparent value of the auxiliary note. The commonest form in which the *appoggiatura* occurs is in a group consisting of a quaver followed by two semiquavers and preceded by a little semiquaver. A great many musicians know that when this occurs it is to be played as a group of four even semiquavers, with a slight stress on the first of the group. There can be no doubt at all that in Boccherini's Violoncello sonata in A, a well-known passage in the Allegro which stands in the ordinary printed editions as



should really be played with a long *appoggiatura*, as

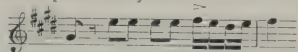


The error here is of course due to the misprint of the *appoggiatura* as if it were an *acciaccatura*. A curious thing occurs as late as the overture to Rossini's 'Barbiere di Siviglia,' where a similar group of notes on its first occurrence is printed in the orchestral parts in the conventional manner as a small semiquaver before a group consisting of a quaver and two semiquavers,

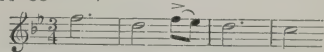


but at the second occurrence of the phrase the same

group is written out in the way in which we should write it in the present day:



I have been told, by no less eminent an authority than the late W. S. Rockstro, that in his time it was universally understood that the groups were to be played exactly in the same way, and that the conventional notation was simply adopted in the first instance as a kind of acknowledgment of the obvious fact that the *appoggiatura* note made an unpermitted discord if it were taken as a real note. The fact that Señor Casals is accustomed to play the passage quoted from Boccherini with the short *appoggiatura* at its first occurrence and with the long one at the second, may indicate that he uses some edition in which the convention just referred to is embodied. Mr. Rockstro used to maintain, too, that the custom of writing the *appoggiatura* in this conventional way went on to much later days than one would think; and that Chopin's Prelude in B flat should be played with a long *appoggiatura*, thus:



One would not like to force this interpretation upon modern pianists, but if editors and others would approach the older music without their present conviction that the written note is to be interpreted as it would be in the present day, we should get a far more flowing effect in many things by Bach and other masters. There is a not uncommon objection to this traditional method of interpretation, based on the curious progressions that sometimes result, or where there are two *appoggiaturas* at once. For example, in the very difficult number in the 'St. Matthew' Passion, the duet and chorus 'So ist mein Jesus nun gefangen' (My Saviour Jesus now is taken), some of the *appoggiaturas*, if interpreted according to Türk's rule, do undoubtedly give very curious progressions, and it has therefore become customary to give them in a kind of compromise between the long and short 'Vorschläge,' sometimes allowing them no more than the length of an *acciaccatura*. Now, to say nothing of the ugly, jerky effect that this produces, can any one who realizes the wonderful effect of the quiet solo voices contrasted with the exclamations of the choir, hesitate to prefer an interpretation which makes for greater smoothness? If we desire to defend this interpretation, we must remember that the *appoggiatura* notes are entirely free from harmonic rules, and it did not really matter in the time of Bach whether such notes made even consecutive fifths with some other parts or not. The application of this same rule to thousands of other instances is a fascinating employment for the lovers of Bach, and it is one which may be recommended very specially to conductors and editors. I once had a talk to Mr. Dannreuther about the ornaments in the aria of Bach's 'Goldberg' Variations, in which he had hesitated to apply Türk's rule in its full meaning. When I played him the aria in accordance with that rule, he was so struck that he suggested bringing out a new edition of the Variations in order to explain in great detail how the air was to be played.

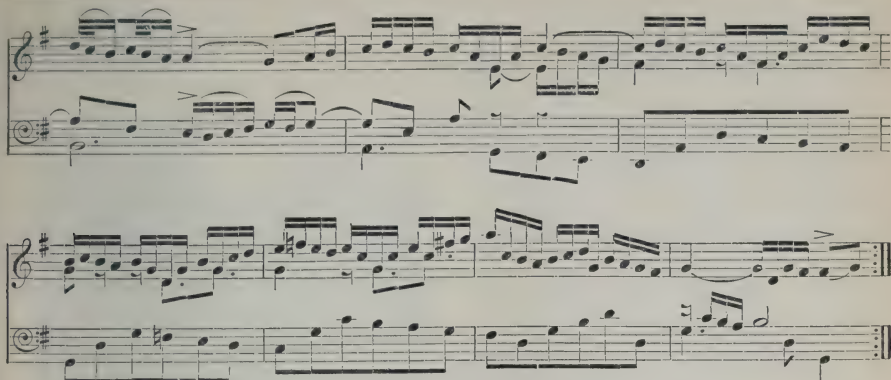
The usual text of the aria and the interpretation according to Türk's rule, are given on pp. 648, 650.

I do not wish to enforce my own opinions, or those of my masters and friends, upon modern students, but only to beg the moderns to compare the effect of the two interpretations, and to see if they do not agree with me that the conventional way (putting aside its high historical authority) is not also the most effective in the true sense.

## THE ARIA ACCORDING TO TÜRK'S SYSTEM OF INTERPRETATION.

A musical score for a piece titled "THE ARIA ACCORDING TO TÜRK'S SYSTEM OF INTERPRETATION." The score is written for piano and is in 3/4 time. It consists of seven systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as *mf* (mezzo-forte) and *f* (forte), and articulation marks like accents and slurs. The score is presented in a clear, legible format with standard musical notation.





\* In this instance the strict interpretation of Türk's rule has been modified as, according to the letter of that rule, the C sharp would bear the strong accent on the third beat of the bar, and the point of the appoggiatura would be lost. The above reading may be justified by the assumption that the demisemiquaver C sharp, to which the crotchet is tied, is regarded as too short to bear the stress of which examples are to be found in bars five and six of the second part of the Aria, where the crotchet, tied to a semiquaver, loses virtually its entire value to the appoggiatura before it.

[J. A. F. M.]

## THE STRATFORD-UPON-AVON SUMMER SCHOOL OF FOLK-SONG AND DANCE.

JULY-AUGUST, 1911.

The movement for the preservation and revival of the use of folk-songs and dances continues to spread. The work of collecting is not yet completed; but enough has been done to enable an impartial estimate of its value, artistic and educational, to be formed.

A widespread and increasing interest in the subject has already been created by means of books, lectures, public demonstrations, and so forth. The effective dissemination, however, of the material recovered by collectors, in a way which shall have permanent results, is a task of great difficulty. It involves nothing less than the transference of the products of a primitive art from the unlettered peasants who created it, to the rest of the nation; in other words, the revival of songs and dances which, however beautiful and captivating they may be, are yet generically different from those to which the cultivated classes have hitherto been accustomed.

Naturally, it was upon the school teachers that the promoters of the movement, with their eyes upon the future, first concentrated their attention, because through them only could the children be reached. But school teachers, from the very nature of their occupation, are, except in holiday time, isolated from one another. The difficulty, therefore, was to devise a scheme based upon sound artistic and educational principles, and of so attractive a character that it would induce those who were desirous of introducing the songs and dances into their schools, to devote a part of their summer vacation to the study of the subject.

A tentative effort to solve this difficulty was made last year at Stratford-upon-Avon by the Governors of the Shakespeare Memorial Theatre, who for some time had been seeking an opportunity to assist the promoters of the movement. How and why they came to be attracted in this way will be presently explained. That their interest in the matter, however, is genuine enough, and has been expressed, too, in a very practical manner, the following detailed account of the actual work done at Stratford-upon-Avon

during the Summer Festival just concluded is sufficient proof.

The Session lasted a full month, from July 22 to August 19, and the School was attended by students, over two hundred in number, who came from all parts of England, from Scotland, France, Canada, the United States, and Holland. Each student entered for one week at least, while some stayed for two, three, or even four weeks.

The classes were held every morning from 9 a.m. to 12.30 p.m., and—except on Saturdays—in the afternoons from five o'clock to half-past six. The Parish Parlour and three rooms in the Technical School were set aside for the use of the School. To avoid overcrowding, and in order that the classes might be properly graded, all four rooms were often occupied simultaneously.

The Director of the School, Mr. Cecil J. Sharp, was assisted by a Staff of five teachers, viz., Miss Kennedy, Miss Wilkinson, Miss Walsh, and the Misses Maud and Helen Karpales, all of whom were trained dancers and held the teachers' certificate of the Chelsea Physical Training College. The last three, above-named, were pianists as well as teachers; while Miss Pickupp, the sixth member of the Staff, could play the violin or pianoforte as required. The Staff was completed by Miss Mattie Kay, the well-known singer of folk-songs.

Every morning at 10 o'clock, at the conclusion of the first dancing class, all the students assembled in the large room of the Technical School to sing and study folk-songs. Each song was first sung by Miss Mattie Kay, the students—all of whom were supplied with books of music—afterwards singing it in unison. Between fifty and sixty folk-songs were studied in this way, nearly all of them each week. In the intervals between the songs Mr. Sharp explained the function of the folk-song in the elementary school, and gave advice as to the way in which he thought it should be used and taught. Short discussions were also initiated on various points kindred to the subject, as, for instance, the suitability for school use of nonsense

songs (e.g., 'As I was going to Banbury'), love songs, highwayman's songs, poaching songs, &c.; whether folk-songs should be performed with or without action: the advantage of dispensing with an accompaniment in accordance with traditional usage; how far it was wise or possible to resuscitate a type of music that was rapidly falling into disuse among those who had created it—and so forth.

In this way many aspects of the folk-movement were reviewed and debated—sometimes with much amusement. The discussions were always interesting and often illuminating and instructive; and, altogether, this hour was much appreciated, and afforded a welcome relief from the more strenuous dancing lessons.

Upon the conclusion of the singing class a demonstration of the dances that had just been taught in the several rooms was given by the members of the Staff, sometimes supplemented by one or more of the advanced students. On one occasion Mr. Kimber, the well-known traditional dancer from Headington,



MR. WILLIAM KIMBER, HEADINGTON MORRIS DANCER.

performed several Morris jigs, in order that the students might see how the Morris dance was traditionally executed.

In addition to practical instruction, students were taught the elements of dance notation. A dance, for instance, would be written out in chorographic notation upon the blackboard, and the symbols carefully explained; after which the students would perform it. In this way the members of the class were not only taught this particular dance, but how to learn for themselves other and similar dances from the book without the aid of a teacher. To this end, the practical work of the dancing classes was concentrated very largely upon those elemental movements, e.g., the 'Morris-step,' the 'Side-step,' the 'Caper,' 'Showing,' &c., which, because of their very simplicity, are the most difficult to understand from a written description only.

Children's singing games were also taken from time to time, usually in the afternoons. The singing-dances,

'A-hunting we will go,' and 'Push the business on' (an interesting and, perhaps, unique survival of an old Country-dance Round), were especially popular. Altogether, during the four weeks, instruction was



MR. E. PHILLIPS BARKER AND HIS TEAM OF SWORD DANCERS PERFORMING 'RAFFALY,' THE MOST DIFFICULT FIGURE IN THE EARSDON SWORD DANCE.

given in twenty-six Morris dances and jigs, twenty Country dances, three Sword dances, and several singing games. The Sword dances, though essentially for men, were learned by many of the lady students in order that they might teach them to the boys in their villages and schools.

Two lectures, respectively on 'English folk-song' and 'English folk-dance,' were given each week by the Director in the Memorial Lecture Room, and in each of the last two weeks a third lecture, at which lantern pictures of folk-singers and dancers, Morris fiddlers, &c., were exhibited. The folk-song lecture was illustrated with songs by Miss Mattie Kay, and the folk-dance lecture with dances by the members of the Staff. Mr. Cecil Sharp also explained the construction of, and played upon, a very beautiful specimen of the traditional instrument, the pipe and tabor, acquired by him in a Cotswold village in the neighbourhood of



THE PLAMERROUGH SWORD DANCE, PERFORMED BY STUDENTS OF THE CHLSEA PHYSICAL TRAINING COLLEGE.

Stratford. Mr. Sharp's collection of Morris costumes, sticks, swords and other paraphernalia, was exhibited in the Memorial Lecture Room throughout the session.



From time to time the Director explained what he believed to be the especial uses in the School of the several types of folk-dance. The Morris, he pointed out, was regarded as a professional dance in the villages of its origin; it was performed only by picked men, the best and most agile dancers available. It was a difficult dance to learn, and required much time to be expended upon its practice. The Country dance, on the other hand, was the amateur, social dance of the people, easily learned and easily executed; very varied in character, too, if the Playford dances were drawn upon as well as the Longways dance. From these considerations Mr. Sharp argued that for young children, say, under twelve years of age, the Country dance was, except in special cases, more suitable than the Morris. On the other hand, educationally speaking, the Morris was a most valuable dance because of the discipline, the long practice, and close attention to minute technical detail, which its proper performance demanded. For older children and

Canning Town, taught by the Misses Karpales; and a team of sword dancers from Nottingham, under the leadership of Mr. E. Phillips Barker; on August 11, students from the Retford Pupil Teachers' Centre, under the direction of Mr. Hercy Denman; and traditional country dancers from the neighbouring villages of Honnington and Armscote; on August 18, a team of girls, and another of boy-scouts, from Glastonbury, under the direction of the Rev. A. Hook. The dancers from Retford, Canning Town and Glastonbury were all prize-winners at important local competitions who, because of their prowess, were invited to perform at Stratford for the benefit of the students. They stayed for one or two nights, saw Shakespeare plays, were taken on the river, and were treated during their visit as guests of the authorities.

At the third demonstration on August 11 the Misses Fuller sang several folk-songs to the accompaniment of the Irish harp, a very effective instrument for



TRADITIONAL COUNTRY DANCERS FROM HONNINGTON.

adults it was perhaps the ideal school dance; although, as an ordinary every-day dance for younger children, it must be used with great discretion.

The chief virtue of the Sword dance, apart from its physical and æsthetic qualities, lay in the attraction that it held for boys. No youth would object to dance with a live sword in his hand, whereas it was sometimes difficult to persuade him to take part in the Morris or country dances. Incidentally, it may be mentioned that the Sword dance has already been introduced into one of our leading public schools, and that it is now being taught in training ships, to boy-scouts and others.

In addition to the regular classes and lectures, a public exhibition of folk-dancing was given every week. These demonstrations were held on Friday afternoons in the Theatre Gardens, the dancers being drawn from various parts of the country. The following teams performed: On July 28, men and women students of the Chelsea Physical Training Colleges; on August 4, little children from the Mansfield House Settlement,

the purpose, especially in the open air; while at the last demonstration folk-songs were sung by Miss Mattie Kay.

A masque, too, 'The Merry Haymakers,' written and produced by Mrs. Harris, consisting mainly of folk-songs and dances, was performed on Bank Holiday in the Theatre by a troupe of sixty or seventy children from Oswaldtwistle, Lancashire.

It should be added that for an inclusive weekly fee of £1 12s. 6d. each student, besides admission to the regular dancing and singing classes, received tickets for seven Shakespeare plays at the Memorial Theatre, and many other minor privileges. Each Saturday morning Mr. F. R. Benson visited the Technical School and gave the students a short address upon one or other of the plays produced during that week.

From the above description it will be seen that what with the dancing and singing classes, the lectures, demonstrations, plays at the theatre, &c., the students were kept fully occupied. Apparently, however, and



despite the intense heat, every one seemed to enjoy himself and to enter heartily into the holiday spirit of the place. The keenness and intelligence shown by the students and their regular attendance at the classes was quite remarkable. But this of course was to be expected; for only those in close sympathy with the movement, who had felt the beauty and realised the educational value of our national music, would voluntarily devote a week of their summer vacation to school work. No wonder, then, that the students were keen; so keen indeed that many expressed a wish to renew their studies at the earliest opportunity; and it is possible that a Session may be held in the winter holidays, probably in the first week after Christmas.

The large attendance and the success which the Summer School undoubtedly achieved shows that it satisfied a genuine need. The revival of the practice of folk-singing and dancing in the universities, schools, clubs, and settlements, and elsewhere, is proceeding apace; as fast indeed as the friends and pioneers of the movement could possibly or reasonably desire.

The need of the moment is not so much to arouse enthusiasm as to guide it into the right channel. And this is mainly a question of education; for the folk-movement is, primarily, an artistic one. Consequently, the immediate problem, upon which the promoters of the movement would do well to concentrate their attention, is how to provide school-teachers, scout-masters, and others with competent instruction and advice, so that the dances and songs of the people may be launched and disseminated in their best, purest and most traditional forms.

Two years ago the Board of Education very wisely recommended the introduction of folk-dances into the elementary and secondary schools. So far, however, they have done little or nothing to supply their teachers with the requisite technical knowledge. This, as is so often the case in this country, has been left to private effort. For two years or more, men and women teachers have been carefully trained in the mysteries of English folk-dancing at the Chelsea Physical Training Colleges, where periodical examinations are held and teachers' certificates granted to successful candidates. Some effort has, then, unofficially been made to satisfy the demand for professionally-trained teachers.

The Summer School, above described, is a further attempt to meet the necessities of the case. Stratford-upon-Avon, the home of Shakespeare, situate in the middle of England, readily accessible from all parts of the country, annually attracts a large number of visitors—we believe that 50,000 persons passed through the birth-house last year. Moreover, it is already the centre of a great national movement. For the last thirty-four years, the Governors of the Shakespeare Memorial Theatre—the only endowed theatre in England—by a yearly presentation of a series of his plays, the establishment of a Shakespearean library and picture gallery, and in various other ways, have striven to foster and encourage the study and love of Shakespeare.

Now in the works of Shakespeare the English people found, if not their first, certainly their most complete expression. To propagate, therefore, a knowledge and understanding of the Shakespearean drama is to nourish and quicken the spirit of nationalism, to stimulate the growth of a pure and wholesome patriotism. Shakespeare is called our greatest national poet because, in a higher degree than anyone else, he was the spokesman of our race—the mouthpiece, as it were, of the English folk, in the wider sense of that word. It is here that the link between the two movements, now associated with Stratford, is to be found.

For the folk-art of a country, whatever its artistic merits or demerits, is the sincere expression of a community, the embodiment, in terms of literature, dance, or song, of national ideals and aspirations. Indeed, in the nature of things, an intimate and abiding relationship must always exist between the conscious, intentioned works of the really great, individual artist, and the un-selfconscious output of the people from which he sprang. What, then, Shakespeare, the individual, achieved through the medium of dramatic art, the folk have, in a lesser degree, because within narrower limits, collectively expressed in their own primitive art.

Naturally, then, the Governors of the Memorial Theatre were among the first to sympathise with the pioneers of the revival of English folk-song and dance, and, latterly, to give them practical aid in the advancement of their cause.



THE MISSES FULLER SINGING FOLK-SONGS.

Hence it is that the small country town of Stratford-upon-Avon is now the centre of two educational schemes of the highest national significance, both moving on parallel lines toward the same goal. The first and the elder of these is already established, and, if the experiences of the last month may be taken as an augury, it will not be long before there will be erected by its side a National School of Folk-song and Dance, which, by giving cohesion to the various forces at work, by conserving tradition and upholding a high standard of performance, will rest upon a secure and enduring foundation.

It may interest many readers to know that classes for the study of Morris, Country and Sword-dancing, and Children's Singing Games, under Mr. Sharp, will be held this winter at the South-Western Polytechnic Institute, Manresa Road, Chelsea. Full particulars can be obtained from Miss Wilks, at the Institute.

#### A TALE OF OLD JAPAN.\*

##### NEW CHORAL CANTATA.

This cantata for soli, chorus and orchestra is by Mr. Coleridge-Taylor, and has just been published. It is a setting of a poem by Alfred Noyes, and is in narrative form. The story relates how Yoichi Tenko, the painter, was the guardian of little O Kimi San, the orphan child of his brother. A student, Sawara, came

\* Novello & Co.

to learn at the painter's school, and showed such aptitude that he was told he could learn no more from the school of Tenko, and must seek inspiration and fortune elsewhere. Then it appeared that O Kimi San and Sawara were lovers. But the young artist was impelled to seek a career before he was united to Kimi, and the lovers parted with the hope of soon meeting again. Tenko, however, had other designs for Kimi, and after untruly declaring that Sawara was unfaithful he induced her to marry a rich young merchant 'with bags of gold.' Sawara, now famous, returns to the school of Tenko, and finds that Kimi is wedded, but he is readily consoled elsewhere. Later he meets Kimi, who still indulges her love for him, and when she finds that he is cold to her

Trembling, she lifted her head,  
Then like a broken blossom,  
It fell on his arm. She was dead.

It is an old story retold in quaint and interesting style, and in a metre that adapts itself readily to musical setting. The composer seems to revel in the opportunities of musical effect it presents. We are constantly reminded of melodic, harmonic and rhythmical idioms that in 'Hiawatha' made him one of the most popular choral composers of the day. But there are added to this astonishing fluency of invention much grace and an occasional poignancy. The music is without break, and it presents great variety and ample occupation for the chorus. Four solo voices are required. We think we are justified in prophesying a wide popularity for the new cantata. It takes about an hour to perform.

## Church and Organ Music.

IS AN ORGANIST TOO OLD AT FORTY, AND WHY SHOULD HE BE CONSIDERED SO?

Under the above title, a discussion is in progress in a contemporary on this really important question. We may as well say at once that our sympathies and support are on the side of the man of years and experience. But music is not the only sphere in which this ridiculous cry is being raised. It is too readily assumed that the best results in any ordinary profession or business are necessarily obtained from young men. Where actual *physical* strength is concerned there may be ground for such an opinion, and many examples will readily suggest themselves. But where experience and well-matured methods are held to be of value, it is surely to the man possessing them that a wise employer will turn. It is so easy to invent or drop upon a phrase such as 'too old at forty,' and then to class our fellows as on one side or the other. After all, what are the objections to a man of forty? Are his powers beginning to fail? Is his energy less strenuous? Is his personal character yet unformed? We shall find it difficult to advance any of these against an organist who has reached that landmark. The young man (and we speak from personal experience, and regret our own early shortcomings) often thinks too much of himself, his personal attributes, his use of the full organ, and the brilliancy of his technique. His management of boys often leaves much to be desired; and in this connection it is extraordinary to see the attitude of the young modern organist. The organ itself is his one thought, and his methods of accompaniment show his impatience. Indeed, it is not too much to say that the instrument sounds at times in a 'bad temper,' which is simply that of the organist reflected in it. This may be thought an exaggerated example, but we can recall

more than one illustration of what we mean. There are no doubt a sufficient number of organists who have passed the great age limit (!) whose performances may give rise to question. But we claim that in a man of forty or more years old, there is all the greater chance of finding the characteristics necessary for his important duties. It will generally be seen that the older man more fully realises his duties as a choir-master, and this alone gives him a claim to be heard. Again, there are no doubt very many younger men of high attainments who would adorn any post; but is that a sufficient reason for shutting out so many equally gifted men of greater experience both of their duties and of the world? We could mention many examples of admirable work being done in obscure corners by men of fifty, while the names of more than one of our prominent organists who are nearer seventy than sixty, and whose work is an example to the young red-hot organ recitalist, will at once suggest themselves. These men have no doubt the 'energy of position,' but they are examples of what might be found more often if the chances were more equal. We plead with the clergy and others who have the power of election to consider the claims of the man of experience equally with those of the tyro. They have the power, goodness knows, of replacing us should we fail. But we honestly believe that such cases would be few, and at least a real injustice would be removed.

The organ in St. John's Cathedral, Hong Kong, was entirely overhauled and rebuilt in 1909, but we are glad to note that the organist, Mr. Denman Fuller, hopes to add a double trumpet to the swell, a bass flute to the pedal, and to complete the violone by inserting the twelve lower pipes. These steps are all, in our opinion, necessary, and we hope to learn that the requisite funds will be forthcoming. Mr. Fuller has commenced a series of organ recitals in the Cathedral, which he hopes to carry on through the winter months.

On Saturday, June 24, at St. Andrew's Church, Kowloon, Hong Kong, the new organ built by Messrs. J. W. Walker & Sons was dedicated by the Bishop. An organ recital was given by Mr. E. J. Chapman, who included, in his programme, works by Guilman, Widor and Merkel. A recital was also given later by Mrs. W. J. Tibbe.

On September 11, Mr. Gatty Sellars commenced his third American tour in two years. After visiting nearly forty Canadian cities he will give over a hundred recitals in the principal cities of the United States.

### ORGAN RECITALS.

Mr. Matthias Turton, Skilbeck Street Wesleyan Chapel, Leeds—*Etude Symphonique, Bossi*.  
Mr. R. M. Cadman, Wold Newton Parish Church, Yorks.—*Sonata No. 1, Mendelssohn*.  
Mr. Arthur Dovey, Christ Church Cathedral, Ottawa, Ont.—*Pensée Printanière, Delhier*.  
Mr. Julius Harrison, Parish Church, Stockport—*'Meditation in a Cathedral,' E. Siles*.  
Mr. Denman Fuller, St. John's Cathedral, Hong Kong—*Air and Variations in A, H. Smart*.  
Mr. Alfred H. Allen, St. Mary's Church, Denbigh—*Prelude on a theme of Orlando Gibbons, C. V. Stanford*.  
Mr. G. Stephen Evans, English Congregational Church, Aberystwyth—*'The question' and 'The answer,' Wolstenholme*.  
Mr. J. Chas. McLean, Tabernacle Chapel, Aberystwyth—*Storm Fantasia, Lemmens*.  
Mr. Fred. Gostelow, Parish Church, Great Yarmouth—*Toccata ('The Doric'), J. S. Bach*.  
Mr. W. Deane, St. Boniface Church, Germiston, Transvaal—*'Jubilant march,' Stainer*.  
Mr. Edgar Miller, Green's Norton Parish Church—*Pastorale in E, Lemare*.



Mr. Charles Gray, St. John's Church, Invercargill, N.Z.—Grand Chœur in D (alla Handel), *Guilman*.  
 Mr. Gatty Sellars, Wisbech United Methodist Church—Third Sonata in A, *Mendelssohn*.  
 Dr. Orlando A. Mansfield, Belgrave Church, Torquay—Grand Chœur in B flat, *Purcell Mansfield*.  
 Mr. Harry Coleman, Century Lesser Concert Room, Manchester—First movement of Sonata, *Elgar*.  
 Mr. Herbert Walton, St. Peter's Church, Harrogate—Toccata and Fugue in D minor, *Bach*.  
 Mr. T. H. Collinson, Cathedral Church of St. Mary, Edinburgh—Sonata in A minor, *Rheinberger*.

#### ORGANIST AND CHOIRMASTER APPOINTMENTS.

Dr. G. P. Allen, organist and choirmaster, the Parish Church, Mansfield.  
 Mr. Fred. W. Brock, organist and choirmaster of All Saints', Rotherhithe.  
 Mr. W. A. Gunner, organist and choirmaster, North Curry, Somerset.  
 Laurence J. G. Marsh, organist and choirmaster, the Parish Church, Whittington, Hounslow.

## Reviews.

*Te Deum Laudamus*, set to music in the key of D major. By Sir C. Hubert H. Parry.

*Te Deum Laudamus*, set to music in the key of B flat. By Sir George C. Martin.

[Novello & Co., Ltd.]

When setting the noble words of the Te Deum for the great Coronation service, Sir Hubert Parry evidently realised the unusual conditions under which his music would be heard, while the historic nature of the occasion suggested to him the appropriateness of taking old Church melodies as his principal themes. Breadth, dignity and variety of treatment were demanded by the large space and the entirely adequate body of singers and players upon whom devolved the great duty and honour of its interpretation. That these three attributes were in the highest degree materialised in the hands of so fine a workman goes without saying, and to our mind the Te Deum is worthy to rank with anything of the kind yet written.

The work is built upon three distinct themes, viz.: St. Ann's tune, the Old Hundredth, and the Intonation to the Credo. Of the first two, great use is made throughout, while the Intonation is introduced with excellent and logical effect at the words 'The Holy Church' and again after 'to all believers.' The first phrase of the introduction consists of the first four notes of St. Ann, and frequent allusion is made to this and the other sections of the tune. The opening section of the Old Hundredth appears in diminution at the words 'all the earth' and again, in a minor key, before the phrase 'Heaven and earth,' while at 'we worship Thy Name' a truly colossal effect is obtained by the introduction of the first section in longer notes and in strict modal harmony *ff*. But the trained ear will discover the various fragments of the two tunes in unsuspected places. A point of great effect occurs immediately after the words 'let me never be confounded,' when, as if in answer to the cry, one hears (*moderato e tranquillo*) the sturdy first phrase of 'O God our help.'

The setting is throughout characteristic of the broad, healthy method of its author, and proved entirely worthy of the great occasion which called it forth. We were glad to find it included in the scheme for the Worcester Festival, and though it must not be considered as service music, there will no doubt be many occasions when its performance will be appropriate. It is certainly worthy of the highest use, and should at least be known by all who appreciate the traditions of English sacred music.

It is interesting to study the change of style exhibited in Sir George Martin's setting, and yet to note the equality he shows with Sir Hubert Parry in dignity and breadth of treatment. Written for an occasion second only to the Coronation in its importance, viz., the Thanksgiving Service

of their Majesties at St. Paul's Cathedral, the setting is in every possible way appropriate. Brief without seeming so, interesting in melodic, choral and rhythmic matter, and containing fine climaxes, it must always be remembered by those who heard it as a fitting expression in musical terms of the thanks of our King and Queen. Several sections stand out for their beauty, among which we may mention the diatonic phrase, 'Heaven and earth,' which appears twice later. The enharmonic change introducing the words, 'Holy, Holy, Holy,' is finely managed, and the treatment of those words *ff* is majestic in its effect. We welcome the use of the fortissimo, for do not the angels cry aloud? Another fine point occurs at 'Thou art the King of Glory,' where effective use is again made of enharmonic change, while the three-repeated phrase grows each time in intensity by successively reaching a higher note. The setting seems to us to weld together the old and new methods in a marked degree, and could only have been written by one who has been through the refining schools of our church music, without allowing his invention to run in one groove, which is the great danger of the organ loft. We are confident that the work will be heard at many a Church Festival, and as the accompaniment has been arranged for various groups of instruments, or for organ alone, there can be no difficulty in this respect.

#### PIANOFORTE MUSIC.

*Modern British Album for the pianoforte.* Pieces by various composers.

*Over the prairie.* Two 'Impressions' for the pianoforte. *Valse Caprice.* By Cyril Scott.

*Romance.* By Arthur Hinton.

*Sous bois.* By Edgar Barratt.

*German Village scenes.* By R. Kreutzlin.

It serves a good purpose to collect a few of the light and airy trifles of our living composers within one cover in the manner of this 'Modern British Album,' especially when, as in the present instance, the result has the right sequence of contrasted numbers, all on the same refined artistic plane, homogeneous in spirit, and entirely within average technical limits. Another advantage is a great saving to the purse. The numbers in this volume are 'Asphodel,' by Mr. Cyril Scott, 'A Memory,' by Mr. Norman O'Neill, 'To a village maiden,' by Mr. Ernest Halsey, 'Waggoner's song' by Mr. G. H. Clutsam, and 'Valse gracieuse' (which is more akin to a Mazurka), by Miss Ethel Barns.

Mr. Cyril Scott's two 'Impressions,' which are an Andante and an Allegretto under the collective title 'Over the prairie,' are typical examples of his delicate painting in half-tones, and when interpreted and judged with sympathy towards their pictorial aims, will be found to contain some charming and individual effects. The *Valse Caprice* is absolute music and more superficial, but just as individual.

The graceful sentimentality of Mr. Hinton's *Romance*, with its fervent, if somewhat sugary, climax and subsequent fading away into sweet nothingness will attract many, especially of the fair sex, on the look-out for an effective drawing-room piece. 'Sous bois,' a Forest Idyll, by Mr. E. Barratt, appeals to the same audience, particularly those members whose affections are rooted to the Victorian past, the age of Sidney Smith and his pretty pianistic ornamentations.

Mr. Kreutzlin in his 'German Village Scenes' aims solely at writing music for little hands and young brains, and he succeeds very well.

*Franz Liszt and his music.* By Arthur Hervey. With a portrait.

[John Lane, The Bodley Head.]

This is a short and readable account of the great Hungarian musician's life and works, by a writer who is an enthusiastic admirer of Liszt's genius. At the moment when the centenary of the birth of the composer-pianist is being widely noticed, the volume should be welcomed by many of the present generation of music students who are often only dimly aware that Liszt was something more than the greatest virtuoso pianist the world has ever seen. Mr. Hervey declares that the creator of the Symphonic Poem was one of the greatest, sincerest, and most original musical thinkers of the 19th century.

(Continued on page 663.)



## ANTHEM FOR SOPRANO SOLO AND CHORUS.

FROM "THE TEMPLE."

Composed by H. WALFORD DAVIES.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Andante espressivo.*

SOPRANO SOLO.

*p*

O Thou . . that hear-est prayer, .. un - to Thee . . shall

*Andante espressivo.*

*p*

(For practice only.)

all flesh come.

CHORUS.

*p*

O Thou . . that hear-est prayer, .. un - to Thee ..

*p*

O Thou . . that hear-est prayer, .. un - to Thee ..

*p*

O Thou . . that hear-est prayer, .. un - to Thee ..

*p*

O Thou . . that hear-est prayer, .. un - to Thee shall

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*poco cres.*

O Thou . . that hear-est prayer,

*ten.*

shall all flesh come. O

*ten.*

shall all flesh come.

*ten.*

shall all flesh come.

*ten.*

all . . flesh, all . . flesh come.

*ten.*

*poco cres.*

*ten.*

*f*

un - to Thee . . . shall all . . flesh

*poco cres.*

Thou . . that hear-est prayer, un - to Thee shall all . . flesh

*poco cres.*

O Thou . . that hear-est prayer, un - to Thee shall all flesh

*poco cres.*

O Thou . . that hear-est prayer, un - to Thee shall all . . flesh

*poco cres.*

O Thou . . that hear-est prayer, un - to Thee shall all flesh

*f*

come, un - to Thee. . . .

come, shall all . . . flesh come, un - to Thee.

come, shall all . . . flesh come, un - to Thee.

come, shall all . . . flesh come, un - to Thee.

come, shall all . . . flesh come, un - to Thee.

*p* *mf* *pp*

*Poco animato.*

My mis - deeds . . . . pre - vail, . . . my mis - deeds . . . pre - vail . .

My mis - deeds pre - vail, . . . pre - vail . . . .

My mis - deeds . . pre - vail, . . . . my mis - deeds pre - vail . .

My mis - deeds . . . pre - vail, . . my mis - deeds pre - vail . .

*Poco animato.*

*mf*



First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "a - gainst . . . me, my mis - deeds . . . pre - vail, . . . pre -". The piano part includes a bass line and a treble line with chords. Dynamics include *f* (forte).

... a - gainst . . . me, my mis - deeds . . . pre - vail, . . . pre -

... a - gainst . . . me, my mis - deeds pre - vail, . . . pre -

... a - gainst . . . me, my mis - deeds . . . pre - vail, . . . pre -

... a gainst . . . me, my mis-deeds, my mis-deeds pre -

Second system of the musical score. The lyrics continue: "vail . . . a - gainst me: O be Thou mer - ci - ful un - to me,". The piano accompaniment continues with chords and a bass line. Dynamics include *f* (forte).

- vail . . . a - gainst me: O be Thou mer - ci - ful un - to me,

- vail . . . a - gainst me: O be Thou mer - ci - ful un - to me,

- vail . . . a - gainst me: O be Thou mer - ci - ful un - to me,

- vail, pre-vail a - gainst me: O be Thou mer - ci - ful un - to me,

This Supplement is part also of the October issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 1½d.

The

# Competition Festival Record

No. 39.

## THE CONSETT CO-OPERATIVE CHOIR.

### In Memoriam.—AUGUST 26.

Probably all of our readers will have read with sorrow and great sympathy of the terrible accident that befell the Consett (Durham) Co-operative Choir, of thirty-three members, whilst on its way to Prudhoe, twelve miles west of Newcastle. The party was in a large motor char-à-banc, and whilst the vehicle was descending a steep decline, known as the Long Close Bank, the brake failed to act, with the consequence that the speed increased to fifty or sixty miles an hour. At this pace the char-à-banc was precipitated against a tree and entirely wrecked. The driver wonderfully escaped, but ten of the passengers were killed outright, and nearly all the remainder were more or less seriously injured. The names of the killed were as follows: John Thomas Carr, 34, schoolmaster; Thomas William Barron, 36, boiler fireman; Hilda Dunn Whittaker, 30, head-mistress, and her sister, Lydia Ethel Whittaker, 29, school teacher, both unmarried; Henrietta Stoker, 23, unmarried; Florence Edith Egglestone, unmarried; Sarah Dunn, 26, draper's assistant, unmarried; John Pearson, jun.; Ralph Pearson, insurance agent; Maud Davison, unmarried.

This choir was very well known in the county of Durham. For five consecutive years it carried off the Northern Co-operative Society Shield. Four of the deceased were members of the choir of Consett Wesleyan Church.

The occurrence will for many years be a sad memory for the town.

## THE FALLING OF PITCH.

The *Times* critic, commenting on the performance of Palestrina's 'Stabat Mater' (eight parts unaccompanied, occupying about ten minutes) at the recent Worcester Musical Festival, where the choir consisted of 275 picked singers, remarks, 'that the pitch dropped considerably in the course of the work, but that is not really a very serious defect, and is often almost a necessary corollary to expressive singing.' The italics are ours, and we commend these words to the consideration of many persons who appear to think that the maintenance of pitch is almost the only thing worth living for. And yet the majority of listeners have not the faintest idea whether the pitch is lost until they strike a tuning fork or a chord on the pianoforte!

We have received the official programme of the National Eisteddfod to be held next year. Our special attention is drawn to an 'important notice' in the book, which states that the information supplied is the exclusive copyright of a firm of publishers in Wrexham. We therefore abstain from mentioning the place, date, test-pieces and adjudicators.

A meeting will be held at Arundel Castle on Tuesday, November 14, to discuss a scheme for the establishment of a competition festival in that district of Sussex. Dr. McNaught will give an address, and the Duchess of Norfolk will preside.

## DATES OF COMPETITIONS AND NAMES OF SECRETARIES, 1911.

- STOCKSBRIDGE.—October 6, 7. Mr. A. E. Drabble, Stocksbridge.  
 MANCHESTER (BELLE VUE).—October 7. Miss Agnes Haynes, 4, King's Road, Prestwich, Manchester.  
 BLACKPOOL.—October 10 to 14. Mr. Lionel A. Franceys, Festival Offices.  
 LLANDUDNO.—October 14. Mr. Herbert Hooson, 96, Mostyn Street.  
 KEIGHLEY (The 'Summerscales' Competition).—October 21 and 28. Mr. Allan Bradley, Scott Street.  
 NOTTINGHAM.—October 28. Mr. F. Purdy, 1, Claremont Terrace, Francis Street.  
 BARROW-IN-FURNESS.—November 9, 10, 11. Mr. T. J. Symons, 28, Warwick Street.  
 SOUTHERN AND S.E. ESSEX.—November 18. Mr. Alfred Tailing, Isleworth Lodge, Marine Parade, Leigh-on-Sea.  
 QUEEN'S HALL, LONDON, EISTEDDFOD (open to all comers).—November 22 (preliminary for Metropolitan Competitions, November 21, evening). Mr. D. B. Jones, 24, Distin Street, Kennington Road, S.E.  
 NORTHERN POLYTECHNIC (HOLLOWAY ROAD, N.).—Free Church Musicians' Union. November 23, 24, 25. Mr. W. C. Webb, 10, Nightingale Road, Clapton, N.E.  
 PRESTON.—November 23, 24, 25. Mr. D. Dawson and Mr. J. A. Turner, 85, Fishergate.  
 ST. CECILIA WORKING GIRLS' CLUBS.—November 28, 29. At the Passmore Edwards' Settlement, Tavistock Place. Mrs. Ruth Lousada, 38, Westbourne Terrace, Hyde Park, W.  
 COLNE.—December 1, 2. Mr. J. Hocking, Princess Street, Colne.  
 MORRISTON (GLAMORGAN).—December 25, 26. Mr. A. P. Lewis, Graig House, Morriston, R.S.O.

1912.

- MIDDLESBROUGH (Cleveland and Durham Eisteddfod).—January 1, 2. Mr. B. J. Bowen, 85, Grange Road East, Middlesbrough.  
 WORKINGTON (CUMBERLAND).—January, 1 2. Mr. J. Stephens Jones, 47, John Street.  
 CARLISLE.—February 13, 14, 15. Mrs. Nigel Buchanan, 29a, Aglionby Street.  
 HUDDERSFIELD (The 'Mrs. Sunderland' Competition).—February 9, 10. Mr. T. Thorp, Technical College.  
 BURY (LANCASHIRE).—February 15, 16, 17. Rev. Edward A. Glenday, Holy Trinity Vicarage, and Mr. H. Townend, Wellington Villas, Bolton Road, Bury.  
 SOUTH LONDON FESTIVAL.—March 2, 4, 6, 7, 9, and closing concert on March 16. Mr. T. Lester Jones, 49, Terrace Road, Upton Manor, E.  
 HEXHAM.—March 8, 9. Mrs. Allgood, Nunwich, Humshaugh, Northumberland.  
 HEXHAM (TYNEDALE).—March 8, 9. Miss Harrison, Beacon Grange, Hexham.  
 MORPETH (WANSBECK, NORTHUMBERLAND).—March 15, 16. Mrs. Orde, Nunykirk, Morpeth.  
 STRATFORD AND EAST LONDON.—March 16, 18, 19, 20, 21, 22, 23, 30. Mr. J. Graham, 74, Park Hall Road, East Finchley, N.  
 DOUGLAS (MANX MUSICAL FESTIVAL).—March 19, 20, 21. Mrs. Laughton, Peel.  
 LONDON WORKING GIRLS' CLUB.—March 23. The Hon. Maude Stanley, 32, Smith Square, Westminster, S.W.

PEOPLE'S PALACE (E. LONDON).—March 27, 30; May 7, 8, 9, 10, 13, 14, 17, 18. Miss Edith Barran, 46, St. George's Court, Gloucester Road, S.W.

COLERAINE (N. IRELAND).—March 28, 29. Mrs. Huston, Ulster Bank, Coleraire.

CHIPPING NORTON (Stour Choral Union).—April 16 and 17. Miss Ruth Dickens, Cherington, Shipston-on-Stour.

KENDAL (WESTMORLAND FESTIVAL).—April 16 to 19. Messrs. Colin and Gordon Somervell, Netherfield, Kendal.

OUNDELE.—April 19, 20. Lady Lilford, Lilford Hall.

YORK.—April 20, 22, 23. Mr. E. C. Brooksbank, Healaugh Old Hall, Tadcaster.

RETFORD (The North Notts Competition).—April 20, 22, 23, 24. Miss Hermione Harcourt Vernon, Grove Hall, Retford.

PETERSFIELD.—April 23, 24, 25. Miss Grace Keily, Morelands, Purbrook, Hants.

GAINSBOROUGH (LINCOLNSHIRE).—April 24, 25. The Hon. Mrs. Sandars, North Sandfield, Gainsborough.

ABERDEEN.—April 27, 28. Professor C. Sanford Terry, Cults, near Aberdeen.

CORNWALL.—April 29, 30, 31 (at St. Austell); May 1, 2, 3 (at Helston). Lady Mary Trefusis, Porthgidden, Devoran. First-class certificates will be awarded to all choirs that obtain 80 per cent. or more of the marks.

MALVERN (The Worcestershire Competition).—April 30, May 1 and 2. Miss F. Bromley Martin, Sarn Hill, Tewkesbury.

PONTEFRAC.—May 7, 8, 9. Mr. Frank Hatchard.

BUXTON (NORTH DERBYSHIRE).—May 16, 17, 18. Mr. F. Gunner, Ash Street, Buxton.

DONCASTER (An Inter-county Competition, biennially uniting the choirs connected with the Brigg, Pontefract, Retford, York, and Doncaster Competitions).—May 1 and 2. Mrs. Herbert Peake, Bawtry Hall, Yorkshire.

WENSLEYDALE (BEDALE, YORKSHIRE).—May 1, 2. Rev. W. Topham, Middleham Rectory, R.S.O.

SOUTHPORT.—May 2, 3, 4. Mr. John Brook, Competitive Festival Offices.

SEVENOAKS (KENT).—May 7, 8. Miss Spencer Dyke, Lullingstone Castle, Eynsford, Kent; Miss Ruth Turnbull, Vines, Hildenborough, Kent.

ALEXANDRA PALACE (HERTFORDSHIRE AND NORTH MIDDLESEX, including the Northern Postal District in London).—May 9, 10, 11. Organising Secretary, Miss Cecilia Hill, Wentworth Hall, Mill Hill, N.W. Fifteen local secretaries are also named in the prospectus, which is now ready.

BIRMINGHAM.—May 14 to 18. Mr. G. J. Bowker, Queen's College, Birmingham.

PARIS.—May 25, 26, 27 (Whit Monday). English representative, Mr. H. Bonnaire, 20, High Holborn, London, W.C.

LYTHAM (LANCASHIRE).—June 12 to 15. Mr. Allon Wilson, Musical Festival Office.

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MORECAMBE.—April 30, May 1, 2 and 3. Mr. Percy W. de Courcy Smales, Festival Offices.

#### BLACKPOOL.—October 10 to 14.

The entries received for this great Northern Festival constitute a record even for this mammoth event. They number over 900, and include over 5,000 competitors. Solo singing for some years past has become a great speciality at this centre. The best amateur and semi-professional talent is drawn. This year no fewer than 410 singers have entered for the solo classes, and over 100 of these have elected to sing certain songs in the foreign language in which they were composed. All these competitors are placed in special classes which are one of the novelties of the year's Festival. The 'Charles Manners' competition for an operatic quartet has drawn four parties. The test is the Garden Scene from Gounod's 'Faust.' The competitors are to appear in costume, and to reproduce the scene as in the opera. The usual scenery and properties will be provided on the ample stage of the Winter Gardens Theatre. This interesting competition will be held on the evening of Wednesday, October 11.

The *Daily News* Challenge Trophy will be competed for by five full orchestras. This is the greatest number of orchestras ever attracted to this Festival. The test is Gluck's overture, 'Iphigenia in Aulis,' with Wagner's ending added for concert purposes.

To lovers of fine choral performances the most attractive feature will be the Open Chief Choral Classes, in which an unusual number of the best small choirs in the country have entered. The following are the entries in these classes, which will be heard on Saturday, October 14:

#### FEMALE-VOICE.

Tests: Six-part motet, 'Queen of heaven,' Op. 37, No. 3 (Brahms), unaccompanied.

Trio, accompanied, 'The rhyme of the four birds' (Mackenzie).

Stourbridge Ladies' Choir, St. James's Ladies' Choir, Barrow (Mrs. Bourne); Mr. Aldous's Choir, Lancaster; Blackpool Orpheus, South Shore Ladies' Choir, Padiham Ladies' Choir, Blackpool Glee and Madrigal Society.

#### MALE-VOICE (tenor lead).

Tests: 'Old German battle song' (Richard Strauss) Op. 42, No. 2.

'Lucifer in starlight' (Granville Bantock).

Both unaccompanied.

Stourbridge Inst. Male-Voice Choir, Douglas Male Choristers, Manchester Orpheus Glee Society, Habbergham Glee Union, Barnoldswick Glee Union.

#### MIXED-VOICE CHOIRS.

Tests: 'A song of love's coming' (Mackenzie).

'Sweet honey-sucking bees' (Wilbye).

'Spirit of Night' (eight parts) (Granville Bantock).

All unaccompanied.

Morecambe Madrigal Society, Blackpool Glee and Madrigal Society, South Shore Choir, Halifax Madrigal Society, Barrow Madrigal Society, Sale and District Musical Society, Stourbridge Institute Madrigal Society, Blackpool Orpheus Glee Society, Mr. Aldous's Choir, Lancaster; Mr. Noah Moore's Douglas Choral Society.

Numerous other adult choirs will appear in other sections. The following is a brief outline of the arrangements for the five days:

Tuesday, October 10.—Junior solo singing and playing; Action songs; Maypole dance.

Wednesday, October 11.—Senior classes for instrumental solos. The chief baritone, bass, and contralto solo sections, and the operatic quartet.

Thursday, October 12.—Soprano, mezzo-soprano, tenor quartet and quintets; Local female-voice choirs.

Friday, October 13: The children's day.—Junior solo singing; Elementary school choirs; Action-song; Church choirs.

Saturday, October 14.—The open challenge shields competition, and Orchestras.

The adjudicators will be Dr. W. G. McNaught, Mr. Ernest Newman, Mr. John Nicholls (Hallé Orchestra), Mr. W. Granger, organist at Kendal Parish Church; Mr. Frederic Austin, the well-known baritone; Madame Edith Hands, Dr. A. H. Brewer, Mr. Francis Harford, Mr. Paul le Vallon, Mr. Charles Riseigari, and Mr. C. H. Fogg.

It is to be hoped that the audiences will be commensurately large. No doubt the inevitable spreading of the Festival over five whole days (from about 10 a.m. to 10 p.m.) makes great demands upon enthusiasm. But the sisters, cousins, and aunts of 5,000 competitors must be interested and numerous.

Inquiries as to tickets should be addressed to Mr. Lionel A. Franceys, Festival Offices, Blackpool.

#### CANNOCK.—August 21.

This was a choral competition in three classes: female-voice, male-voice, and mixed-voice. The test-pieces and chief results were as follows:

#### FEMALE-VOICE CHOIRS.

Test: 'Ye banks and braes' (Percy E. Fletcher).

Five choirs competed.

1st. Stourbridge (Mr. Woodhall).

2nd. Wednesbury (Mr. Ernest Amplett).



## MALE-VOICE CHOIRS.

Test: 'The martyrs of the arena' (L. de Rillé).

Six choirs competed.

- 1st. Wolverhampton Apollo (Mr. H. Underwood).  
 2nd. Hadley Orpheus (Mr. H. R. Jones).  
 3rd. Stourbridge (Mr. Woodhall).

## MIXED-VOICE CHOIRS.

Test: 'By Babylon's wave' (Gounod).

- 1st. Wednesbury (Mr. E. Amplett).  
 2nd. Bloxwich (Mr. J. Bentley).  
 3rd. Mr. Johnson-Peters's Choir.  
 Mr. Harry Evans adjudicated.

## CO-PARTNERSHIP FESTIVAL, HAMPSTEAD GARDEN SUBURB.—August 26.

This competition was open only to choirs connected with co-operative and co-partnership societies. It was held in the Institute, Central Square, Hampstead Garden Suburb. Mr. Allen Gill adjudicated.

In every class one own-choice piece in addition to the stipulated test was sung.

## JUNIOR CHOIRS (30 to 40 voices).

'Co-partnership Trophy.'

Test: 'The shepherd' (H. Walford Davies).

- |      |                                     |        |
|------|-------------------------------------|--------|
|      | Luton (Mr. Walter Haith) ... ..     | Marks. |
|      | 'Orpheus with his lute' (German).   |        |
| 2nd. | Portsmouth (Mr. G. J. Adams) ... .. | 122    |
|      | 'Winds gently whisper' (Whittaker). |        |
| 1st. | Stratford (Mr. A. Sears) ... ..     | 159    |
|      | 'The snow' (Elgar).                 |        |
|      | Edmonton (Mr. J. Batty) ... ..      |        |
|      | 'Here in cool grove' (Mornington).  |        |

The singing of the Stratford choir was beautiful in every way.

## JUNIOR CHOIRS (20 to 30 voices).

'Ideal Trophy.'

Test: 'O swallow, swallow' (Gustav von Holst).

- |      |   |        |
|------|---|--------|
|      | Faversham (Mr. G. E. Cooper) ... ..           | Marks. |
| 2nd. | 'Winds are blowing' (Harper).                 | 99     |
| 1st. | Rochester (Mr. F. W. Ralph) ... ..            | 110    |
|      | 'The snow' (Elgar).                           |        |
|      | Leicester Anchor Tenants (Mr. T. Wilford) ... |        |
|      | 'I sing because I love to sing' (Pinsuti).    |        |
|      | Croydon (Miss E. L. Turley) ... ..            | 92     |
|      | 'O happy fair' (Shield).                      |        |
|      | Willesden Green (Mr. F. Clark) ... ..         |        |
|      | 'O hush thee, my babe' (Sullivan).            |        |

## SENIOR CHOIRS (50 to 60 voices).

'Earl Grey' Silver Challenge Shield.

Test: 'Song for the seasons' (Smart).

- |      |   |        |
|------|---|--------|
|      | Coventry (Mr. J. Potter) ... ..         | Marks. |
| 1st. | 'I love the jocund dance' (Corder).     | 156    |
|      | Luton (Mr. W. Haith) ... ..             | 114    |
|      | 'The sea hath its pearls' (Pinsuti).    |        |
|      | Gloucester (Mr. S. W. Underwood) ... .. | 132    |
|      | 'Love, fare thee well' (Brahms).        |        |

## SENIOR CHOIRS (30 to 40 voices).

'Excelsior Shield.'

Test: 'Memory' (T. F. Dunhill).

- |      |   |        |
|------|---|--------|
|      | Portsmouth (Mr. Charles Weedon) ... ..          | Marks. |
| 1st. | 'When winds breathe soft' (Webbe).              | 150    |
|      | Penge (Mr. T. F. Tate) ... ..                   | 123    |
|      | 'Song of the Zetland Fishermen.'                |        |
|      | Hampstead Garden Suburb (Mr. E. J. Cooper) ...  | 96     |
|      | 'Song of the silent land.'                      |        |
| 2nd. | Woolwich (Mr. J. Hines) ... ..                  | 130    |
|      | 'Hymn to music' (Dudley Buck).                  |        |
|      | Willesden (Mr. Jas. Waddell) ... ..             |        |
|      | 'In this hour of softened splendour' (Pinsuti). |        |
|      | Enfield (Mr. H. Vallis) ... ..                  |        |
|      | 'In the twilight.'                              |        |

## NEW BRIGHTON (LIVERPOOL).—September 16.

This event was again successful. It drew about 140 solo-singing entries, but fortunately for the two adjudicators, Dr. McNaught and Mr. Harry Evans, they did not all appear. The singing exhibited was on the whole very creditable, and some of it reached a very high standard. The tests were: Soprano, 'Spring' (Henschel); contralto, 'Ché faro' (Gluck); tenor, 'Come, gentle sleep (Sullivan); baritone and bass, 'Vulcan's song' (Gounod). As the competitors came on in an order not specified in the programme, and in many cases adopted assumed names, we are unable to ascertain who won. Eight duettists sang Rossini's 'Quis est Homo,' and some showed first-rate ability.

In the Juvenile Choral Section the following choirs sang: Marks.

- |      |   |     |
|------|---|-----|
|      | Bourne Juvenile Prize Choir (Mr. W. J. Salt) ...                    | 130 |
|      | Cloughton Juvenile Choir (Mr. Tom Lloyd) ...                        | 134 |
|      | Cor Plant y Pentre, Liverpool (Mr. R. T. Edwards) ... ..            | 129 |
|      | Gronant Juvenile Choir (Mr. W. Humphreys) ...                       | 137 |
| 1st. | Rhos (Bethlehem) Juvenile Prize Choir (Mr. Jacob Edwards) ... ..    | 146 |
|      | Sutton Road Wesleyans (Mr. Wm. Knapper) ...                         | 135 |
| 2nd. | Mr. Turner's Girls' Prize Choir, Nottingham (Mr. Wm. Turner) ... .. | 138 |
|      | Birkenhead, Woodchurch Road School Choir (Mr. G. D. Kermode) ... .. | 137 |
|      | New Hey Church of England School (Mr. Edgar Quarumby) ... ..        | 124 |

The tests were 'Out with the tide' (Berger) and 'Drake's drum' (Coleridge-Taylor). The maximum marks for the two pieces were 160.

All the singing showed careful training, and good intonation was the rule. Some choirs had been rather overtrained, and therefore their singing had the chilling taint of artificiality both as to tone, production and expression. Rhos gave an excellent performance of both pieces.

In the Male-Voice Choir Class the tests were 'Peace, be still' (David Jenkins) and 'Give a rouse' (Bantock). Both were unaccompanied. The entries and results were as follows: Marks.

- |      |  |     |
|------|--|-----|
|      | Ashton-under-Lyne (Mr. James Hardy) ... ..                   | 127 |
|      | Barnoldswick Glee Union (Mr. Frederick Lord) ... ..          | 129 |
|      | Birkenhead Apollo (Mr. Tom Lloyd) ... ..                     | 130 |
| 2nd. | Butt Lane Industrial Co-operative (Mr. George Clarke) ... .. | 141 |
|      | Gorton (Mr. Thomas Corlett) ... ..                           | 121 |
|      | Salford (Mr. David Grundy) ... ..                            | 123 |
| 1st. | Todmorden (Mr. Lawson Berry) ... ..                          | 149 |
|      | Warrington Apollo (Mr. Emlyn Davies) ... ..                  | 136 |
|      | The Warrington (Mr. W. S. Nesbitt) ... ..                    | 130 |
|      | Wavertree Imperial Glee Union (Mr. David Green) ... ..       | 104 |
|      | Wigan Harmonic (Mr. E. C. Robinson) ... ..                   | 130 |

In the Mixed-Voice Choir Section the tests down were 'In vain you tell' (D. Emlyn Evans) and 'Hymn to music' (Dudley Buck), but only the latter was sung. The entries and results were as follows: Marks.

- |      |  |    |
|------|--|----|
|      | Armley Choral Society (Mr. H. H. Pickard) ...                            | 73 |
|      | Ashton-in-Makerfield Musical Society (Mr. John Davies) ... ..            | 65 |
| 1st. | Colne Valley Vocal Union* (Dr. T. E. Pearson) ... ..                     | 76 |
|      | Eccleshill Prize Choir (Mr. J. T. Wilcock) ...                           | 61 |
|      | Hanley and District Choral Society (Mr. E. C. Redfern) ... ..            | 70 |
|      | Longton Select Choir ... ..  | 64 |
|      | Nottingham Philharmonic Society (Mr. W. Turner) ... ..                   | 71 |
|      | Prescot and District Choral Society (Mr. D. J. Williams) ... ..          | 68 |
|      | The Southport Choir (Mr. W. Tattersall) ...                              | 70 |
|      | Stretford Glee and Madrigal Society (Mr. T. Corlett) ... ..              | 69 |
|      | The William Woolley Choral Society, Nottingham (Mr. William Woolley) ... | 68 |

\* Holders of the Challenge Shield, 1909-1910.

Colne, therefore, again won, and they will now own the Shield. Mr. Llew. Wynne is the secretary of this event.

## GREAT MUSICAL TOURNAMENT IN PARIS.

WHITSUNTIDE, 1912.

WE are informed that the Council of the City of Paris has organized an International Music Tournament to be held in Paris at Whitsuntide next year, the dates being May 25, 26, and 27. It is hoped that representative choral and orchestral societies of all nations will take part. Prizes to the money value of more than £8,000 are offered, and there will be numerous other awards such as diplomas, trophies, and medals. Over 450 choral societies, orchestras, and bands from Switzerland, Italy, Spain, Belgium, France, and Germany have already entered. MM. Saint-Saëns, Massenet, Gabriel Faure, Widor, Paladilhe, Henri Maréchal, Chevillard, Gabriel Piërne, and Vidal are among the members of the Organizing Committee.

The Honorary Committee includes all those named above, and Sir Edward Elgar, Charpentier, Vincent D'Indy, Debussy, Erlanger, Puccini, Andre Messager, and many other famous names; and the Jury which will judge the contests includes MM. Chevillard, D'Estournelles de Constant, Louis Ganne, Vidal, Spork, Pares, Maréchal, Piërne, De Valombrosa, Pessard, de Rillé, and de la Tour.

The following are extracts from a letter which is being sent to the choral societies, orchestras, &c., of Great Britain: 'Pressing appeals will be made to the various railway and shipping companies for reductions to ensure for competing societies the minimum expense and individual passes for members desirous of prolonging their stay in Paris after the termination of the three days' festival.

'A special committee has been appointed to cater, and generally to see to the comfort of the members of foreign societies.

'It is estimated that between 30s. and 40s. can be made to cover the entire cost of the return journey from London and complete board and residence during the three days of the festival.

The final paragraph is warmly eloquent:

'In inviting the societies of all nations to this grand tournament we have in view the great benefit that may result to civilization; helping different nations to learn to appreciate and to know each other; the benefit and the love of peace and goodwill that must result through the intermixing and friendly intercourse of this great family of harmony, and to be able once more to join in a hearty and vigorous chorus of "Vive l'Entente Cordiale."

This letter is signed by Alphonse Deville, G.C.V.O., a former president and present member of the Paris City Council, who is president of the organizing committee; Andre Gresse, the Commissary General; and Henri Bonnaire, the Agent-General for Great Britain, whose offices are at 20, High Holborn, London, W.C. Mr. Bonnaire will send entrance forms to all who require them, and will gladly answer all inquiries.

There is a general desire among the officials connected with the Tournament that the contest shall be primarily a demonstration of the strength of the tie between France and Great Britain, and it is earnestly hoped that the response from this country will be large and representative.

The foregoing is abbreviated from the announcements that have reached us. Mr. Bonnaire has favoured us with a call in order to answer, as far as he is able at present, some of the questions that arise. We have explained to him that we have a strong desire to assist the scheme and hearty good wishes for its success, but it was necessary to point out that much more information as to details will have to be furnished before British musical societies are likely to undertake definitely to enter for the competition. Most, if not practically all the Continental choirs qualified to enter will be male-voice choirs. It would seem probable, therefore, that if our mixed-voice and female-voice choirs elect to enter they will simply have to compete with one another as they already do in this country. Mr. Bonnaire thinks that more definite arrangements will be made when it is ascertained what choirs will enter. We are afraid that this will not suffice, for our choirs are more likely to defer entering until they are afforded exact information.

We trust that the whole business will shortly be made clearer. Meantime we trust our enterprising choirs and conductors will keep the date in mind.

The date of the competition is a good one for English choirs who would like the novelty of an economical visit to Paris. There are few competitions held at Whitsuntide that stand in the way.

We summarize the information we are able to obtain up to the time of going to press.

(1.) The divisions and prizes offered are as follow:

## CHORAL, BRASS AND MILITARY BANDS.

1st.	Division of excellence	...	...	...	£400
2nd.	Superior division	...	...	...	£200
3rd.	1st division	...	...	...	£120
4th.	2nd division	...	...	...	£80
5th.	3rd division	...	...	...	£60

## ORCHESTRAL AND FULL ORCHESTRAL.

The prizes offered under this and the next head compare very unfavourably with the above. But it appears that if there are any brass instruments in the orchestra (and there usually are!) entry can be made in the foregoing divisions.

1st.	Division of excellence	...	...	...	£40
2nd.	Superior division	...	...	...	£20

## TRUMPETS, CORNETS, CORN DE CHASSE, DRUMS AND BUGLES.

1st.	Division of excellence	...	...	...	£32
2nd.	Superior division	...	...	...	£20

This classification is puzzling to those not used to the evolution of the competitive movement on the Continent. We confess it is not quite clear to us, but we are informed that any organization can enter for what division it chooses. But having once entered it must adhere to the division chosen, or at most may only go forward.

The French choir competition system has led to this. Each choir, &c., is classed on its record. A choir that has won cannot go down a division and 'sweep the board.' As English choirs have no such record in France they will be free to classify themselves.

This freedom may possibly result in, say, female-voice (there are very few in France), mixed-voice and male-voice choirs of all sizes from 20-voice choirs to 200 or more competing in the same section. This of course appears to be impossible. The idea, however, really is that if there are a sufficient number of entries, say eight, under each of the above classifications (female-voice, mixed-voice, male-voice,) they will only be pitted against one another and the full award assigned, £400, &c., according to division. Conceivably there may be several awards of £400 each.

(2.) There are no vocal or instrumental solo competitions.

(3.) There will be a stipulated test in each class. In addition, each choir or band will perform an own-choice piece, and will have to perform a sight-test. The own-choice pieces must not be those with which a choir or band has won in a previous competition.

(4.) The entrance list closes on February 15, 1912.

(5.) The stipulated test-pieces will not be named until after all the entries have been received (February 15).

(6.) Copies of the stipulated tests (which will all be specially written) will not be published. They will be distributed free to all the competitors after February 15.

(7.) There are entrance fees varying from £1 4s. to 8s. according to the class entered. These fees will be returned if the choir or band actually competes.

(8.) The dates given are May 25 (Saturday), May 26 (Sunday), and May 27 (Whit Monday). It is almost certain that the important competitions will be held on the Sunday, in accordance with Continental practice, and the hope is expressed that British choirs and bands will fall in with the custom. We are afraid that if this plan is adhered to many of the best choirs will not enter, at least for the chief classes. Their membership would probably be split up on this point.

We understand that M. Camille Saint-Saëns is writing one of the stipulated tests for male-voice choirs. So far we have heard nothing definite as to the other tests. Obviously it will be necessary to issue the choral tests with English words, if the scheme is to stand a chance of attracting British choirs.

We await further information. There is a good deal more to be made quite definite before our Societies will be disposed to undertake to support the scheme.

First system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics: "Be Thou mer - ci -". The second staff has lyrics: "O be Thou mer - ci - ful un - to me, be Thou mer - ci -". The third staff has lyrics: "O be Thou mer - ci - ful un - to me, be Thou mer - ci -". The fourth staff has lyrics: "O be Thou mer - ci - ful un - to me, be Thou mer - ci -". The fifth staff has lyrics: "O be Thou mer - ci - ful un - to me, be Thou mer - ci - ful. . .". The music is in G major, 4/4 time. Dynamics include *mf*, *f rit.*, *p*, and *p rit.*.

Second system of the musical score. It consists of six staves. The top staff is a vocal line with lyrics: "ful. . . O Thou . . . that hear - est prayer, . .". The second staff has lyrics: "ful. O Thou . . . that hear - est prayer, . .". The third staff has lyrics: "ful. O Thou . . . that hear - est prayer, . .". The fourth staff has lyrics: "ful. O Thou . . . that hear - est prayer, . .". The fifth staff has lyrics: "ful. O Thou . . . that hear - est prayer, . .". The sixth staff has lyrics: "ful. O Thou . . . that hear - est prayer, . .". The music is in G major, 4/4 time. Dynamics include *Tempo lmo.*, *mp ed espress.*, and *pp*.



First system of the musical score. It consists of five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "un - to Thee shall all flesh come, . .". The piano accompaniment begins with a *cres.* (crescendo) marking and features a *f* (forte) dynamic. The system concludes with a *f* dynamic marking.

Second system of the musical score. It continues the vocal and piano parts. The vocal parts have lyrics such as "un - to Thee . . . shall all flesh come." and "un - to Thee shall all . . flesh . . come." The piano accompaniment includes markings for *pp* (pianissimo), *molto rall.* (molto rallentando), and *p* (piano). The system ends with a double bar line.

(Continued from page 566.)

There are to-day few who will dispute this verdict. Liszt's association with, and unselfish support of Wagner, was probably one of his most pregnant enthusiasms. If Liszt had been an opponent of Wagner, the course of musical development would have been disastrously retarded. In our issues for August and September, and in our present issue, the close relations of Wagner and Liszt are laid bare by Mr. Ashton Ellis's account of their Correspondence, recently published. We need not here follow Mr. Hervey in his sketch and estimate of the composer's work, because the whole subject is now being dealt with in our columns. But we can heartily recommend the book. A useful catalogue of Liszt's principal compositions and literary works, and a list of biographies and works relating to the musician, are appended, and add greatly to the value of the volume.

## BOOKS RECEIVED.

*Family letters of Richard Wagner.* Translated, indexed, &c., by William Ashton Ellis. Pp. xvii. + 306. Price 3s. 6d. (London: Macmillan & Co.)

*Forty years of song.* By Emma Albani. Illustrated. Pp. 285. Price 10s. 6d. (London: Mills & Boon.)

*Hints for choir-members.* By Herbert Wright. Pp. 6. Price twopenny. (Grange-over-Sands: H. Wright.)

*Richard Wagner Sämtliche Schriften und Dichtungen.* Vols. xi. and xii. Pp. iv. + 419 and vii. + 431. (Leipzig: Breitkopf und Härtel.)

*Beiträge zur Bach-Kritik.* Von Johannes Schreuer. Pp. 43. (Dresden: Holze & Pahl.)

## Correspondence.

## THE WHITEHALL ORGANS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In answer to Dr. Flood's query as to the date of Norgate's appointment, may I say that the year 1611 is quite correctly given. It was on November 25 of that year that Edward Norgate and Andrea Bassano received a joint grant, with survivorship, of the office of tuner of his Majesty's 'virginals, organs, and other instruments.' [James I., Sign Manual, vol. i., No. 105.]

The question as to the builder of the organ of 1662 is not so easily settled. I think Dr. Flood is mistaken in concluding that the holder of the office of 'organ maker' was necessarily a *master organ builder*. That it was held by a practical mechanic there can be, I think, no question, but I am strongly of opinion that Father Smith was the first master-builder to receive the appointment.

It should be remembered that there was plenty of work tuning and repairing the organs in the various Royal Palaces at Whitehall, St. James's, Hampton Court, Windsor, and elsewhere, to keep a handy man well employed, and the salary of £20, together with the emoluments of the office and payment for work done, would make the post a most desirable one to such a person; but neither work nor remuneration would have been sufficient to tempt a master-builder to devote the whole of his time to the Royal Service. If Farr had been a master-builder, with a workshop and a staff of artificers, I take it as certain that he would have built many organs, and, with the prestige of the King's patronage to help him, some of these organs would have been in important buildings. How comes it, then, that out of the large number of organs which were built during the early years of the reign of Charles II., not a single one has hitherto been credited to him? Is it not incredible that the name of a craftsman of sufficient standing to be selected to build 'a fair dable organ' costing £900, for so important a building should have been completely lost, and no other work of his hands, before or since, have been chronicled?—especially when we remember that at least a dozen of Father Smith's, and about an equal number of Harris's instruments can be dated with certainty between the years 1660 and 1681?

My own explanation of the matter is that Farr received the appointment in 1660 because he seemed a capable man.

(Experts were hardly to be looked for, seeing that organs had been so long disused.) When a new organ was required, and possibly somewhat earlier, a builder of repute was called in, to wit, the young German, Bernard Smith, and the superiority of his work was so marked that thereafter he was employed to do all repairs as well. This much at least is certain, that Father Smith did most (and apparently all) of Farr's work from 1671 onwards, though Farr continued to hold the position and draw the official salary till his death in 1681. The assumption that Smith did the work (including the building of the organ) from 1662 onwards is supported by the appearance of Farr's name in the list of Charles II.'s 'Four and Twenty Fiddlers,' on November 12, 1663 ['The King's Musick,' pp. 163-4]—possibly by way of compensation for his loss of income owing to the employment of Father Smith. The fact that his name is found there only once seems to suggest that he was no greater success in that capacity than as a craftsman, so to console him for his removal from the band he was given on May 10, 1664, £30 a year for the maintenance of Michael Wise, 'late one of the children of his Majesty's Chappell Royall, whose voice is changed,' as well as certain clothing for the same youth ['The King's Musick,' pp. 167-8]. With this he had, perforce, to be content.

Yours faithfully,

ANDREW FREEMAN.

Cambridge.

[P.S.—Since the above was in type, Mr. G. E. P. Arkwright has kindly sent me the following extract from the Declared Accounts in the Audit Office, Bundle 392, No. 65: 'Declaration of the account . . . from Mich<sup>mas</sup> 1 Chas. I. [1625] to Mich<sup>mas</sup> following. *Maker, repairer & tuner*—Andrea Bassano for 3 quarters of a year ending Midsummer 1626, Edward Norgate succeeding the said Andrea Bassano (by letters patent 30 Dec: 9 James I.) the first payment to begin from the death of the said Andrea Bassano.' Whether the salary was paid to Bassano on behalf of himself and Norgate, or whether Bassano kept the whole of it to himself, I should not like to say. Suffice it that both were appointed in 1611.]

[We regret that owing to the great pressure of matter we are compelled to hold over the third instalment of Mr. Freeman's article on the Whitehall Organs.—ED. M. T.]

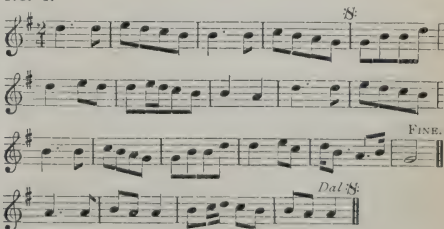
## CHIME TUNES.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I shall be obliged if you will allow me the opportunity of asking your readers interested in old tunes, for information respecting two melodies played for many years by the chimes of the Parish Church, Wellingborough. Up to the present I have not been able to trace their origin, and as they are chime tunes of great interest I shall be grateful for any particulars respecting them.

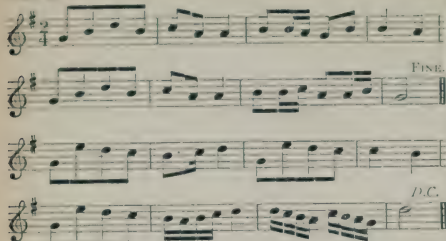
Sir Paul Pindar (Ambassador to Turkey in 1611) gave a treble bell to the church in 1640, making a peal of six—the number of bells required for these tunes. The week-day tunes were—'Turkish March' (this seems to point to a period near to the benefactions of Sir Paul Pindar), 'How pleasant is expression,' and 'Henrietta.' I have been unable to obtain the notes of the 'Turkish March,' but here are the other two tunes:

No. 1.



['How pleasant is expression' (?). This tune is printed in Loder's 'Instruction Book for the Violin,' published nearly a century ago, with no name to it.]

No. 2.



['Henrietta' (?), popularly known as 'Old Johnny Walker,' made these chimes."]

I feel sure that these tunes must be known, as in nearly every instance when chimes were put up the tunes selected were popular ones of that particular period.

Believe me, Faithfully yours,

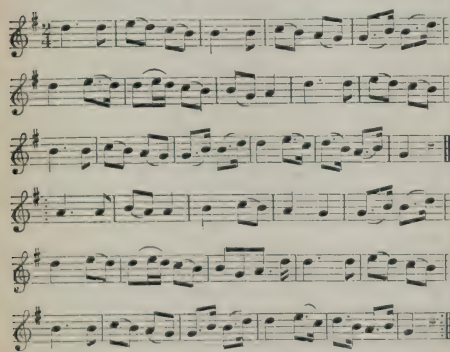
WILLIAM WOODING STARMER.

Warwick Park, Tunbridge Wells.

Mr. Frank Kidson, of Leeds, to whom we referred Mr. Starmer's letter, replies as follows:

One of the tunes you enclose is, 'How imperfect is expression':

'HOW IMPERFECT IS EXPRESSION' (FRENCH AIR).



The air is a French one, and the original words are stated to be by 'The Duke of Orleans.' A translation of the words, fitted to the original tune, was sung by Mrs. Abington in the character of Olivia in 'Twelfth Night,' at Drury Lane, in December, 1771. From this time it came to be a great favourite, and was frequently republished. The first verse begins:

How imperfect is expression

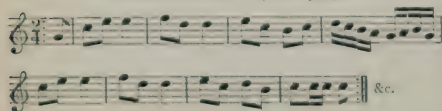
Some emotions to impart,

When we mean a soft confession,

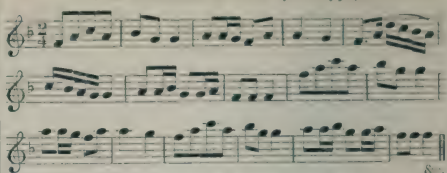
And yet seek to hide the heart. &c., &c.

The other tune seems to be a version of a country dance melody which, under different titles, was current in the latter half of the 18th century. These titles are, 'The wedding ring,' 'Nancy's fancy,' 'The Princess Royal' (not the air generally so-called), &c.

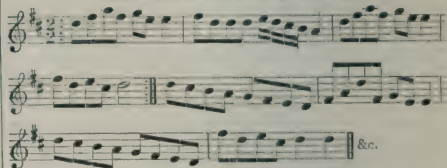
'NANCY'S FANCY' (cir. 1780).



'THE PRINCESS ROYAL' (cir. 1790).



'THE WEDDING RING' (cir. 1800).



There is a later tune called 'Henrietta,' but it is totally unlike the above.

'The Turkish March' is probably one which is found in books of airs about 1770-80; for chimes were, of course, altered from time to time as airs got out of, or into, favour.

Sir Paul Pindar lived in 1669 'Without Bishopsgate,' and next door to Richard Mears, senior, the musical-instrument maker. Who knows whether this musical proximity had not influence in his giving the treble bell. Did Mears undertake to obtain it for the knight?

## Obituary.

We regret to record the following deaths:

THE REV. ROBINSON DUCKWORTH, Sub-Dean and Canon of Westminster, who died after a brief illness on September 20. On Sunday, the 17th, he preached at St. Margaret's, Westminster, and on Monday he visited friends at Hawkhurst, in Kent, where he died as stated on the Wednesday. Canon Duckworth was always deeply interested in musical matters. He began his connection with Westminster Abbey in 1875, in which year Frederick Bridge was appointed deputy organist, James Turler the organist retaining his position only formally. It was at this period that, in co-operation with Dr. (now Sir Frederick) Bridge, his influence for good in the improvement of the music of the services at the Abbey was felt. The late Canon was made a C.V.O. in 1902. He was Chaplain to the Musicians' Company and Chaplain in Ordinary to the King. Many will recall with pleasure the admirable sermon he delivered on the occasion of the Wesley Celebration at the Abbey in 1910. His remains were cremated at Golders Green on September 22, and the casket was interred next day near to his stall in the Abbey.

MR. H. R. ROSE suddenly, from heart failure, at his residence at Bedford, on September 5. He was born in 1854, and was thus fifty-seven years of age. Mr. Rose was educated at Bedford Grammar School. In 1876 he became organist and choirmaster of St. Peter's Church, Bedford, and later he was organist at Regent's Park Church. He succeeded the late Henry Smart as organist of St. Pancras Church, a post he held for twenty-five years until his resignation owing to failing health. He was a Fellow and a Professor of the Royal Academy of Music. In 1880 he married Miss Clara Samuëll, the well-known soprano. He leaves two children, one of whom (Miss Nina Rose) is a promising pupil at the Royal Academy of Music. Mr. Rose, who was a Freemason, was Grand Organist of the Grand Lodge of England, and also Provincial Grand Organist, 1896-10.

THE REV. MARCUS HAST, aged seventy-two. He was well-known as the chief cantor of the Great Synagogue, Duke Street, a post which he had held since 1871. He was also a composer. His works include 'The fall of Jerusalem' and 'The death of Moses.'



## WORCESTER MUSICAL FESTIVAL.

SEPTEMBER 10 AND 12 TO 15.

The 188th meeting of the Three Choirs of Worcester, Hereford and Gloucester was held at Worcester on the above dates. It may be stated at once that at no previous Festival has there been presented a programme of greater variety and general interest. On these occasions local gentry form the bulk of the audience, and considerations of finance are factors in the choice of music and artists. In view of all the circumstances, we think no one will seriously question the wisdom of the framers of the programmes presented on this occasion. The old and the new, the familiar and the unfamiliar, were blended in fair proportion, and musical amateurs of all shades of taste could find much to enjoy.

The choir consisted of 63 lady sopranos and 24 boy choristers, 54 lady contraltos and 13 male altos, 56 tenors and 65 basses—total, 275. It was a fully competent body, the tone being always musical, even in the strongest climaxes. There were few lapses from good intonation, and although the whole body was not completely unified (we must bear in mind that the choir is recruited from three centres) in attack, the execution was almost invariably fluent and sympathetic. The superintendent of the chorus was Mr. A. E. Bibbs.

The orchestra of 97 performers (selected mainly from the London Symphony Orchestra) consisted of fourteen 1st violins (principal Mr. W. H. Reed), twelve 2nd violins (Mr. W. H. Eayres), ten violas (Mr. A. Hobday), eight violoncellos (Mr. W. H. Squire), nine double-basses (Mr. E. A. Carrodus), eight flutes and a piccolo, eight oboes (the extras being required for the 'St. Matthew' Passion), an 'English horn,' four clarinets, five bassoons, four horns, three trumpets, three trombones and tuba, kettledrums, &c., and two harps.

The principal singers (arranged, for safety, in alphabetical order) were: *Sopranos*: Madame Le Mar, Madame Agnes Nicholls, Madame Gleeson-White; *Contraltos*: Miss Alice Lakin, Miss Phyllis Lett, Madame Kirkby Lunn, Miss Sara Silvers; *Tenors*: Mr. John Coates, Mr. Gervase Elwes; *Baritones and Basses*: Mr. Frederic Austin, Mr. William Higley, Mr. Campbell McInnes, Mr. Robert Radford, Mr. Frederick Ranalow.

Herr Fritz Kreisler was solo violinist, Dr. A. H. Brewer (Gloucester), was organist at morning performances, Dr. G. R. Sinclair (Hereford) taking all the evening performances and the pianoforte part of the recitatives in the Bach Passion music. Mr. A. E. Brent Smith was the organist at the opening service.

Mr. Ivor Atkins (Worcester) was the general conductor, Sir Hubert Parry, Sir Edward Elgar, Mr. Granville Bantock, Dr. H. Walford Davies, Dr. R. Vaughan Williams, Dr. Brewer and Mr. W. H. Reed conducting their own compositions. Mr. Atkins added greatly to his reputation as a firm, sound conductor.

The proceedings commenced as usual with an opening service in the Cathedral on Sunday afternoon (September 10) in which the full choir and orchestra took part. The following music was performed:

Symphony in C minor ... .. Brahms.  
(Last two movements.)

Psalms 46 and 150—Chant ... .. G. R. Sinclair.  
Magnificat in A, and Nunc dimittis in D Ivor Atkins.  
Anthem—'How lovely is Thy dwelling-place' Brahms.  
Hymn—'Eternal God' (Lasst uns erfreuen) ...  
Kaisermarsch ... .. Wagner.  
Organ Voluntary—Toccata and Fugue in D (Doric) Bach.

A sermon was preached by the Very Rev. The Dean of Salisbury.

The next day (Monday, September 11) was devoted to long and strenuous rehearsal, and on Tuesday morning Mendelssohn's 'Elijah' was performed in the Cathedral. This oratorio has been a feature of every Three Choirs Festival since 1847, with the exception of those held at Hereford in 1852 and Worcester in 1875. The fact that the attendance this year was less than usual was not without significance. One reason is that so many other opportunities are afforded of hearing the work elsewhere than at a festival. The performance was a very satisfactory if not brilliant one. The

principal soloists were Madame Nicholls, Madame Kirby Lunn, Mr. Coates and Mr. Frederic Austin. The part of the Youth was well sung by B. A. Watt, a Hereford chorister.

The evening concert on September 12 was also held in the Cathedral. The programme included three works by English composers, the most novel of which was one by Dr. H. Walford Davies entitled 'Five sayings of Jesus, together with a reputed saying (from the Gospel of St. Peter) of His, and certain other words chiefly derived from the "Imitation of Christ" by Thomas à Kempis.' The setting is a continuous one, and occupies about ten minutes in performance. It is written for tenor solo, chorus and orchestra, the choir, except in one instance, uttering the Sayings, and the soloist commenting. An instrumental prelude, at once solemn and beautiful, induces a receptive mood for the first Saying, which is a smooth passage of simple monorhythmic four-part harmony. It merges into a short tenor solo which ends with a climax of some intensity. A few more bars of chorus follow, and overlap another solo in which the musical interest is found in the agitated figures of the accompaniment. At the words 'How can it be called a life that begetteth so many, many deaths and plagues' the music rises to great passion, which is immediately quelled by the thought 'And yet,—it is the object of men's love.' A longer passage of chorus ensues, and here the composer's power to express strong feeling is finely exemplified. The words 'Love one another even as I have loved you' return to the tranquil mood, and a not very attractive tenor solo with an arpeggio figure of accompaniment follows. The final sixteen bars of chorus are a welcome repetition of the opening choral movement. On the whole, the music is a highly characteristic example of Dr. Davies's intimate and introspective style. Some would say that it is in part suggested by passages in the 'Dream of Gerontius,' but we are more inclined to believe that its idiom is quite self-evolved and natural to the composer. Mr. Gervase Elwes sang the solo part with much feeling.

Another work not previously heard except at the recent great function was Sir Hubert Parry's 'Coronation Te Deum,' for soli, chorus and orchestra. It was more effective on this occasion than it was at the Coronation. The work exhibits the composer's facility as a contrapuntist, and his skill to contrive powerful climaxes and picturesque effects. As at the Coronation Service, the middle movement or Sanctus was found especially attractive. Other features of the imposing work are described in another part of our present issue (p. 656). The performance was a very good one, but the quality of the singing in the quartet was in inverse ratio to the reputation of the soloists. Elgar's unaccompanied motet for six voices, 'Go, song of mine' (Op. 57), was another interesting item. Its effect naturally varied in relation to the experience of the listener. The few present who were familiar with its extraordinary depths of expressiveness as revealed by small northern choirs who have specialised its study, felt something lacking; but the performance, although not fully significant, impressed others to whom the potentialities of the piece were not familiar. An excellent performance of Beethoven's Choral Symphony closed the concert. Mr. Atkins's tempi were inclined to be fast, but not unduly so.

On Wednesday morning the programme was of exceptional interest. It says much for the breadth of view of the Cathedral dignitaries that they were willing to allow the third act of Wagner's 'Parsifal' to be given in the Cathedral. There is the excuse that the work can with justice be described (as it was in the programme-book) as a sacred Festival-drama, and that the action is not more dramatic than that of some oratorios; but nevertheless the stage and its environment are inevitably suggested, and, it may be added, demanded. There is so much in this act that appeals to the eye rather than to the ear, that it is very doubtful whether the majority of the audience on this occasion could find more in the instrumental sections than a stream of not particularly interesting sound. But the elevation of the music to some of the more intelligible dialogue was unmistakable, and in any case it was a gratification to many present to feel that they have had some acquaintance with a work of world-wide reputation. The principals were Mr. Robert Radford (Gurnemanz), Mr. John Coates (Parsifal), and Mr. William Higley (Amfortas), who were

all highly competent exponents of their often very difficult parts. Mr. Radford's sonorous voice told admirably in the Cathedral. Mr. Atkins showed his knowledge of the score and his ability as a conductor. The band played with great beauty of tone, the wood-wind especially excelling.

'Parsifal' was followed by Palestrina's 'Stabat Mater,' a work for which Wagner himself had admiration, and which in 1848 he arranged for performance at Dresden.\* The edition used at Worcester was that so carefully edited by Mr. Barclay Squire, who has followed the tradition of the Papal choir. The eight parts of the work are generally divided into semi-chorus and full chorus, but sometimes the semi-chorus is antiphonal double-chorus and sometimes the full chorus is in eight parts. Eight soloists sang the semi-chorus on this occasion, and they performed their part with welcome beauty of tone and chaste expression. The full chorus also sang steadily and with fine tone. The pitch fell, but it did not seriously mar the effect. The music is amazingly interesting; it is so dignified, massive and obviously beautiful. Its well 'voiced' chords were a delight to the ear, especially within the walls of a cathedral. The programme concluded with a performance of Elgar's new Symphony in E flat, under the direction of the composer. It was a fine interpretation that brought out many new beauties to those of the audience who had previous acquaintance with the work. The music is now familiar to our orchestral players, and the composer was therefore able to give all his mind to interpretation. The mellowing effect of the resonance in the Cathedral was an added charm, creating a beautiful blend of brass, wood, and strings. The Symphony is still received with some dubiety by a few critics, but every fresh performance adds to its appreciation. To us it seems to include some of the most beautiful music Elgar has ever composed. There are whole sections in the first movement alone that are nowhere excelled in sheer beauty in any other of his works. He is never more attractive to some of his hearers than when he is brooding quietly over his themes. Yet these are the characteristic passages that others are disposed almost to ignore. Our belief is strong that the Symphony has a great future.

At the evening concert, given on September 13 in the Public Hall, a very varied programme was presented. Stanford's Irish Rhapsody No. 2, in F minor (Op. 84), was an effective introduction much appreciated by the audience, who also greatly applauded Mr. John Coates's admirable performance of Dr. Brewer's three Pastorals, 'An Idyll,' 'Amongst the willows,' and 'The Morris dance.' The composer seems to have some infatuation for topics of this kind, and he certainly writes *con amore*. A new 'Overture to a Greek Tragedy,' by Granville Bantock, was a very important novelty. The tragedy shadowed in the overture is stated to be that of (Edipus at Colonus (Sophocles), but no detailed clue to the music was afforded by the composer. The work as music is generally ominous, austere and, as befits its theme, suggestive of fearful and solemn thoughts. The climaxes are so full of strenuous sound, that it is difficult, at least for ordinary listeners, to resolve them into music; but one feels that they represent a mood. Probably their keenness was over-accentuated at Worcester by the acoustic properties of the small hall. Orchestration of this powerful kind demands a more appropriate arena. The themes are undoubtedly striking, and they are employed with skill. The Coda is a fine one, and the whole work exhibits a consistency of style and treatment that binds it into a unity. Doubtless it will be heard at many of our coming orchestral concerts. Another practically new work produced at this concert was Elgar's March, composed for the recent Coronation. The work made a considerable effect in Westminster Abbey. It is written almost on symphonic lines, and gives the impression of breadth and dignity. As with Professor Bantock's work, the orchestration was in the Worcester hall almost deafening. It was sometimes perfectly impossible to hear the music because of the sound. But it was clear that the composition has great brilliancy in its subject-matter and its treatment. A new work that gave abundant pleasure to the audience was a set of Variations for strings by Mr. Reed, the leader of the band. The theme is an original one of a not particularly striking character, but that it lent itself to effective treatment was proved by the attractive variations skillfully woven round it

by the composer. It goes without saying that the music is thoroughly well adapted to strings. A Scherzo capriccioso and a Cavatina treatment were amongst the best numbers. Altogether the composition is a notable addition to the repertoire of stringed orchestras. Other items in the programme were two of Elgar's 'Sea-songs,' which were well sung by Miss Phyllis Lett, and Liszt's 'Hungarian Rhapsody' No. 1, in F.

Great interest was felt in the performance of Bach's 'St. Matthew' Passion music, which was given on Thursday morning. At any time this great composition would draw an audience to a Three Choirs Festival, but on the present occasion there was the additional attraction of the first performance of the new edition of the work as edited by Sir Edward Elgar and Mr. Ivor Atkins. It was known that Mr. Atkins, who conducted, had made a special study of the oratorio with a view to this performance, and therefore much was expected. We are unable to go into details. It must suffice to record that while the interpretation had due warmth and colour, it never exhibited the vice of exaggeration in the climaxes. The first part especially was grateful to the ear and the mind because of its dignified restraint. The ejaculations of the second choir in the first chorus were delivered firmly and significantly without that startling burst of tone that distinguished a celebrated performance of the work elsewhere. The new words to the recitatives were very acceptable, and seemed grateful to the singers. Whether it was wise—in Worcester Cathedral—to employ the pianoforte as an accompaniment to recitatives is open to doubt, even if the practice may have been intended by Bach. In our seat it was difficult to hear at all the delicate playing of Dr. Sinclair. The orchestral accompaniments were played with affecting purity of tone and style by the accomplished performers of the orchestra, and Herr Kreiser's playing of the violin obligato to the solo, 'Have mercy,' was one of those perfect things rarely heard. All of the choruses were sung well, and some were very finely done, and the chorales made a great effect. The principal soloists were Madame Agnes Nicholls, Madame Kirkby Lunn, Mr. Gervase Elwes (Evangelist), Mr. Campbell McInnes (Christus), Mr. Robert Radford. Mr. Elwes and Mr. McInnes sang with moving expression. We do not recall finer interpretations of their parts. On the whole the performance was one that left listeners in an elevated mood.

A notable feature of the proceedings on the day on which Bach's 'Passion' music was given, was the performance on the tower of the Cathedral of two chorales, 'O Mensch' and 'O Haupt voll Blut,' from the oratorio, by the brass section of the orchestra (trumpets, trombones, horns and tuba). Sir Edward Elgar scored the music, and Mr. Ivor Atkins and Professor Sanford Terry, of Aberdeen, conducted. Each chorale was played four times, once from each corner of the tower. The idea was an excellent one, if only that it appealed to the whole populace. Musically it was successful, and sentimentally still more so. On the tower itself the effect was in the highest degree impressive.

The programme of the evening performance in the Cathedral consisted of 'Five mystical songs' for baritone solo and chorus (*ad lib.*) by Dr. Vaughan Williams, which were performed for the first time, Elgar's Violin concerto, and Mozart's Requiem Mass. It was stated in the programme book that Dr. Williams's setting of the 'Mystical songs' had occupied him at odd times during the last five years, but that they had recently undergone considerable revision, and the third was written only this year. The words are said to be 'after' the poems of George Herbert. They breathe consolation, and at times joyfulness. The music is a combination of old and new idioms, some modal tonality imparting a certain quaintness and naive simplicity that had a distinct charm. The composer is well-known to have a close acquaintance with English Folk-song, and the peculiarities of this mode of musical expression, indefinite though they may be, seem to have permeated his style. The songs are for baritone solo—very sympathetically sung by Mr. J. Campbell McInnes—and four of them have an *ad libitum* chorus in which the singers are directed to murmur with open lips on the sound of the short *u* in 'but.' The effect was interesting, inasmuch as it provided a tone-colour differentiated from the orchestra and the usual church tone. On the whole, the series of songs made an impressive effect.

\* This was not published until 1877.



The solo in the Violin concerto was played by Herr Kreisler in his best style, and the composer conducted. The orchestral effects were better blended than we have previously heard them, and the performance deepened the impression that the work is one of exceptional beauty. The Requiem was carefully performed. There were no very striking effects in the choral climaxes, but the execution was always fluent and agreeable. One could always yield oneself to the flow of the music without feeling concern as to any likelihood of uncertainties. And what fine music it is! Yet it fails to move strongly. The soloists were Madame Le Mar, Miss Lakin, Mr. John Coates, and Mr. Ranalow.

On the Friday morning (September 15) a performance of 'The Messiah' was given. The soloists were Madame Nicholls, Madame Kirkby Lunn, Mr. Elwes, and Mr. Radford. The attendance was not nearly so large as it was at the performance of the oratorio at previous Festivals.

The Festival was brought to a conclusion in the Cathedral by an evening service. Garrett's Magnificat and Nunc dimittis in F, Mr. Ivor Atkins's 'Abide with me,' and S. S. Wesley's 'Thou wilt keep him,' were used.

Among the distinguished visitors to the Festival were the Princess Henry of Battenberg and Prince Leopold, who were guests of Earl and Countess Beauchamp, at Madresfield, near Worcester, and King Manuel and his mother, Queen Amelia, who were staying at Wood Norton.

The programme books used throughout the Festival were written by Mr. Herbert Thompson, and they displayed that critic's skill in giving necessary information in a terse and agreeable style.

## ATTENDANCES.

	1911.	1908.	1905.
Tuesday morning ...	1,695	2,320	3,953
Tuesday evening ...	1,753	1,654	1,159
Wednesday morning ...	1,824	1,805	1,619
Wednesday evening ...	577	631	697
Thursday morning ...	1,858	1,841	2,933
Thursday evening ...	1,974	1,174	1,918
Friday morning ...	1,632	2,374	2,350
	11,363	11,799	13,729

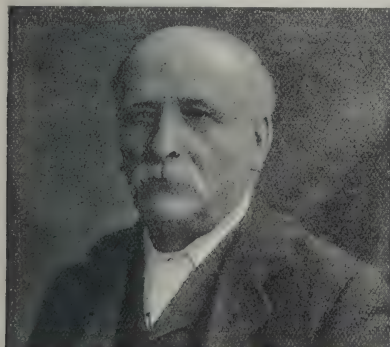
Attendances at the Sunday and Friday services are not counted in the above.

## COLLECTIONS.

1911.	1908.	1905.
£509 4s. od.	£524 19s. 10d.	£591 17s. 10d.

## MR. J. W. RENDLE.

Mr. J. W. Rendle (violinist) can claim the longest record as a member of the Three Choirs Festival Orchestra. He was born at Exeter in 1840, and studied under his father, and Blagrove. He first played in the orchestra at a



Festival in 1860, and has not missed a Festival since that date. On July 11, 1851, he received a command to perform before Queen Victoria and other members of the Royal family, at Buckingham Palace.

## THE COMING SEASON.

## ORCHESTRAL CONCERTS.

The following particulars of series of orchestral concerts in London are announced:

*The Philharmonic Society*—The seven concerts of the season will be given as follows: November 7 (Herr Mengelberg); November 28 (Sir Charles Stanford); December 5 (Herr Safonoff); February 8 (Sir Edward Elgar); February 22 (Mr. Landon Ronald); March 21 (Sir A. C. Mackenzie); May 23 (Herr Nikisch). Further information is given on p. 646.

*Queen's Hall Symphony Concerts*—These concerts will be given by the Queen's Hall Orchestra under Sir Henry J. Wood on October 21, November 4, November 18, December 2, January 20, February 3, February 17 and March 2. The chief new work produced will be a Symphony by Dr. Walford Davies.

*The Promenade Concerts*—This series, now in progress at the Queen's Hall, will continue on every week-night until October 21. Sir Henry J. Wood is the conductor.

*The Sunday Concert Society*—Concerts will be given at the Queen's Hall by the Queen's Hall Orchestra, under Sir Henry J. Wood, every Sunday from September 24 to March 17 (twenty-six concerts).

*Miss Gwynne Kimpton's Orchestral Concerts for Young People*—The second series will be again held at Steinway Hall and will take place on October 14, November 11, December 9, January 27, February 24 and March 9.

## CHORAL CONCERTS.

The following works have been chosen for performance by London and Suburban Choral Societies:

*Royal Choral Society* (conductor Sir Frederick Bridge)—Elijah; The Golden Legend; The Messiah; The St. Matthew Passion; The Dream of Gerontius; Scenes from Parsifal.

*London Choral Society* (conductor Mr. Arthur Fagge)—The Dream of Gerontius; A tale of old Japan (Coleridge-Taylor) (first performance); The Soul of Percival (Charlton Speer); Recessional (Margaret Meredith); The Fir Tree and the Brook (Bertram Shapleigh) (first performance); Alto Rhapsody (Brahms); Mass in F (Bach); Mass in D (Beethoven).

*Alexandra Palace Choral and Orchestral Society* (conductor Mr. Allen Gill)—Elijah; Hiawatha; Israel in Egypt; Messiah; King Olaf; Dream of Gerontius; Martyr of Antioch; Faust.

*The Bach Choir* (conductor Dr. H. P. Allen)—The Beattitudes (César Franck); The St. John Passion.

*The Edward Mason Choir* (conductor Mr. Edward Mason)—Young Lochinvar (Haydn Wood); Sunset (Edgar L. Bainton); Choral Hymns from the Rig Veda (von Holst).

*Central London Choral and Orchestral Society* (conductor Mr. David J. Thomas)—St. John's Eve; Gounod's Faust.

*Brixton Oratorio Choir* (conductor Mr. Douglas Redman; organist Mr. Welton Hickin)—St. Paul; Hear my Prayer; As the Hart Pants; Hymn of Praise; Gallia (Gounod); The Creation; The Rose of Sharon; Rossini's Stabat Mater; Messiah.

*Munro Davison's Choral Society*—Advent Hymn (Schumann); The Black Knight; Choral fantasia on Wagner's 'The Mastersingers' (Fletcher); The Sorcerer (Sullivan).

*Bermondsey Settlement Choral and Orchestral Union* (conductor Dr. J. E. Borland)—Judas Maccabæus; St. Matthew Passion; Hymn of Praise; A Song of the English (Bridge).

*Bromley Choral Society* (conductor Mr. Frederic Fertel)—Hiawatha, Parts I. and II.; Merrie England; Messiah.

*Buckhurst Hill Choral Society* (conductor Mr. Otley Marshall)—Look at the Clock (Hubert Bath); Sands of Dee (Charles Harris); The Vagabonds (Eaton Fanning); For Empire and for King (Fletcher).

*Chingford Choral Society* (conductor Mr. Otley Marshall)—Tubal Cain (Dunhill); The Vikings (Eaton Fanning).



- Chiswick and Gunnersbury Philharmonic Society* (conductor Mr. David M. Davis)—(selected from) Judas Maccabæus; The Golden Legend; The Redemption; Elijah; The Rose Maiden (Cowen); The May Queen.
- Dulwich Philharmonic Society* (conductor Mr. Julius Harrison)—St. Paul; King Olaf; Merrie England; Rosalys (Harrison); Dvorák's Stabat Mater.
- Ealing Choral Society* (conductor Mr. Albert Thompson)—Cavalleria Rusticana; Black Knight; Brahms's Requiem; Hymn of Praise.
- Ealing Philharmonic Society* (conductor Mr. E. Victor Williams)—Melusina (Hoffmann); Judas Maccabæus; Hiawatha, Part I., and A Tale of Old Japan (Coleridge-Taylor).
- East Ham Teachers' Musical Society* (conductor Mr. F. E. Wilson)—Pied Piper of Hamelin; Last Judgment.
- The Great Western Railway Musical Society* (conductor Mr. H. A. Hughes)—King Olaf.
- Harringay Choral and Orchestral Society* (conductor Mr. Harry E. King)—Hiawatha, Parts I. and II.; Hymn of Praise; Sea-Songs (Stanford).
- Harrow and Greenhill Choral Society* (conductor Mr. F. W. Belchamber)—Hiawatha; The Golden Legend.
- Hither Green Choral and Orchestral Society* (conductor Mr. E. Stanley Roper)—Merrie England; St. Matthew Passion; Messiah; St. Paul.
- Lewisham Choral Society* (conductor Mr. Frank Idle)—Hiawatha, Parts I. and II.; Bon-bon Suite; King Olaf; The Wedding of Shon Maclean.
- Orpheus Choral Society* (conductor Mr. Claud Powell)—The Pied Piper of Hamelin (Parry); Come, Redeemer (Bach); The Deacon's Masterpiece (Fletcher).
- People's Palace Choral and Orchestral Society* (conductor Mr. Frank Idle)—The Redemption; Elijah; The Messiah; Hymn of Praise; The Wedding of Shon Maclean.
- Purley Choral Union* (conductor Mr. Harold Macpherson)—Messe Solennelle (Gounod); 42nd Psalm (Mendelssohn); Judas Maccabæus.
- Reigate Choral Society* (conductor Mr. Harold Macpherson)—The Wedding of Shon Maclean (Bach); Hymn of Praise.
- St. Alban's School of Music Choral Society* (conductor Mr. W. L. Luttman)—Acis and Galatea; The Lotos Eaters (Parry).
- St. Peter's Choral Society, Brockley* (conductor Dr. Charles J. Frost)—Caractacus; The Redemption; Look at the Clock (Bath).
- St. Saviour's Choral Society, Denmark Park* (conductor Mr. J. W. Smith)—Daughter of Jairus; Elijah; The Last Judgment; Hiawatha, Part I.; The Flag of England (Bridge); Haydn's Passion.
- Streatham Hill Choral Society* (conductor Mr. E. J. Quance)—The Spectre's Bride (Dvorák); Hero, and Leander (Lloyd); Berlioz's Faust.
- Western District Choral Society* (conductors Mr. W. Avalon Collard and Mr. E. Stanley Roper)—Cavalleria Rusticana; Hiawatha, Part I.; The Messiah; The Flag of England (Bridge); Phaulrig Crohoore; Merrie England.
- Willesden Green and Crichlewood Choral Society* (conductor Mr. F. W. Belchamber)—Dvorák's Stabat Mater; Choral fantasia on Wagner's 'The Mastersingers' (Fletcher); Concert-version of Carmen.
- Woodside Choral Society* (conductor Mr. Norman Appleton)—The Woman of Samaria (Sterndale Bennett); Elijah; Lily of Killarney (Benedict).
- L.C.C. CHORAL UNIONS.
- Battersea, Clapham and Wandsworth* (conductor Mr. George Lane)—St. Paul; Lord Ullin's Daughter (O. Prescott); The Vagabonds (Eaton Fanning). Eighteen part-songs, &c.
- East London* (conductor Mr. G. Day Winter)—Hiawatha, Part I.; Hear my Prayer. Nine part-songs, &c.
- Hackney and Finsbury* (conductor Mr. Allen Gill)—Elijah. Seventeen part-songs, &c.
- Lambeth* (conductor Mr. C. Metcalf)—The Spectre's Bride (Dvorák); Go, song of mine (Elgar). Eight part-songs, &c.

- North-West London* (conductor Mr. H. P. Dakin)—Hiawatha, Part I.; The Erl King's Daughter (Gade). Eight part-songs, &c.
- South-East London* (conductor Mr. A. G. Gibbs)—Hymn of Praise; Acis and Galatea; Spring's Message (Gade). Eleven part-songs, &c.
- West London* (conductor Mr. W. T. Oke)—Hiawatha, Part II.; Israel in Egypt. Six part-songs, &c.

### THE PROMENADE CONCERTS.

The two novelties that first call for notice possess much in common. They are both national Rhapsodies, the one being 'Roumanian,' written by M. Georges Enesco, the other being 'Swedish,' written by M. Hugo Alfvén under the subtitle of 'Midsommarvaka.' Both are based on tunes that are traditional or modelled according to the traditional type, and both composers aim at heightening the characteristics of their melodies by decorative treatment instead of disguising them by symphonic treatment. The result is perfect congruity between method and matter. Folk-tunes and tunes having their ingenious character rarely undergo 'symphonizing' with success. In many cases there is conflict between an unsophisticated theme and sophisticated development, but also between the hint of 'programme' conveyed in the tune and the denial of it conveyed in the treatment on absolute lines. Both the Rhapsodies under consideration avoided that error. That of M. Enesco was the more immediately appealing, for its melodies had more intrinsic merit and its style of expression was freer. The composer is a highly original and masterly writer for the orchestra. Some of his ideas were daring in the extreme, but however experimental, they were successful and captivating. M. Alfvén's work fell a little short of the other in the worth of its material and in inventiveness, but doubtless carried out well its programme of illustrating the festive preparations made in Sweden for Midsummer-day. In spite of proverbial odium, comparison is provoked by the close juxtaposition of the two works, which were performed on August 29 and August 31 respectively.

The concert on September 6 provided a little British triumph in the fine reception accorded to Mr. Balfour Gardiner's new 'Shepherd Fennel's Dance,' and the consequent encore. Shepherd Fennel is a character in Hardy's Wessex tale 'The three strangers' and his dance took place in a cottage with a fiddle and a 'serpent' as the band. The scene, the district, and the event are admirably depicted in Mr. Gardiner's music, which is of captivating piquancy and all the more telling because of its restraint. The work does not call for much description or comment; it is short and simple; lively on the whole, with a more subdued middle section; and delicately scored. It will doubtless be heard again soon.

Three pieces for oboe and orchestra, by Mr. Hamilton Harty, introduced on September 7, with Mr. Henri de Busscher as soloist, were light and pretty, as musically as all Mr. Harty's work, and bore out their titles—'Orientale,' 'Chansonette,' and 'A la campagne' in a refined manner.

On September 14, Mr. Norman O'Neill received a well-deserved ovation after the first performance of his 'Variations on an Irish Air (Op. 29).' The work was remarkable for its technical power and wealth of detail. One could wish that in many places the composer had made a more restrained use of his fluent conception of devices of treatment and orchestration; but the work as a whole is one of high aims and high achievement. It compared well with 'The flute of Pan,' a Suite for flute and orchestra, by M. Jules Mouquet, that was introduced on this occasion with Mr. Albert Fransella as soloist.

Among the most successful of the soloists appearing for the first time at these concerts were Miss Ivy Parkin (pianist), Miss Myra Dixon (vocalist), Mr. George Rathbone (pianist), who played MacDowell's first Concerto.

The 'Aria et Varia,' for carillon, by W. W. Starmers, which was played with such great success by M. Josef Denyn at the close of the International Concours de Carillonneurs (1910), at Malines, was again played there by M. Jules van de Plas on September 12, and most enthusiastically received by a very large audience.

## 'THE VEIL' IN LONDON AND THE PROVINCES.

After a long delay, caused in the main by the composer's unfortunate illness, Sir Frederic Cowen's cantata, 'The Veil,' which created a deep impression when produced at the last Cardiff Festival, is at length to be heard in London. The performance will take place under the composer's direction at Queen's Hall, on October 31. The Cardiff Festival Choir will supply the choral body, and the full London Symphony Orchestra has been engaged. The soloists will be Madame Agnes Nicholls, Miss Phyllis Lett, Mr. Maurice d'Oisly and Mr. Herbert Brown.

Other performances have been arranged as follows: Liverpool, November 7; Cardiff, November 29; Newcastle-on-Tyne, November 29; Bath, December 5; Sheffield, December 12; Bradford, March 1; Aberdeen, in March.

### KNELLER HALL.

A popular outdoor concert was given at the Royal Military School of Music, Kneller Hall, on August 30, by the band of 160 performers, under the guidance of various student-conductors. The programme contained such numbers as Fucik's 'Entry of the gladiators,' Myddleton's sketch, 'Ireland for ever,' light operatic selections, and as a grand finale, Eckersberg's Fantasia 'The battle of Waterloo.' The fine tone of the band and the discipline it displayed under varying conditions were a strong tribute to the work of the School. The concert was given under the guidance of Major A. J. Stretton, M.V.O., Director of the School.

During Major Stretton's absence in India his work as Director will be undertaken by student C. E. Richardson, who has been awarded the silver medal presented annually by the Worshipful Company of Musicians, and has been appointed bandmaster to the 2nd Batt. King's Own Regiment.

### THE DERBYSHIRE CHOIR.

The 2,000 voices of this organization were brought together at the Crystal Palace on September 16, and carried out the following programme under the direction of Mr. T. H. Bennett:

'Fear not, O land' ... ..	Goss
'Let their celestial concerts' ... ..	Handel
'Moonlight' ... ..	Eaton Fanning
'We love our Island story' ... ..	Eaton Fanning
'Hail, bright abode' ... ..	Wagner
'Hymn to Music' ... ..	Dudley Buck
'As torrents in summer' ... ..	Elgar
'The Englishman' ... ..	Smith
'Rule, Britannia' ... ..	Arne

The Choir was heard at its best in music of a simple design and calling for natural expression, rather than in music that required a high state of choral discipline. Circumstances acted against any display of striking executive powers, and the results obtained in the face of this difficulty were highly creditable. The aggregate vocal tone was of noteworthy purity, brightness and strength. Mr. J. Frederick Staton acted as deputy conductor, Mr. Norman Hibberd was the organist, and vocal solos were given by Mr. Ernest Neale.

### BACH FESTIVAL AT EISENACH.

At the Biennial Festival held at Duisburg last year (see *Musical Times* for July, 1910) it was agreed to give an occasional extra Festival on a smaller scale. The first of these was arranged for September 23 and 24, to take place at Eisenach, Bach's birthplace. Three concerts were announced: one in St. George's Church and two in the Fürstenhof. Among the items were compositions by Bach's uncle, J. Christoph Bach, Johannes Eccard (1553-1611), J. H. Schein (1586-1630), Bach's son Emanuel, H. L. Hassler, and Corelli. The selections from Bach's own works included the little-known Cantata No. 158, 'Der Friede sei mit dir,' for soprano and bass soloists, with concluding chorale; the motet for double-chorus 'The Spirit also helpeth us'; the second 'Brandenburg' Concerto; the Wedding cantata for soprano and strings 'Weichet nur,' and smaller solos. The question of 'harpischord or pianoforte' was to be ventilated practically. Madame Landowska was to play the programme-capriccio on the former instrument, then Herr Georg Schumann on the latter; the same experiment was to be tried with the 'Chromatic Fantasia.'

## Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

### BIRMINGHAM.

The summer season's concerts in Birmingham were restricted to a series of vocal and instrumental entertainments given in the Floral Hall of the Edgbaston Botanical Gardens under Mr. Oscar Pollack's direction, the last concert of the season taking place on September 2, at which Mr. Claude Crossley's clever girl pianists from Sheffield were heard in a number of duets for two pianofortes, and some well-selected pianoforte solos. On this occasion also a remarkably gifted boy violinist, Master Paul Beard, the son of a well-known viola-player of this city, created a great sensation by his wonderful executive skill and musicianship. He can scarcely be more than nine or ten years of age.

Preparations for the coming musical season are now completed, and there are likely to be more concerts than ever, orchestral and choral music being especially well provided for. The Birmingham Festival Choral Society, so ably conducted by Dr. Sinclair, issued an admirable scheme which is likely to appeal to all lovers of choral music, containing as it does Bach's monumental B minor Mass, Beethoven's 'Choral symphony,' Wagner's 'Flying Dutchman,' Coleridge-Taylor's new work 'A tale of old Japan,' Mendelssohn's 'Elijah,' and the customary Christmas performance of 'The Messiah.'

The Birmingham Choral and Orchestral Association's programmes are of distinctly popular character, and will include a concert recital of Edward German's opera 'Merrie England,' and Gounod's 'Faust,' Elgar's suite 'From the Bavarian Highlands,' 'The Messiah,' Joseph H. Adams's cantata 'King Conor,' and miscellaneous items.

The Midland Musical Society propose giving Sir Arthur Sullivan's always-welcome 'Golden Legend,' Sir Hubert Parry's 'Blest pair of Sirens,' Mendelssohn's 'Elijah,' Handel's 'Judas Maccabæus,' Brahms's 'German Requiem,' and one of Bach's sacred cantatas.

The Birmingham Choral Union have arranged popular performances of Mendelssohn's 'St. Paul,' Gounod's 'Messe Solennelle,' Coleridge-Taylor's 'Hiawatha' cycle, and Thomas Facer's cantata 'Maid of Lorn.' These will form the chief items of interest.

Orchestral music will chiefly rest with the Birmingham Philharmonic Society, who intend giving eight orchestral concerts during the season, all of which will be conducted by Mr. Thomas Beecham. The provisional programme contains several novelties, chief among these being Sir Edward Elgar's Second Symphony. The Birmingham Symphony Orchestra will give four popular orchestral concerts, probably conducted by Mr. Julian Clifford, of Harrogate.

Of special interest will be the four Chamber concerts which Messrs. Dale & Forty intend giving at the Queen's College with the 'Arthur Catterall String Quartette.' The programmes will comprise quartets by Beethoven, Mozart, Strauss, Debussy, Schumann, and Tchaikovsky. The 'Harrison' Concerts will again be inaugurated with the appearance of Madame Tetrassini. Orchestral music will be one of the chief attractions of these concerts, inasmuch as the New Symphony Orchestra, conducted by Mr. Landon Ronald, and the London Symphony Orchestra, conducted by Mr. Arthur Nikisch, are sure to provide admirable orchestral programmes. Of real interest will be the concert to be given by Herr Fritz Kreisler, Mr. Harold Bauer, and Señor Casals—a perfect trio of artists. Messrs. Murdoch have also arranged for the re-appearance here of Monsieur Ysaye and Monsieur Raoul Pugno, to give a violin and pianoforte recital. The Royal Society of Artists' musical matinées in connection with the Autumn Exhibition of Pictures will be carried on as usual under Mr. Oscar Pollack's direction. The Quinlan Opera Company will give a fortnight's operatic season at the newly-reconstructed Prince of Wales's Theatre. The repertory is an extensive one, and will include Wagner's 'Tannhäuser,' 'Lohengrin,' 'Valkyrie,' and 'Tristan und Isolde,' Offenbach's 'Tales of Hoffmann' and 'Humperdinck's' 'Hänsel und Gretel' will again be welcome. Puccini's 'The girl of the Golden West' will probably find a place in the repertory. In addition to all these fixtures there will be a number of concerts promoted by local artists.



## BRISTOL.

The different musical societies have commenced their practices for the season, and the following are the works which they have taken in hand:

Bristol Choral Society (conductor, Mr. George Riseley)—'Faust' (Berlioz); 'Israel in Egypt' (Handel), with the Bath Choral Society; and 'The Messiah.'

Bristol Musical Society (conductor, Mr. C. W. Stear)—'Carmen' (Bizet), and 'The Golden Legend' (Sullivan).

Bristol New Philharmonic Society (conductor, Mr. Arnold Barter)—'Christmas Oratorio,' Parts I. and II. (Bach); 'The first Walpurgis Night' (Mendelssohn); 'The Blessed Damsel' (Debussy); 'Songs of the Fleet' (Stanford); and 'Blest pair of Sirens' (Parry).

West Bristol Choral Society (conductor, Mr. Charles Read)—'Fair Ellen' (Max Bruch); 'Bon Bon Choral Suite' (Coleridge-Taylor); and 'Judas Maccabeus' (Handel).

Clifton Choral Society (conductor, Mr. A. Ernest Hill)—'Mary Stuart' (J. L. Roedel), 'Song of the Vikings' (Eaton Fanning); and 'Praise to the Holiest' (Edwards).

Messrs. J. S. Fry & Sons' Choral Society (conductor, Mr. Charles Read)—'St. Cecilia' (Benedict), and 'Last Minstrel' (Hamish MacCunn).

Bristol Dolphin Male-Voice Choir (conductor, Mr. F. H. Simpson)—Part-songs and glees.

On September 13, the new organ at the Free Methodist Church, Harrowdene Road, Knowle, was opened, and there was a large audience. Mr. George Riseley gave a recital on the instrument with his accustomed ability, and the choir sang Mendelssohn's 'Hear my Prayer' (Miss Ethel Harris, soloist). There were solos by Miss Harris and Miss Lena Stone.

## DEVON AND CORNWALL.

## THE THREE TOWNS.

Plymouth's position as the largest town in a corner of the country with considerable distance from the metropolis has hindered her enterprise and development in the musical art, and gradually it has come to be recognised that she occupies too isolated a position to be included in the schemes of provincial tours undertaken by London artists. Therefore the visits of such to Plymouth are now very few, and have become so, it must regrettably be confessed, through lack of support, the standard of musical art having fallen lamentably low. With a desire to broaden the musical life of the West by bringing Plymouth more in touch with larger centres the Misses Smith, who for many years have accomplished much in chamber music, have with a pluck and generosity which deserves reward, enlarged their usual scheme to include appearances of artists who will supply stimulus and artistic benefit to local endeavour. They promise four chamber concerts during the season, at each of which will be heard a vocalist or instrumentalist from the outside world in addition to their own instrumental quartet. The first concert is announced for October 25.

Mr. R. G. Evans is announcing his second series of Symphony concerts, to include five, with probably an additional event in the New Year of festival proportions. Dr. Weekes's Orchestral Society announces two concerts for the season, including Symphonies by Gade and Dvorák and Concertos for viola and organ respectively. Mr. J. W. Newton will continue his Symphony concerts at Stonehouse.

Mr. H. Moreton, conductor of the Guildhall Choral Society, has promised performances of Berlioz's 'Faust,' 'The Messiah' and 'The Dream of Gerontius' as his 1911-12 programme, and Dr. Weekes's Choral Society have Handel's 'Samson' in rehearsal. The Emmanuel Choral Society, conducted by Mr. Reginald Waddy, has existed solely for the performance of sacred music, but has now resolved to widen its aim to include secular works, and intends to give a concert of part-songs, madrigals, &c., early in the season.

## DEVONSHIRE TOWNS.

On August 18 and 19, Axe Vale Musical Society gave good performances of 'Pirates of Penzance,' with choir and orchestra of over sixty performers. Mr. W. C. Walton conducted, and Miss Bradbury Turner stage-managed.

Bampton Musical Society will be revived this season, with Mr. J. G. Coren as conductor. Torquay Amateur Operatic

Society has selected 'The Rose of Persia' for the next series of performances. With every augury for success the Paignton Choral Society has drawn up a good programme for the season, including the 'Hiawatha' trilogy for autumn performance, and Bach's Magnificat to be given during Lent. Mr. Wilfrid Layton is the conductor.

## CORNWALL.

A choral society of about forty members has been formed for Gunnislake and district, with Rev. W. W. Bickford as conductor and Miss L. Sims as accompanist. On September 17, Camborne Centenary Choir, conducted by Mr. J. H. Tellam, gave a concert of part-songs, solos and choruses.

## GLASGOW.

The Scottish National Exhibition has provided a kind of secondary musical season, lasting from May till October. Apart from the usual military and other band performances and organ recitals, some excellent choral concerts have been given by the Choral Union, the Bach Choir, the Orpheus Choir, and other local choirs. A notable event in the Exhibition music was the highly successful inauguration of the Competitive Festival Movement during Coronation week.

The Choral and Orchestral Union's scheme for the coming season presents no new features. On the choral side the works selected for performance are the first and third Acts of 'Lohengrin,' Elgar's 'Scenes from the Bavarian Highlands,' the Easter Scene from 'Cavalleria Rusticana,' Beethoven's Choral Symphony, 'Elijah,' and 'The Messiah.' Mr. Emil Mlynarski will be conductor-in-chief, but 'Elijah' and 'The Messiah' will be under the direction of Mr. Henri Verbruggen, who has succeeded Dr. Coward in the conductorship of the Choral Union. Messrs. Paterson, Sons & Co. announce a series of recitals to be given by Madame Carreño, Miss Jean Waterston, and others. For his Chamber Concerts Mr. A. M. Henderson has secured the co-operation of the Brussels Quartet and Mr. George Henschel as vocalist.

Herr E. Denhof has issued the preliminary prospectus of his opera scheme. The works to be presented are 'Elektra,' 'Orpheus,' 'Die Meistersinger,' 'Tristan und Isolde,' and 'The Flying Dutchman.'

Pollokshields Philharmonic Society (Mr. John Cullen, conductor) have in hand Elgar's 'Caractacus.' The Bach Choir (Mr. J. M. Diack, conductor) will perform the 'Christmas Oratorio,' the 'Easter Oratorio,' 'Christ lay in death's dark prison,' and the secular cantata 'Phœbus and Pan.' In addition there will be some chamber concerts and lecture-recitals in which Mr. Fuller Maitland and Mr. R. F. McEwen will take part. The formation of a new choir composed of employees of the North British Locomotive Works is the direct outcome of the Competitive Festival. As separate choirs the male and the female sections competed successfully, and they now unite in forming a mixed-voice choir of about 100 voices, under the conductorship of Mr. B. W. Hartley.

Other prospective programmes are: Western Choral Union, Mendelssohn's 'Lobgesang,' 'Hiawatha's Wedding-feast'; Glasgow Operatic Society, André Messager's 'Véronique'; Ayr Choral Union, Mendelssohn's 'Lobgesang,' the finale from Beethoven's 'Fidelio,' and miscellaneous part-songs; Stirling Choral Union, 'The Mikado,' 'Hiawatha's Wedding-feast,' Requiem for chorus and strings by Cornelius, and part-songs. These four Societies are conducted by Mr. Wilfrid E. Senior. The Young Men's Christian Association Choir (Mr. R. L. Reid, conductor), will perform Wallace's 'Maritana' and 'The Messiah'; Cambuslang Choral Society (Mr. J. M. Diack, conductor), an operatic programme with orchestral accompaniment, Stanford's 'Phaëdra Crohoore,' and miscellaneous pieces; Western Amateur Orchestra (Mr. John Macgarratt, conductor), Beethoven's second Symphony, the 'Prometheus' overture, Rimsky-Korsakoff's suite, 'Snegourochka,' and Mackenzie's 'Khapsodie Ecosaise, No. 1'; Paisley Philharmonic Society (Mr. John Macgarratt, conductor), Mendelssohn's Symphony, No. 1, in C minor, Saint-Saëns's Suite in D, Mozart's overture, 'Così fan tutte,' and some smaller numbers by Russian composers.



## LIVERPOOL AND DISTRICT.

The seventy-third season of the Philharmonic Society, which now adds the word 'Limited' to its official title, opens on October 10. The choral rehearsals commenced on September 4, the works upon which the singers are engaged including Sir Frederic Cowen's 'The Veil,' Berlioz's 'Childhood of Christ,' Coleridge-Taylor's 'A tale of old Japan,' and Debussy's 'Blessed Damsel'; in addition to unaccompanied part-songs, in which the Philharmonic choir are usually at their best—albeit the opportunities are too infrequent. The instrumental novelties include Rachmaninoff's third Pianoforte concerto and Symphony in E minor, which the composer will respectively play and conduct on October 24. Mr. William Wallace's Symphonic Poem 'Villon' will have a hearing on November 21. This clever musician's name will be noted with especial interest as appearing for the first time in the Society's programmes. New instrumental works by English composers do not figure prominently in the scheme. We are to hear Sir Edward Elgar's new second Symphony on January 9; and another native musician who has achieved a sure place in our affections, Edward German, is to be again represented by his 'Welsh Rhapsody.' Herr Kreisler will play Elgar's Violin concerto on January 9. Sir Frederic Cowen will conduct eight of the twelve concerts, the remaining four being in the hands of 'guest-conductors': Mr. T. Beecham, M. Rachmaninoff, Mr. Landon Ronald, and Sir Henry J. Wood.

The Committee of the famous Welsh Choral Union announce four concerts, at the first of which, on November 18, Elgar's 'King Olaf' and a miscellaneous selection will be performed. The 'Messiah,' on December 16, is a choice actuated probably by financial reasons, as also the miscellaneous concert on February 3, at which Madame Clara Butt and Mr. Kennerley Rumford will sing and M. Zacharewitsch play. The magnificent choir which Mr. Harry Evans's genius has called into being will have its chief opportunity on March 16, when Bach's 'St. Matthew' Passion is to be sung. Their earlier performance of this noble classic, in 1907, created a deep impression, and remains as one of their most notable achievements, although these are many in number.

An exceptionally interesting scheme has been drawn up for the eight concerts to be given in the Philharmonic Hall by the Akeroed Symphony Orchestra. The programmes are a happy blend of the strictly classical with the less-strictly classical. The works promised include Johann Strauss's suite 'Ritter Pasman,' Von Holst's 'Somerset Rhapsody' and Stanford's 'Irish Rhapsody,' 'The lament for the son of Ossian'; also his new Symphony, written for the Centenary of the London Philharmonic Society.

The enterprising Societa Armonica, a combination of leading amateur and professional instrumentalists, will give three concerts in the Philharmonic Hall. The Committee's sympathy with modern music of an advanced trend is again shown in the draft programmes. At the first concert, on November 4, a symphony by Ernest Chausson will be played for the first time in Liverpool.

Founded for the object of providing innocent recreation for the people on Sundays, the Liverpool Sunday Society commences its twenty-sixth annual series of concerts and lectures on Sunday evenings in St. George's Hall on October 8. A subscription of three shillings entitles a member to twenty-two tickets for the reserved seats. To the general public the admission is free; a collection is taken. The varied contents of the syllabus testify to the ability of the management in providing musical recreation on Sunday evenings for those who require it. In addition to the Society's orchestra, which in Mr. John Lawson has an able and accomplished conductor, other bands are also occasionally heard, and first-rate vocalists. The Society has outlived the difficulties of its early days, when a good deal of opposition was shown to the movement.

Exceptional interest attaches to the visit of the Quinlan Opera Company, which will occupy the Royal Court Theatre from October 2 to 14. The works to be performed are Wagner's 'Valkyrie' and 'Tannhäuser,' Bizet's 'Carmen,' Offenbach's 'Tales of Hoffmann,' Puccini's 'Madame Butterfly' and 'The girl of the Golden West' (first production in English), Verdi's 'Aida,' Gounod's 'Faust,'

Debussy's 'L'enfant prodigue,' and Humperdinck's 'Hansel und Gretel.'

Mr. Percy Harrison will give his usual series of four concerts in the Philharmonic Hall, commencing with Madame Tetrassini on October 11, and, 'in deference to the growing taste for orchestral music,' Mr. Harrison has arranged for the New Symphony Orchestra, conducted by Mr. Landon Ronald, to play on November 29, and the London Symphony Orchestra, conducted by Nikisch, on March 14.

Chamber music is to receive exceptional attention during the season, and pleasurable anticipation is caused by the announcement that the Brodsky Quartet will give four concerts in St. George's Hall, and that visits will be paid by the St. Petersburg Quartet, the Rosé Quartet, the English String Quartet, and the Brussels Quartet, under the direction of Mr. Lawrence Atkinson. The newly-formed Rodewald Concert Club (president Sir C. V. Stanford) commences operations in the Carlton Hall, on October 16, with a chamber concert given by the Rawdon Briggs Quartet. On October 30, Mr. Plunket Greene will give a recital, and other interesting evenings will follow fortnightly.

If some beneficent person or persons would provide an endowment fund for choral societies in our great centres, the advantage to the public generally would probably equal, if not exceed, that of the multiplying of free libraries and the provision of half the cost of chapel organs. It would at least obviate the necessity for performing the 'Messiah' and the 'Elijah' so frequently. The former work is in fashion this year, and of the three performances to be given in December by important choral bodies, two are announced by the Liverpool Choral Society (formerly known as the Methodist Choral Union) and the Catholic Philharmonic Society. This latter recently-formed organization will revive Dvorák's 'Stabat Mater' at their second concert in March.

Thanks to the enterprise of Messrs. Rushworth & Dreaper, the Hallé Orchestra will pay two visits to Liverpool, being conducted on October 21 by Mr. Michael Balling, and on December 2 by Sir Edward Elgar, whose second symphony will be performed for the first time here on this occasion.

The scheme of the Corporation free lectures for the ensuing session to be given in the Central Picton Hall and in various halls in the outlying suburbs, includes 'Handel and his music,' with vocal and instrumental selections (Rev. H. H. McCullagh), 'West Country Folk-songs' (Mr. Ernest Young), 'Opera: its origin and development' (Mr. Albert E. Workman), and 'Song, grave and gay' (Mr. F. H. Seddon).

The West Kirby Choral Society are putting Elgar's 'Black knight' into rehearsal, and the Ormskirk Musical Association have selected Elgar's 'Coronation Ode' and Brahms's 'Requiem' to be sung at their first and second concerts respectively.

The Warrington Musical Society will sing Elgar's 'Black knight' and Gounod's 'By Babylon's wave' at their first concert on November 22, and Dvorák's 'Stabat Mater' at their third concert on March 20.

## MANCHESTER AND DISTRICT.

The coming season promises to be the most distinguished ever known here. The problem of finding a successor to Hans Richter is a formidable but not a baffling one. Richter came to us at a time when he stood forth pre-eminent amongst European conductors; his withdrawal into private life and Mottl's recent death leave Nikisch, Weingartner and Strauss the outstanding men in Europe. They started conducting in early life, and commanding gifts enabled them to forge ahead. But both in England and abroad there are other men of singular capacity, yet of a younger generation, who, given the chance, would eagerly embrace the opportunity of making the Hallé concerts still more renowned, their personal success being bound up in the continued welfare of the enterprise. To-day the choice of potential conductors is vastly greater than it was when Richter was elected to the post—indeed, few things show the rapid progress of the past decade or two more clearly than a comparison of the names of the guest-conductors following Sir Charles Hallé's death and those already arranged. Ten

or a dozen men will be heard during the approaching season: Bantock, Beecham, Bridge ('Messiah'), Ronald, Wood; Baling, Fried, Gabrilovich, Müller-Reuter and Schalk having already been engaged. The arrangements are not ready for publication at the time of going to press, and must be dealt with next month in greater fulness.

The 'ballad' style of concert has not flourished greatly here in recent years. Formerly the Harrison series were exclusively of this type, but latterly they have reflected the changed musical taste and have included both orchestral and chamber music; so that it has been left for Mr. Brand Lane to cater for the 'ballad' concert-goer on Saturday nights, and he does it with a lavish hand—witness the first programme with Donalda, Kirkby Lunn, Van Dyck, Henschel, Carreño and Mischa Elman. Mr. Lane's choir invariably sings at these concerts, too; about 300 voices strong, it began its career in the competitive arena of the Crystal Palace Temperance Fêtes of the eighties, and although no longer active participants in latter-day festivals, the list of choral works announced for this season is mainly drawn from works which have done duty as test-pieces at northern festivals.

Bauer, Casals and Kreisler give our season a good send-off on October 2. The Manchester Orpheus Choir's annual concert on October 18 will inaugurate a period of tremendous musical activity, for on the top of everything else comes the fortnight of grand opera with the touring Quinlan company, Debussy's 'L'enfant prodigue' and Puccini's latest opera being given here for the first time on October 24 and 27 respectively.

The prospects of our other organizations must be dealt with in the next issue, but I may note with peculiar gratification the engagement of the Manchester Orpheus Glee Society to sing at the London Queen's Hall Symphony Concert on February 17, under Sir Henry Wood, the works being Brahms's 'Alt-Rhapsodie' and Wagner's 'Liebesmahl der Apostel.'

#### NEWCASTLE-ON-TYNE AND DISTRICT.

A Cowen concert—to include 'The Veil' and the Overture 'Phantasy of life and love,' both conducted by the composer—will be given by the Choral Union on November 29. Sir Frederic's old orchestra, the Scottish, will play, and there will be included Elgar's 'Go, song of mine,' to be conducted by the chorus-master, Dr. Coward. On March 27, our premier choral body will give Dvůřák's 'Spectre's Bride,' Parry's 'Blest pair of Sirens,' and Bantock's new unaccompanied choral ode in twenty parts, 'Atalanta in Calydon.' The Leeds Symphony Orchestra will play Hamish MacCunn's Overture, 'Land of the mountain and the flood,' which was given here years ago under the direction of the composer, then a mere boy, at the concerts of the late Dr. Rea. Dr. Coward will conduct.

The Postal Telegraph Society has recently re-organized its constitution, and will now be known as the Newcastle Musical Union. Its programmes are always of interest: at the first concert Brahms's Requiem will be essayed, and the first performance given here of Gustav von Holst's fine 'Choral hymns from the Rig Veda,' works which choral conductors on the look out for interesting novelties would do well to inspect. The second concert will be chiefly taken up with unaccompanied works, Bach's early motet, 'Praise the Lord, all ye heathen,' Brahms's 'Marienlieder,' &c. Mr. Bainton will conduct both concerts. The Armstrong College Choral Society will rehearse Bach's church cantata, 'Praise Jehovah in His splendour,' Brahms's 'Song of Destiny,' and some Northumbrian folk-songs. A new organization, the Nonconformist Choir Union, will sing Handel's 'Samson,' in February, under the baton of Mr. George Dodds.

An important scheme is the enlargement of the Philharmonic Orchestra and the extension of its activities so as to include four concerts. The syllabus has not yet been issued, but I am able to state that at each concert a symphony will be played, Mozart, Beethoven, Tchaikovsky, and Glazounov being represented this season, and that at each concert one or more works by living British composers will be included. As the additions to the Orchestra comprise some of the best instrumentalists in the district, and a thorough plan of rehearsals has been drawn up by the conductor,

Mr. E. L. Bainton, it looks as if the tentative attempts of the last two years to found a local permanent orchestra are likely to produce a scheme pregnant with rich possibilities. One important disadvantage the Orchestra labours under is that so many of its members are unable to get free from theatres and other positions of employment in the evenings, and that concerts at present must be given in the afternoons. The organization as a whole is thus not available for choral concerts; but, as time progresses, means will doubtless be found to get rid of this difficulty.

Mr. Harrison announces four concerts, the Chamber Music Society six, the Classical Concert Society four, the Newcastle Musical Society three concerts: but details are not yet issued.

The Lecture course of the Literary and Philosophical Society has four evenings devoted to music: Mr. Rutland Boughton on 'The music of the future,' Principal Hadow on 'Christmas Carols,' Mr. W. W. Starmer on 'Carillons and carillon music,' and Dr. Walford Davies on 'Music and human nature.' The Free Church Musicians' Union issue a capital programme of lectures to be given monthly. Principal Hadow will speak on 'The choice of music in Church Services,' and several practical talks will be given by well-known local musicians both of the Established and Free Churches.

The Quinlan Opera Company begin on October 16 the most attractive programme we have had for years, including 'Valkyrie' (unfortunately clashing with the visit of Mr. Boughton), Puccini's 'The girl of the Golden West,' Debussy's 'Prodigal Son,' Humperdinck's 'Hänsel und Gretel,' besides more familiar operas.

Tynemouth Choral Society will give Elgar's 'King Olaf' in December, Whitley Bay Choral Society will give Boughton's 'Midnight' next month, and Coleridge-Taylor's 'Hiawatha's Wedding-feast,' and in February a concert of unaccompanied music, including Palestrina's 'Stabat Mater,' Bach's motet, 'Come, Jesu, come,' and a group or Elizabethan Madrigals. Sunderland Philharmonic will rehearse Berlioz's 'Faust' and Brahms's 'Requiem.'

#### NOTTINGHAM AND DISTRICT.

The musical prospects of the coming season seem just as bright as ever. The Sacred Harmonic Society are preparing Coleridge-Taylor's 'Hiawatha,' Bantock's 'Omar Khayyám,' and Handel's 'Israel in Egypt' for their choral concerts; and the two orchestral programmes suggest a Tchaikovsky symphony, with the 'Siegfried Idyll' and the 'Ride of the Valkyries' in the first, and 'Till Eulenspiegel' and 'Finlandia' as the attractions at the latter concert. Mr. Harry Dearth will be the vocalist on the first occasion, and Mr. Morgan Kingston on the second.

The attractions at the Subscription Concerts include the Hallé Orchestra under Baling's direction, Elena Gerhardt and Moiseiwitsch, Busoni and Antonietti, and lastly Julia Culp, Marie Hall, and Miss Cantello, the well-known Nottingham pianist.

We are also to have visits from Tetrizzini, a pianoforte and vocal recital by Mr. Archie Rosenthal and Madame Marchesi, and an orchestral performance by the New Symphony Orchestra from London, directed by Mr. Landon Ronald.

Local talent will be represented by a concert given by Miss Bisiaux, a rising violinist, and Miss Lizzie Parsons, a promising pianist; and the programme will include music by Brahms, Schumann, Liszt and Chopin.

#### SHEFFIELD AND DISTRICT.

A further attempt is to be made, during the coming winter, to remove from Sheffield the reproach that, in their enthusiasm for choral singing, the people there are disposed to overlook or neglect other branches of musical art. The orchestral Promenade Concerts, established two years ago, are to be continued under the management and financial guarantee of the committee of four who have undertaken the task—Messrs. E. Wolloughby Firth, C. D. Leng, T. Walter Hall and J. A. Rodgers. In a circular issued to the public the promoters state that Sheffield has hitherto fallen short of other large cities in the supply of a good type of professional orchestral music, and in order to remedy the failing, they are anxious to see the concerts permanently established.



Orchestral music however is costly, and if the end is to be attained, extended public support is necessary in the coming season, otherwise the concerts must be discontinued. At each concert there will be a symphony and a concerto, and a further feature will be the inclusion of a number of the best class of art-songs.

The concerts are to be given in the Albert Hall with an orchestra of about sixty players, conducted by Mr. J. A. Rodgers. The dates are Tuesdays, October 24, November 21, February 13, and March 12. The following works are to be performed during the series: Symphonies—Beethoven, No. 5; Haydn, No. 13, in G; Tchaikovsky, No. 5; Mendelssohn, No. 3 ('Scotch'). Concertos—Liszt in E flat (pianist, Miss Tosta de Benici); Tchaikovsky in D (violinist, W. Arthur Catterall); Schumann in A minor (pianist, Miss Ivy Parkin); Rubinstein in D minor (pianist, Mr. Cecil Baumer). The list also includes the overtures—'Oberon' (Weber); 'William Tell' (Rossini); 'The bartered bride' (Smetana); 'Figaro' (Mozart); and 'Egmont' (Beethoven). Mr. J. W. Phillips will act as organist. Three shillings buys a season ticket for the four concerts, and a guinea, a 'patron's ticket' with eight reserved tickets. The cheapness is remarkable, and it is not surprising to learn that the promoters cannot under any circumstances make a profit. The venture in several features is unique. Usually this kind of pioneer work is done by large societies or by a concert-giver aiming at ultimate money gain. Here is a party of music-lovers prepared to work (and pay) in the hope that a great city may derive some artistic impulse and benefit from a scheme devised solely for the furtherance of musical art.

The accounts of the recent Sheffield Triennial Festival show a total loss of £1,287 19s. 1d. Three years ago the loss just exceeded £200; on all previous occasions a profit was made. The guarantors will not be called upon as, prior to the Festival, the Reserve Fund exceeded £3,000. The average attendance at the concerts was 1,017; the seating capacity of the hall is 1,650. An analysis of the attendance figures shows some significant indications of public choice is the matter of works and composers:

Wednesday morning, 'Messiah' ... ..	808
Wednesday evening, 'Ruth' (Schumann) ... ..	1,084
Thursday morning, Bach's Mass ... ..	879
Thursday evening, Wagner and Brahms ... ..	806
Friday morning, 'St. Matthew' Passion ... ..	1,126
Friday evening, 'Parsifal' and 'Omar Khayyam' ... ..	1,312

The choral societies have now resumed rehearsals. The Amateur Musical Society will give in December the first performance in Sheffield of Sir F. H. Cowen's Cardiff work 'The Veil,' under the direction of Sir Henry J. Wood. For the spring concert the newly revised edition of Sir A. C. Mackenzie's 'The Rose of Sharon' is promised. The oratorio has not been performed in Sheffield since 1885.

The Sheffield Musical Union are preparing Sir E. Elgar's 'King Olaf' for performance under Dr. Coward who, at the Society's spring concert, will also direct the first performance in Sheffield of Mr. Hubert Bath's Scottish cantata 'The wedding of Shon Maclean.'

The Sheffield Choral Union (Mr. H. Reynolds, conductor), have selected Handel's 'Saul' and Auber's opera 'Masaniello' for performance during the coming season.

The Norton Lees Choral Society (conductor, Mr. A. Bagshaw) announce Gade's 'Psyche' for the autumn concert.

The Sheffield Chamber Music Society has discontinued its concerts after seven successful and enjoyable seasons. The support promised for an eighth year did not justify the Committee in continuing their arrangements.

The syllabus of the five subscription concerts to be given at the Albert Hall on October 12, November 14, January 23, February 20, and March 19 is an example of enterprise in bringing well-known singers and executants before the public. The first concert, at which Zacharewitsch will play the Elgar Violin concerto with the Hallé Orchestra under Herr Balling, promises to be the most interesting.

The October number of *The Bookman* is an enlarged one, and contains illustrated articles upon Wagner and upon the Bayreuth Festival. Mr. Reginald R. Buckley is one of the writers of special articles.

## Colonial News.

BRIEFLY SUMMARIZED.

*We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.*

*Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.*

INVERCARGILL (N.Z.).—The Musical Union gave, on June 20, their first concert since their recent decision to abandon choral work. The orchestra, though small and leaving much to be desired in balance, gave creditable performances of Suppé's 'Morning, Noon and Night' Overture, Massenet's 'Le dernier sommeil de la Vierge,' transcriptions from 'Tannhäuser' and 'Carmen,' Schubert's 'Rosamunde' Overture and German's 'Nell Gwyn' Dances. Mr. C. R. S. Barrett played the first movement of Beethoven's Violin concerto, and vocal numbers were given by Miss Vera Small and Mr. Norman Churton. Mr. Charles Gray conducted. The following statistics of the work of this Union were read by Mr. Gray at a recent annual meeting: 'From June, 1891, to December, 1910, we have given eighty choral and orchestral concerts. Twenty-one oratorios and cantatas with orchestral accompaniment have accounted for sixty performances (including the "Messiah" fifteen times). There have also been ninety-one choruses, part-songs, glees and madrigals (182 performances), twenty-seven overtures (fifty-five performances), seven selections from symphonies (nine performances), eighty-four concertos, suites, fantasias, transcriptions and other concert pieces (176 performances). Altogether 230 choral and orchestral concerted works have been performed 482 times.'

QUEENSTOWN (TASMANIA).—In honour of Miss Pearl Campbell's departure from Queenstown, to pursue her musical studies at Melbourne, a farewell concert was given on July 18, under the direction of Mr. F. G. Constantine. Miss Campbell took part as violinist in examples of chamber music and as a contralto in concerted vocal numbers. The occasion was a decided success. The Queenstown Philharmonic Society, conducted by Mr. Constantine, are studying 'The Messiah' for performance.

## Foreign Notes.

BARCELONA.

At the Palace of Arts the dramatised fairy-tale 'Liliana,' by Apelles Mestres, with extensive incidental music by the prominent Spanish composer, Señor Henri Granados, was recently produced, and was accorded a very favourable reception.

BERLIN.

On September 25, the Gesellschaft der Musikfreunde (conductor, Herr Oscar Fried) will give a memorial concert devoted to works by Mahler. The programme will include the C minor Symphony and the 'Kindertotenlieder.'—At the Kaiser Wilhelm-Gedächtniskirche, Herr Walter Fischer recommenced his annual organ recitals on September 7. The programme contained, amongst other things, the Fantasy and Fugue in G major by Johann Krebs, and a novelty, 'Pastorale,' by Roger-Ducasse.—Among the novelties promised for the season at the Royal Opera House are 'Der Traum,' by Mrazek, the old ballet 'Der Corsar' (after Byron), by Adam, and Richard Strauss's 'Der Rosenkavalier.' Great preparations are taking place for the production of the latter work, which is to be given under Dr. Karl Muck's direction on November 7.—To celebrate the coming hundredth anniversary of the birth of Franz Liszt (October 22), Signor Ferruccio Busoni will give six pianoforte recitals entirely devoted to Liszt's original pianoforte works and transcriptions.—The Komische Oper promises the following novelties for the season:—'Siberia,' by Umberto Giordano, Cilea's 'Adrienne Lecouvreur,' 'Germania,' by Franchetti, and Catalani's 'Wally.'



## BRUSSELS.

The season of the Théâtre Royal de la Monnaie commenced on September 6, with an excellent performance of Charpentier's 'Louise.' On this occasion Herr Otto Lohse made his first appearance as permanent conductor-in-chief. — The management promises the following new works: 'Thérèse,' by Massenet; Saint-Saëns's 'Dejanire,' 'La Cloche,' by Vincent d'Indy; 'La Farce du cavier,' and 'La Cabrera,' by Gabriel Dupont; Wolf-Ferrari's 'Le secret de Suzanne'; Humperdinck's 'Enfants de Roi'; Puccini's 'La Fanciulla del West'; and two works by Belgian composers, J. Van den Eeden's 'Rhéna' and Radoux's 'Oudelette.'

## COPENHAGEN.

Among the posthumous compositions of the late Johan Svendsen there is said to be the complete score of a musical drama composed to a text by the talented Danish poet, Hermann Bang. The work is to be produced at the earliest possible moment at the Royal Theatre, where Svendsen was conductor for twenty-five years.

## DORTMUND.

The thirty-second organ recital given by Herr C. Holschneider proved of exceptional interest. The programme included the first performance of Busoni's 'Sinfonia contrapunctistica.' This composition, originally published as a pianoforte work, is intended as a termination of Bach's 'Kunst der Fuge,' and seems to represent all modern contrapuntal achievement. The orchestral arrangement has been done by Herr Friedrich Stock, and the organ arrangement by Herr Wilhelm Middelschulte, organist of the Thomas Orchestra, Chicago, whom Busoni describes in the dedication of the work as the 'master of counterpoint.'

## DRESDEN.

On August 19 the 'Musiklustspiel' (comic opera) 'Der Fünfurthe' (The five o'clock tea), composed by Theodor Blumer to the libretto by Wilhelm Wolters, was produced under Herr Kutzschbach's direction at the Königliches Schauspielhaus with considerable success.—The Royal Opera, which has been closed for extensive alterations, reopened its season with Puccini's opera 'Madame Butterfly.'

## HALLE.

Under the direction of Herr Ferdinand Neisser the symphonic poem 'Korsholm,' by the Finnish composer Armas Järnefeldt, was played for the first time, arousing much interest.

## HAMBURG.

Among the new works to be produced at the Municipal Theatre during the coming season are the opera 'Die verschenkte Frau,' by Eugen d'Albert, and F. Busoni's recently-finished opera 'Die Brautwahl.'

## LEIPSIK.

Professor Winderstein intends to perform the following works for the first time in Leipzig at his Philharmonic Concerts: Violin concerto, by Karl Bleye; Prelude to Pfitzner's musical drama, 'Die Rose vom Liebesgarten'; and 'Eine Messe des Lebens,' by Frederick Delius.

## MUNICH.

The most interesting of the Wagner and Mozart festival performances given at the Prinzregenten Theatre and the Residenz Theatre, have been the occasions when Dr. Richard Strauss officiated at the conductor's desk. Under his auspices, highly interesting interpretations of 'Tristan und Isolde,' 'The marriage of Figaro,' and 'Così fan tutte' were given. He accompanied the recitatives on the pianoforte, at times adding (as did the conductors in Mozart's time), witty and amusing improvisations.

## PARIS.

Perhaps the most interesting feature since the Grand Opera reopened its doors has been the revival of Richard Strauss's 'Salome,' with Miss Mary Garden as a fascinating interpreter of the title-part.—At the Opéra-Comique, Dukas's 'Ariane et Barbe-bleue' has been much appreciated.

## ROME.

Signor Mugnone, who was to have conducted the special season of Italian opera at the Costanzi Theatre, has asked to be relieved of his duties. His contention is that he, having

been engaged for an 'Italian' season, a patriotic manifestation of native art particularly appropriate at the fiftieth anniversary of the foundation of the Kingdom of Italy, would not consent to conduct Richard Strauss's 'Rosenkavalier,' which was to take the place of Spontini's 'Fernando Cortez' and Franchetti's 'Christophoro Colombo.' Another conductor, Maestro Tango, has therefore been engaged.

## TURIN.

At the Balbo Theatre a new opera by the Cuban composer Eduardo de Fuentes, 'Dolorosa' (libretto by Gustavo Macchi), has recently been produced with great success.

## VALENCIA.

A new musical society, called L'Athénée musical, has lately been founded, and was inaugurated with a concert at which Beethoven's rarely-heard 'Meeresstille und glückliche Fahrt,' for chorus and orchestra, was performed under the direction of Señor Ripollés.

## Miscellaneous.

*The Etude* (Philadelphia) for September says: 'One of the most interesting bits of reading that has come before our notice for some time has been the special centenary issue of the *London Musical Times*, published in commemoration of the centenary of the Novello publishing house. It is impossible to recount the doings of this active firm during its hundred years of existence. Hardly an English composer of any importance is not represented in its catalogue, especially as regards choral works such as Elgar's 'Dream of Gerontius,' Sullivan's 'Golden Legend,' &c. Many of Mendelssohn's most important works, including 'St. Paul' and 'Elijah,' were published by them. The Novello firm has always stood for musical advancement, and was perhaps the first publishing firm to realise the immense importance of producing the works of the great masters at a price within the means of all. Many people regard a music publishing firm as a money-making institution pure and simple. An examination of the centenary supplement of the *Musical Times* will awaken many people to the lofty idealism which must be present in all great musical publishing houses if they are to succeed—indeed, this applies to all undertakings if they are worth while.'

Mr. H. P. Dickinson, who has just retired after forty-two years' service as organist and choirmaster of St. John's Church, Grantham, was formerly a pupil, then assistant, under the well-known organist, William Dixon, of the Parish Church, Grantham. In 1869 he formed the Grantham Choral Class, which has run almost continuously until the present day—the name being changed in 1881 to the Grantham Philharmonic Society. In addition to this Society, he has at different times conducted eight other choral societies in and around Grantham. Twelve months ago he was stricken with blindness. To mark his retirement from active life, a public subscription raised on his behalf has reached the sum of over £130.

A grand farewell benefit concert in honour of Madame Albani has been arranged to take place at the Royal Albert Hall on the afternoon of October 14. The New Symphony Orchestra, under Mr. London Ronald, and the Smallwood-Metcalf Choir will take part; and assistance has been promised by Madame Patti, Miss Muriel Foster (Mrs. Goetz), Madame Ada Crossley, Miss Adèle Verne, Mr. Gervase Elwes, Mr. Plunket Greene, Sir Charles Santley, and Mr. Haydn Wood.

A Municipal Choral Society has been formed at Bournemouth, under the management of the Winter Gardens Committee, and it is proposed, by the co-operation of the new body and Mr. Dan Godfrey's orchestra, to give a two days' festival in 1913. The conductor of the choir is Dr. Holloway. The prospective programme for the present season includes 'Merrie England' (German), 'Elijah,' and 'Hiawatha.'

Dr. J. Kendrick Pyne, organist to the Corporation and University of Manchester, and Mr. H. G. Dakyns, Hon. Sec. to the Classical Concert Society of Newcastle-on-Tyne, have received the decoration of 'Officier d'Académie de France.'

The Southport Choral Society (conductor Mr. J. C. Clarke) have included the following works in their programme for the coming season: 'A tale of old Japan' (Coleridge-Taylor); 'The Deluge' (Saint-Saëns); 'Toward the unknown region' (Vaughan-Williams).

The Classical Concerts Society announce an autumn season of ten chamber concerts to be given at Bechstein Hall on the following dates: October 11, 18 and 25, November 1, 8, 15, 22 and 29, December 6 and 13.

Six concerts will be given during the coming season by the London Trio (Madame Amina Goodwin, pianoforte; Mr. Simonetti, violin; Mr. W. E. Whitehouse, violoncello). On each occasion a work by Brahms will be performed.

The Dover Choral Union (conductor Mr. H. J. Taylor) have selected 'Merrie England' (German), 'Elijah,' and a concert-version of the Dover Pageant music (H. J. Taylor) for performance during the season.

Madame Alys Bateman is engaged as vocalist for the Sapellnikoff tour which commences on November 11, and embraces most of the principal cities in England.

The Directors of the Edinburgh Choral Union have obtained a Royal Warrant permitting them to adopt the title 'Edinburgh Royal Choral Union.'

The Cherniavsky Trio left London in September for a concert tour in South Africa, Australia, Canada, and the United States.

Joint recitals by Messrs. Kreisler, Casals, and Bauer will be given at Queen's Hall on the afternoons of October 3 and 10.

Mr. R. W. Tyson, organist of Christ Church, Woking, has been appointed Director of Music at the United Services College, Windsor.

Miss Evangeline Anthony (violinist) has returned to London from a highly successful concert tour in South America.

## Answers to Correspondents.

S. L.—Articles by Mr. Shedlock on Beethoven's sketch-books were published in the *Musical Times*, vol. xxxiii. (1892), pp. 331, 394, 461, 523, 589, 649, and 717, and were concluded in January, 1893. A second series by the same writer was published in September, 1893 (p. 530); January (p. 13), July (p. 449), and September (p. 596), 1894. The following articles have also appeared: 'Drum parts in Beethoven's Symphonies,' February, 1894; 'Beethoven and the Sordino,' August, 1895; 'Beethoven and his Terms,' July, 1898; 'Beethoven, his portrait and—its blot,' January, 1901; 'Who was Beethoven's "Unsterbliche Geliebte"?' (by Mr. Ernest Newman), June, 1911.

H. MINCHIN.—Cantatas, &c., for small choirs that can be acceptably performed with pianoforte and harmonium (a part for which instrument has to be specially made, as a rule), are Macfarren's 'May Day,' Coleridge-Taylor's 'Bon-bon Suite,' Handel's 'Acis and Galatea,' Haydn's 'Spring,' Mendelssohn's 'Loreley,' Elgar's 'Banner of St. George' (wholly choral), or Handel's 'Samson' (selection), which is one of his most dramatic and beautiful oratorios.

W. A. B.—Grove's Dictionary gives notices of the lives and works of Raff, Wieniawski, and Mackenzie. A full sketch of the career of the last-named composer and a list of his works up to that date are given in the *Musical Times* for June, 1898.

CLIFTONIAN.—We do not know of a South Australian choir exchange or one in any other colony. Perhaps some of our readers will be able to give the information.

NEW HORSE.—M. Ysaye was born at Liège on July 16, 1858. Three columns are devoted to him in 'Grove.'

Other answers are unavoidably held over.

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3	Good speed the plough. S.A.T.T. ...	...	E. Richter	2d.	
28	Green leaves, fair ladies. S.S.T. ...	...	T. Morley	2d.	
13	Harvest song (Prize). S.A.T.B. ...	...	T. Taylor	2d.	
35	Haymakers' song (Prize) ...	...	W. Macfarren	3d.	
16	In all thy need ...	...	R. P. Stewart	2d.	
		...	Doulard	2d.	

No.					
11	Integer Vitz. T.T.B.B. ...	...	...	Fleming	4d.
24	June (She is coming) (Prize). S.S.A. ...	...	...	Finlay Dun	2d.
10	Magdalen College song (Lily, sweet lily)	...	...	S.S.A.B. Monk	2d.
27	O happy he who liveth. S.S.A.T.B. ...	...	...	Gastoldi	2d.
12	Orpheus with his lute ...	...	...	G. A. Macfarren	4d.
1	Our native land ...	...	...	G. Reichardt	4d.
2	Pedlar's song ...	...	...	Doulard	2d.
21	Shepherd's song (Turn, Amarillis) ...	...	...	Brewer	3d.
4	Song of the railroads ...	...	...	G. A. Macfarren	3d.
30	The angler's trysting-tree ...	...	...	J. Corfe	3d.
31	The dream (Prize) ...	...	...	R. P. Stewart	2d.
26	The fair flower of Northumberland ...	...	...	E. F. Rimbault	2d.
6	The home fairy (Quartet). T.T.B.B. ...	...	...	Winter	2d.
19	The jolly cricket-bat ...	...	...	E. G. Monk	2d.
9	The students' greeting. T.T.B.B. ...	...	...	Berner	2d.
33	There is a ladie sweete ...	...	...	Ford	2d.
7	The wreath ...	...	...	J. Benedict	2d.
18	When icicles hang by the wall ...	...	...	G. A. Macfarren	2d.

## SECOND SERIES.

### VOL. I.—SIR JULIUS BENEDICT.

No.			
37	Old May-day, in A ...	...	14d.
38	Invocation to Sleep ...	...	3d.
39	A Night Song ...	...	3d.
40	Dirge for the faithful lover ...	...	14d.
41	A Drinking Song (T.T.B.B.) ...	...	3d.
42	Sylvan pleasures ...	...	4d.

#### HENRY SMART.

43	Consolation ...	...	14d.
44	Good night, thou glorious Sun ...	...	14d.
45	Hunting Song ...	...	14d.
46	Lady, rise, sweet Morn's awaking ...	...	14d.
47	Summer Morning ...	...	14d.
48	The Sea King ...	...	14d.

#### G. A. MACFARREN.

49	Orpheus with his lute ...	...	14d.
50	When icicles hang ...	...	14d.
51	Come away, Death (S.A.T.T.B.) ...	...	3d.
52	When Daisies pied ...	...	3d.
53	Who is Sylvia ...	...	14d.
54	Fear no more the heat of the Sun ...	...	3d.
55	Blow, blow, thou Winter Wind ...	...	14d.

#### J. L. HATTON.

56	The Belfry Tower ...	...	14d.
57	England ...	...	14d.
58	Come, celebrate the May ...	...	14d.
59	Song to Pan ...	...	14d.
60	The Indian Maid ...	...	14d.
61	The Pearl Divers ...	...	4d.

### VOL. II.—G. A. MACFARREN.

62	Robin Goodfellow ...	...	3d.
63	Break, break on thy cold grey stones ...	...	14d.
64	Echoes (The Spenser falls) ...	...	14d.
65	Song of the Railroads ...	...	14d.
66	Christmas ...	...	3d.
67	Adieu, Love, Adieu ...	...	3d.

#### C. A. MACIRONE.

68	Sir Knight, Sir Knight ...	...	14d.
69	The Wounded Cupid ...	...	14d.
70	Woman's smile ...	...	3d.
71	Autolycus' Song ...	...	14d.
72	Footsteps of Angels ...	...	3d.
73	The Sun shines fair on Carlisle wall ...	...	14d.

#### HENRY LESLIE.

74	The Pilgrims ...	...	14d.
75	My soul to God, my heart to thee ...	...	3d.
76	Awake, awake, the flowers unfold ...	...	14d.
77	How sweet the moonlight sleeps ...	...	14d.
78	Land, Ho! ...	...	14d.
79	Up, up, ye Dames ...	...	14d.

### VOL. II. (continued).

No.			
80	Thine eyes so bright	H. Leslie	4d.
81	All is not gold ...	Westbrook	3d.
82	Hark how the birds ...	H. Lahee	3d.
83	All ye woods (S.A.T.B.)	Do.	14d.
84	My love is fair (S.A.T.B.)	H. Leslie	14d.
85	Charm me asleep (S.A.T.B.)	Do.	3d.

#### VOL. III.—HENRY HILES.

86	When twilight dews ...	...	14d.
87	A Finland love song ...	...	14d.
88	Evening ...	...	14d.
89	To the Morning Wind ...	...	3d.
90	To Dafodils ...	...	3d.
91	Summer longings ...	...	3d.

#### FRANCESCO BERGER.

92	Night, lovely Night ...	...	14d.
93	Essay, my Heart ...	...	3d.
94	Childhood's melody ...	...	14d.
95	Now ...	...	3d.
96	Sunset ...	...	14d.
97	Arise, the sunbeams hail ...	...	3d.

#### J. BAPTISTE CALKIN.

98	Night winds that so gently flow ...	...	14d.
99	Breathe soft, ye Winds ...	...	14d.
100	My lady is so wondrous fair ...	...	14d.
101	Chivalry of Labour (S.A.T.B.)	...	4d.
102	Come, fill, my boys (A.T.T.B.)	...	3d.
103	Echoes ...	...	14d.

#### J. BARNBY.

104	Phœbus ...	...	14d.
105	Luna ...	...	14d.
106	A Wife's Song ...	...	14d.
107	Home they brought ...	...	14d.
108	Annie Lee ...	...	14d.
109	Starry Crowns of Heaven ...	...	14d.
110	The Wind ...	...	3d.
111	The Skylark ...	...	14d.

#### G. A. MACFARREN.

112	The Sands of Dee ...	...	14d.
113	Alton Locke's Song ...	...	14d.
114	The Starlings ...	...	14d.
115	The Three Fishers ...	...	14d.
116	The World's Age ...	...	14d.
117	Sing, heigh ho ...	...	14d.

### VOL. IV.—A. ZIMMERMANN.

118	Fairy Song ...	...	14d.
119	Good Night ...	...	14d.
120	Gone for ever ...	...	3d.
121	Flowers ...	...	3d.
122	To Dafodils ...	...	14d.
123	Good Morrow ...	...	3d.

### VOL. IV. (continued).

#### G. A. MACFARREN.

No.			
124	Sign no more, ladies ...	...	3d.
125	You spotted snakes (S.S.A.A.)	...	3d.
126	Take, oh, take those lips away ...	...	14d.
127	It was a lover and his lass ...	...	4d.
128	O mistress mine ...	...	14d.
129	Under the greenwood tree ...	...	14d.
130	Hark, the lark ...	...	3d.
131	Tell me where is fancy bred ...	...	14d.

#### HENRY LESLIE.

132	The Violet ...	...	3d.
133	One morning sweet in May ...	...	3d.
134	Daylight is fading ...	...	3d.
135	Down in a pretty valley ...	...	14d.
136	The Primrose ...	...	14d.
137	Arise, sweet love ...	...	14d.

#### HENRY SMART.

138	'Tis break of day ...	...	2d.
139	My true love hath my heart ...	...	2d.
140	Doth not my lady come ...	...	14d.
141	Spring Song ...	...	14d.
142	The Curfew ...	...	14d.
143	Hear, sweet spirit ...	...	14d.

#### SAMUEL REAY.

144	Spring Voices ...	...	3d.
145	Waken, lords and ladies gay ...	...	3d.
146	As it fell upon a day ...	...	3d.
147	Huntsman, rest ...	...	3d.
148	'Tis May upon the mountain ...	...	3d.
149	Take, oh, take those lips away ...	...	14d.

### VOL. V.—ARTHUR SULLIVAN.

150	The Rainy Day ...	...	14d.
151	Oh, hush thee, my babe ...	...	3d.
152	Evening ...	...	14d.
153	Joy to the Victors ...	...	2d.
154	Parting gleams ...	...	14d.
155	Echoes ...	...	14d.

#### W. MACFARREN

156	Spring ...	...	14d.
157	Summer ...	...	14d.
158	Autumn ...	...	3d.
159	Winter ...	...	3d.
160	You stole my love ...	...	14d.
161	Dainty love ...	...	14d.

#### J. LEMMENS.

162	Drops of Rain ...	...	14d.
163	The Fairy Ring ...	...	3d.
164	The Light of Life ...	...	3d.
165	Oh, welcome him ...	...	3d.
166	Sunshine through the clouds ...	...	3d.
167	The Corn Field ...	...	3d.



# WHO RIDES FOR THE KING?

*poco rit.* *mf* *a tempo.*

no - ble steed, Like scurrying storm for strength and speed, A sword like light-ning flash - ing high, A

*poco rit.* *mf* *a tempo.*

no - ble steed, Like scurrying storm for strength and speed, A sword like light-ning flash - ing high, A

*poco rit.* *mf* *a tempo.*

no - ble steed, Like scurrying storm for strength and speed, A sword like light-ning flash - ing high, A

*poco rit.* *mf* *a tempo.*

no - ble steed, Like scurrying storm for strength and speed, A sword like light-ning flash - ing high, A

*f*

strong arm and a stead - y eye; He'll gal - lop and gal - lop and do and die; He rides for the

*f*

strong arm and a stead - y eye; He'll gal - lop and gal - lop and do and die; He rides for the

*f*

strong arm and a stead - y eye; He'll gal - lop and gal - lop and do and die; He rides for the

*f*

strong arm and a stead - y eye; He'll gal - lop and gal - lop and do and die; He rides for the

*ff*

King, the King, the King! He rides for the King! . .

*ff*

King, the King, the King! He rides for the King! . .

*ff*

King, the King, the King! He'll gal - lop and do and die; He rides for the King! . .

*ff*

King, the King, the King! He'll gal - lop and do and die; He rides for the King! . .

# WHO RIDES FOR THE KING?

*mf*  
Pledge them a stir - rup cup, The friend in need and the matchless steed, Pledge them a stir - rup

*mf*  
Pledge them a stir - rup cup, The friend in need and the matchless steed, Pledge them a stir - rup

*mf*  
Pledge them a stir - rup cup, The friend in need and the matchless steed, Pledge them a stir - rup

*mf*  
Pledge them a stir - rup cup, The friend in need and the matchless steed, Pledge them a stir - rup

*p* cup, . . . There's those that strike when strike they can, The *mf* true we'll bless, the false we'll ban ;

*p* cup, . . . There's those that strike when strike they can, The *mf* true we'll bless, the false we'll ban ;

*p* cup, . . . There's those that strike when strike they can, The *mf* true we'll bless, the false we'll ban ;

*p* cup, a cup, There's those that strike when strike they can, The *mf* true we'll bless, the false we'll ban ; .

*f* Drink to them, drink to them horse and man, Pledge them a stir - rup cup, . . . a cup, a

*f* Drink to them, drink to them horse and man, Pledge them a stir - rup cup, . . . a cup, a

*f* Drink to them, drink to them horse and man, Pledge them a stir - rup cup, . . . a cup, a

*f* Drink to them, drink to them horse and man, Pledge them a stir - rup cup, a cup, a cup, a

# WHO RIDES FOR THE KING?

*f rit. molto. a tempo.*

stir - rup cup, pledge them a stir - rup cup. Who rides for the King!

*f rit. molto. a tempo.*

stir - rup cup, pledgethema stir - rup cup. The

*f rit. molto. a tempo.*

stir - rup cup, pledgethema stir - rup cup. Who rides for the King!

*f rit. molto. a tempo.*

stir - rup cup, pledgethema stir - rup cup, a stir - rup cup. The

*mf*

A trust - y wight, a gal-lant knight, 'Tis he rides for the

*mf*

King, the King! Who rides for the King? A trust - y wight, a gal-lant knight, 'Tis he rides for the

*mf*

A trust - y wight, a gal-lant knight, 'Tis he rides for the

*mf*

King, the King! Who rides for the King? A trust - y wight, a gal-lant knight, 'Tis he rides for the

*p*

King! Give him a brave, a no - ble steed, Like scur-ry-ing storm for

*p*

King! Give him a brave, a no - ble steed, Like scur-ry-ing storm for

*p*

King! Give him a brave, a no - ble steed, Like scur-ry-ing storm for

*p*

King, the King! Give him a brave, a no - ble steed, Like scur-ry-ing storm for



# WHO RIDES FOR THE KING?

*poco rit.* *mf* *a tempo.*  
 strength and speed, A sword like light-ning flash-ing high, A strong arm and a stead-y eye; He'll  
*poco rit.* *mf* *a tempo.*  
 strength and speed, A sword like light-ning flash-ing high, A strong arm and a stead-y eye; He'll  
*poco rit.* *mf* *a tempo.*  
 strength and speed, A sword like light-ning flash-ing high, A strong arm and a stead-y eye; He'll  
*poco rit.* *mf* *a tempo.*  
 strength and speed, A sword like light-ning flash-ing high, A strong arm and a stead-y eye; He'll

*f*  
 gallop and gallop and do and die; He rides for the King, the King, the King!  
*f*  
 gallop and gallop and do and die; He rides for the King, the King, the King!  
*f*  
 gallop and gallop and do and die; He rides for the King, the King, the King! He'll gallop and  
*f*  
 gallop and gallop and do and die; He rides for the King, the King, the King! He'll gallop and

*rit.* *ff* *Molto meno mosso.*  
 He rides for the King! he rides for the King! . .  
*rit.* *ff*  
 He rides for the King, the King! he rides for the King! . .  
*rit.* *ff*  
 do and die; He rides for the King! he rides for the King! . .  
*rit.* *ff*  
 do and die; He rides for the King, the King! he rides for the King! . .  
*Molto meno mosso.*  
*rit.* *ff*

# NOVELLO'S PART-SONG BOOK (continued).

## VOL. XV.

No.	Ye singers all ... H. Waerlent 3d.
416	Now lie on love... G. A. Macfarren 1ad.
417	Winds of Autumn! Chas. Oberthur 1ad.
418	Solitary fair shades ... E. Silas 2d.
419	Love me little, love me long L. Wilson 2d.
420	Shall I tell you whom I love Wesley 3d.
421	It was a lover and his lass J. Booth 1ad.
422	Love's question and reply J. B. Grant 2d.
423	Hence, lashed melancholy (sv.) Lahee 4d.
424	Evening Song ... E. M. Hill 3d.
425	Welcome dawn of summer's day 3d.
426	Charge of the Light Brigade Hecht 4d.
427	There is beauty on the mountain Goss 1ad.
428	O my sweet Mary (5 v.) ... 4d.
429	Lord where the rosy-bosom'd hours ... 4d.
430	Her eyes the glow-worm ... 4d.
431	Bells of St. Michael's Stewart 4d.
432	The Crisken Lawn (5 v.) ... 3d.
433	The wine cup is circling ... 3d.
434	Ye mariners of England H. Pierson 1ad.
435	The Vesper Hymn ... Beethoven 4d.
436	What thought sorrow ... Naumann 2d.
437	The Swallows ... Pohlentz 2d.
438	Hope and Faith ... Weber 2d.
439	Hark, hark, the Lark ... Kücken 3d.
440	A walk at dawn ... Gade 3d.

## VOL. XVI.

442	Winter days ... A. J. Caldicott 4d.
443	Homeward ... Henry Leslie 4d.
444	To seat the calm is o'er Marshall 4d.
445	Rest hath come ... Josiah Booth 4d.
446	Hymn to the Moon C. G. Reissiger 3d.
447	The Brook ... C. G. Reissiger 3d.
448	The Secret ... R. Müller 3d.
449	Is it to odours sweet ... R. de Cuvry 3d.
450	On the water ... E. M. Hill 3d.
451	The Water-lily ... F. Kücken 3d.
452	There's one that I love F. Kücken 3d.
453	The trees are all budding ... 3d.
454	There sings a bird ... Franz Abt 2d.
455	O world! thou art so ... Dr. Hiller 4d.
456	Winter Song ... H. Dorn 3d.
457	The arrow and the song ... H. Hay 3d.
458	Kings and Queens ... Ciro Pinsuti 4d.
459	Would you ask my heart? ... 3d.
460	The Rhine Raft Song ... 3d.
461	The Silent Tide ... 1ad.
462	The April time ... 2d.
463	The Song to Pan ... 3d.
464	Autumn is come again ... F. Corder 3d.
465	My love beyond the sea F. H. Sime 3d.
466	Lord Ullin's Daughter ... Prescott 4d.
467	Slow, slow, fresh fount Walmisley 3d.

## VOL. XVII.

468	Song of the Wind Gertrude Hine 4d.
469	Gentle winds ... J. T. Musgrave 4d.
470	The Carlew ... Oliver King 2d.
471	Waken, lords and ladies gae E. Louis 4d.
472	Tell me where is fancy bred Pinsuti 3d.
473	Hymn to Cynthia ... B. Tours 3d.
474	Two lovers ... E. Hecht 4d.
475	'Tis twilight's holy hour Clippingdale 3d.
476	Oh, I wish I were a swallow O. W. Neale 3d.
477	Slumber on, Baby dear Oliver King 3d.
478	Allen-a-Dale ... C. H. Lloyd 4d.
479	The sweet spring F. E. Gladstone 3d.
480	Rustic coquette F. Champneys 3d.
481	Pack clouds away ... C. H. Lloyd 3d.
482	A chaffer's wedding L. Lewandowski 3d.
483	Joy in spring ... J. Raff 3d.
484	Ave Maria ... 3d.
485	And then no more ... 2d.
486	This day, in wealth of light ... 2d.
487	Starlit is night-time ... 3d.
488	In the moonlight ... 3d.
489	Silent happiness ... 3d.
490	Snowdrops ... 2d.
491	May-day ... 3d.
492	Good-night from the Rhine ... 3d.
493	Evening ... G. C. Martin 2d.
494	O, too cruel fair W. S. Rockstro 4d.

## VOL. XVIII.

495	The Miller's wooing ... E. Fanning 6d.
496	When twilight dews J. L. Gregory 2d.
497	The East Indian ... 2d.
498	When at Corinna's eyes C. H. Lloyd 3d.
499	I love my love ... G. B. Allen 1ad.
500	The Troubadour ... H. Leslie 1ad.
501	The Lass of Richmond Hill ... 1ad.
502	In this hour of softened C. Pinsuti 1ad.
503	The sea hath its pearls ... 1ad.
504	Ye gallant men of England E. Hecht 3d.

## VOL. XVIII. (continued.)

No.	The Moorland Witch E. Hecht 3d.
505	It was a lover and his lass J. Barnby 3d.
506	Come live with me Sir W. S. Bennett 1ad.
507	Cooling for Spring ... C. H. Lloyd 3d.
508	Tell me not, in mournful C. Pinsuti 3d.
509	There is music by the River ... 3d.
510	O sunny beam ... R. Schumann 2d.
511	O red, red rose ... 2d.
512	Wanderer's Song ... 3d.
513	Evening Song ... 3d.
514	Ah! worse is me ... H. Lahee 3d.
515	Sweet evening hour ... S. Reay 3d.
516	Fair land, we greet thee Ciro Pinsuti 4d.
517	Rise, Fair Goddess ... H. Smart 1ad.
518	A garland for our fairest J. L. Hatton 3d.

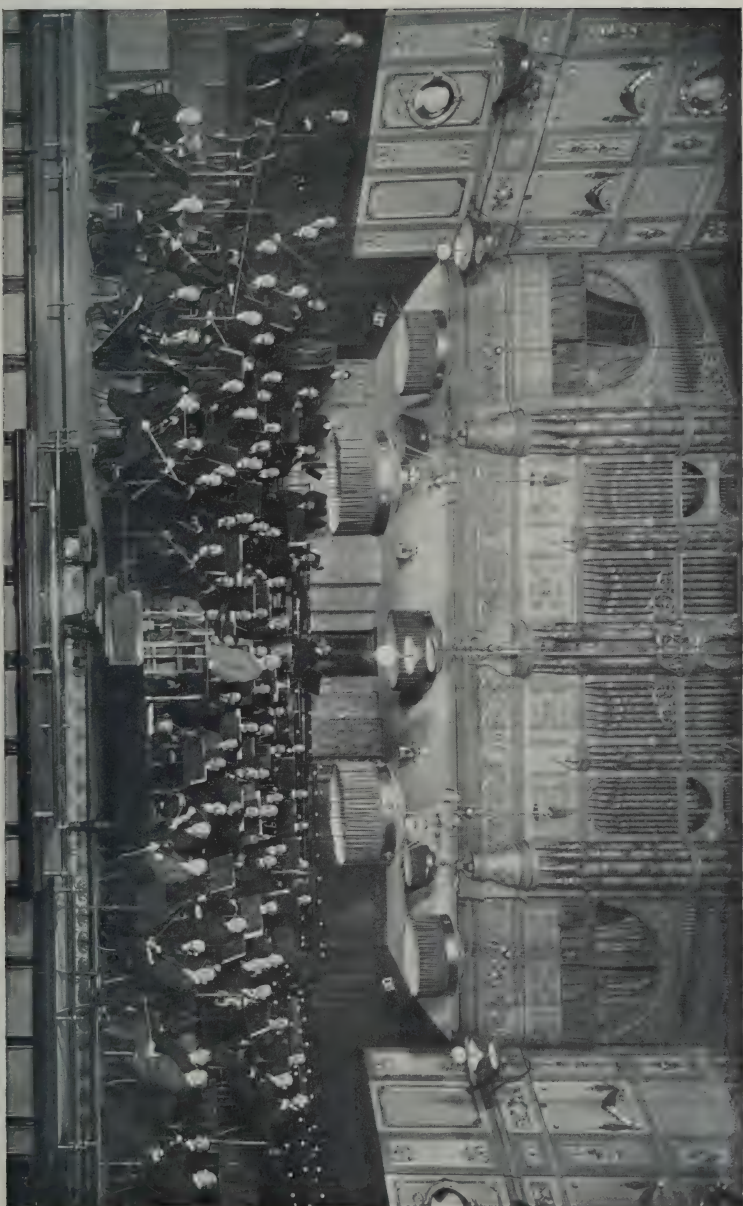
520	Around the maypole tripping Hatton 1ad.
521	The boatman's good night F. Schira 1ad.
522	The serenade ... J. Brahms 2d.
523	Vineta ... 3d.
524	The dirge of Dathula ... 4d.
525	As I saw fair Clara ... F. Corder 3d.
526	Up! up! ye dames ... W. Bendall 3d.
527	If love be dead ... C. H. Lloyd 4d.
528	The Rose Queen's gift ... W. Hay 3d.
529	Cavalry Song ... C. A. Macrone 3d.
530	The winds that waft Vincent Wallace 2d.
531	Corin for Cleora dying ... 3d.
532	Madeleine ... J. L. Rockel 1ad.
533	Earth, with its troubled voices Costa 3d.
534	Music, when soft voices die A. King 4d.
535	The days of long ago ... B. Tours 3d.
536	The present ... C. Carr Moseley 3d.
537	The triumph of Victoria J. Stainer 6d.
538	The three merry dwarfs Mackenzie 4d.
539	Sleep, darling baby, Ricardo Mahlig 3d.
540	The rosy dawn creeps ... C. H. Lloyd 4d.
541	If doughty deeds C. Lee Williams 3d.
542	Radiant sister Rosalind F. Ellicott 4d.
543	To Chloris, on her singing Pringle 3d.
544	The blue-eyed lassie F. Brandeis 2d.
545	Bonnie Bell ... A. C. Mackenzie 2d.
546	Peace be around thee R. F. Ellicott 3d.
547	O Mistress mine H. MacCunn 2d.
548	There is a garden ... 3d.
549	It was a lass ... 3d.
550	How can a bird help singing? Abt 3d.
551	In Spring time ... 3d.
552	The Rover's Joy ... 2d.
553	Evening Song ... 3d.
554	The Flower review ... 3d.
555	The Rose in October Wm. Robinson 2d.
556	The Hunters ... W. W. Pearson 4d.
557	The Inconstants R. Schumann 3d.
558	The health rose ... 2d.
559	The Recruit ... 2d.
560	The Highland Lallie ... 2d.
561	Rattlin' roarin' Willie ... 2d.
562	The lovely Adelaide ... Volkslied 2d.
563	To the wood we'll go ... 3d.
564	The Douglas raid ... O. Prescott 3d.
565	When the hunter's horn J. Benedict 3d.
566	The Fountain ... F. F. Schira 3d.
567	The three larks ... J. L. Rockel 2d.
568	Aids of Summer ... 3d.
569	O'er the meadows Boyton Smith 3d.
570	When golden Autumn's Marschner 3d.
571	The four jolly smiths R. T. Leslie 1ad.
572	Bells across the snow Ch. Gounod 3d.
573	Simple flowers ... Franz Abt 2d.
574	We'll go gleaming ... 2d.
575	Cynthia ... W. A. Barrett 3d.
576	Kathleen Mavourneen F. N. Crouch 1ad.
577	A Battle Song E. A. Sydenham 3d.
578	To a brother artist Mackenzie 2d.
579	Up on a bank of roses John Ward 3d.
580	And lang syne ... 1ad.
581	Cherry Ripe ... 1ad.
582	Bright Moon ... John E. West 2d.
583	My love dwelt in a Northern Elgar 3d.
584	To Morning ... Ch. H. Elgar 3d.
585	Mary in Heaven G. J. Bennett 3d.
586	Phyllis ... Walter Hay 3d.
587	Rest ... Ricardo Mahlig 2d.
588	Hope ... Ch. H. Lloyd 3d.
589	Contentment ... F. R. Müller 3d.
590	Sunshine on the sea C. Vincent 4d.
591	Shall I compare thee J. H. Parry 3d.
592	Hie upon Highlands V. Caillard 4d.
593	Maiden fair ... J. Haydn 3d.
594	Strike the lyre (S.A.T.B.) T. Cooke 3d.
595	Water-Lilies ... F. H. Cowen 3d.
596	Resting ... F. H. Cowen 3d.
597	Rowing ... F. H. Cowen 3d.
598	The dawn of spring ... M. Watson 3d.
599	The broken flower ... O. King 2d.
600	The hunt is up (S.A.T.B.) J. L. Hatton 1ad.
601	When golden day ... A. C. Fisher 2d.
602	Full fathom five ... C. Wood 2d.
603	The Hemlock tree ... 2d.
604	Cupid's lottery Siegfried Jacoby 3d.

No.	The Cavalier ... C. Goodall 3d.
605	Wind that softly E. A. Sydenham 3d.
606	Serenade ... Hermann Goetz 2d.
607	Longing ... 2d.
608	Good advice ... 3d.
609	Persevere ... 2d.
610	Faithfulness ... 3d.
611	Absence ... 3d.
612	Comfort ... 3d.
613	The merry bird E. A. Sydenham 3d.
614	Merrily fly the hours ... 3d.
615	Ring the joy-bells ... 3d.
616	As the ripples flow ... 3d.
617	The milkmaid ... 3d.
618	Winter ... E. J. Duncan 3d.
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685	To ladies, not to shoo ... 3d.
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705	O shadowy vale ... 2d.
706	The Shepherd Doron's Jig ... 2d.



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[November 1, 1911.



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MADAME KIRKBY LUNN.	MISS DORA ARNELL.
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### "THE GOLDEN LEGEND" (SULLIVAN).

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MICHAELMAS HALF-TERM BEGINS MONDAY, NOVEMBER 6.  
Entrance Examination, WEDNESDAY, NOVEMBER 1, AT 3.  
The new SPECIAL TRAINING COURSE FOR TEACHERS  
has now commenced. The Examination in connection therewith will be  
held at the end of the year's course.

An Examination of persons engaged in the TRAINING OF  
CHILDREN'S VOICES is held annually in September and during  
the Christmas Vacation, and a Certificate is granted to successful  
candidates. Last day for entry for the Christmas Examination,  
November 15.

Chamber Concert, Queen's Hall, Monday, November 13, at 3.  
Charles Oldham Scholarship for Violin Playing. Last day for  
entry, December 14.

Prospectus, Entrance Forms, and all further information of—  
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The HALF TERM will commence on Monday, November 6.  
The next Examination for Associateship (A.R.C.M.) will take place  
in April, 1912.

A Competition for FREE OPEN SCHOLARSHIPS will take  
place in January, 1912.

Syllabus and official Entry Form may be obtained from  
FRANK POWNALL, Registrar.

## QUEEN'S HALL ORCHESTRA'S SYMPHONY CONCERTS.

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QUEEN'S HALL (1911-1912)

NOVEMBER 4, AT 3 O'CLOCK.

PAVANE (pour une Infante défunte) .. .. .	Ravel.
NEW SYMPHONY .. .. .	Walford Davies.
(First time of Performance.) (Conducted by the Composer.)	
PIANOFORTE CONCERTO No. 1, in B flat minor .. .. .	Tchaikovsky.
LEGEND for Orchestra. Zorahayda (Op. 11) .. .. .	Sveendsen.
SOLO PIANOFORTE .. .. .	MME. TERESA CARREÑO.

NOVEMBER 18, AT 3 O'CLOCK.

INTRODUCTION to Act II. ( <i>Königshinder</i> ) .. .. .	Humperdinck.
CONCERTO in D for Violoncello and Orchestra .. .. .	Haydn.
SYMPHONY No. 45, in D (Haffner) (K. 385) .. .. .	Mozart.
DON QUIXOTE (Fantastic Variations) .. .. .	Richard Strauss.
OVERTURE .. .. .	Coriolan .. .. .
	Beethoven.

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OVERTURE .. .. .	The Flying Dutchman .. .. .	Wagner (1843).
OVERTURE .. .. .	Tannhäuser .. .. .	Wagner (1843).
PRELUDE .. .. .	Lohengrin .. .. .	Wagner (1850).
PRELUDE .. .. .	Tristan und Isolde .. .. .	Wagner (1865).
PRELUDE .. .. .	Die Meistersinger .. .. .	Wagner (1868).
ENTRANCE OF THE GODS INTO WALHALLA ( <i>Das Rheingold</i> )		
RIDE OF THE VALKYRIES ( <i>Die Walküre</i> ) .. .. .		
FOREST MURMURS ( <i>Siegfried</i> ) .. .. .		
SIEGFRIED'S JOURNEY TO THE RHINE ( <i>Götterdämmerung</i> )		
PRELUDE .. .. .		
KAISERMARSH .. .. .		

Wagner (1865).	Wagner (1870).	Wagner (1876).
Wagner (1875).	Wagner (1882).	Wagner.

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## METROPOLITAN EXAMINATION, SEPTEMBER, 1911.

The following candidates have passed:—

In SINGING.—As TEACHERS: Edgar Percival Strang, Florence Thorne. As PERFORMERS: Kathleen Annie Armstrong, Eveline Mary Bigger, Jessie Gertrude Blatch, Nora Carr, Alice Maud Cook, Constance Cowler, George H. Ellis, Charles Albert Vincent Jones, Rachel Le Patourel, Arthur Frederick Parris, Dorothy Evelyn Stevenson.

Examiners: Henry Beauchamp, Richard Cummings, Alberto Randegger, and Arthur Thompson.

In PIANO-FORTE.—As PERFORMER and TEACHER: Kate Emmeline Judd. As TEACHERS: Dorothy Lillian Campbell Andrew, Hedley Oscar Baker, Walter Barnes, Mabel Bartlett, Evelyn Mary Bieleh, Nell Louise Bevis, Edith Bingham, Stanley James Blizard, Hilda Buckingham, Kathleen Edith Carter, Violet M. Cawston, Amy Crick, James Hulme Craig, Ada Duxbury, Edith Caroline Everitt, Maud Forsdike, Arthur Fountain, Ethel Sylvia Gibbs, A. Violet Golding, Lillian C. A. Green, Enid Dorothea Grundy, Adrienne F. M. Habich, Dorothy Florence Hall, Olive Moir Hatley, Mary Hemm, Florence Gwendoline Holdsworth, Sybil Frances Holmes, Dorothy May Hubbard, Harry Ivatts, Edgar Jones, Frances Augusta Jones, Ethel Grace Kennedy, Sylvia Knudsen, Muriel Cridland Lock, Harriet MacDonald, Lillias Livingstone Mackinnon, Helen Gertrude Manning, Elizabeth Gladys Marshall, Agnes Irene Martin, Hilda Winfield Martin, Edith Gladys Isabel May, Clare McGhee, Alice Nellie Milne, Maggie Morrison, Dorothy Nayler, Frances Mary Norman, Dorothy Maud Owen, Elsie Stephenson Pinney, Evelyn Pull, Gertrude Redstone, Eva Mary Reyre, Winifred May Robinson, Alfred Edward Saunders, Gertrude Scholefield, Hilda Theresa Snellgrove, Bénédicte Solichon, Hilda Kate Stow, Nora Sweetman, Dorothy Sumner Taylor, Mary Thompson, Dorothy Priaux Tupper, Jessie H. Tyler, Alice Wilkinson, Sophie Winchester, Luise Marie Henriette Winter, Doris Bertha Wood, Ellen Constance Wyatt. As PERFORMER: Jehanne Chambard, Violet Hannah Johnson, Catherine Muriel Mann.

Examiners: Carlo Albanesi, Sydney Blakiston, Evelyn Howard-Jones, Tobias Matthay, Frederick Moore, and Septimus Webb.

In ORGAN.—Alec Rowley, Ernest Flintoft Wood.

Examiners: G. F. Huntley, H. W. Richards, and Reginald Steggall.

## IN ORCHESTRAL INSTRUMENTS.

VIOLIN.—As a PERFORMER and TEACHER: Vera Perkins. As TEACHER: Aileen Valerie Butler, Jennie K. Johnston, Rosalind Sarah Lamb, William Thomas Moroney, Katie Price Beatrice May Williams. As a PERFORMER: Tuley Thomas.

VIOLONCELLO.—As a TEACHER: Maud Lillian Arnold.

FLUTE.—As a PERFORMER and TEACHER: Arthur Emil Semple.

Examiners: F. Corder, Josef Bláha, Hans Wessely, W. Frye Parker, W. E. Whitehouse, Daniel Wood.

## EXAMINATION IN VOICE-CULTURE AND CLASS-SINGING FOR CHILDREN.

The following candidates were successful:—

Alfred Ernest Cowley (Honours), Edith Mary Dunham, Leonard Hart, Maggie Lee, Elizabeth H. Wilkinson (Honours).

EXAMINERS:—John E. Borland and Henry W. Richards.

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# The Musical Times

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1911.

## THE LONDON SYMPHONY ORCHESTRA.

A full orchestra is one of the noblest works of man. It is potentially the apotheosis of musical unity and variety, a palette from which the most gorgeous colour and the subtlest tints can be evolved by the magician's wand. It has inspired the profoundest and most glorious music of the world's greatest composers, and yet its full possibilities are only partly explored and can never be exhausted until man's imagination runs dry.

The London Symphony Orchestra splendidly exemplifies this evolution, and is one of the most valued musical assets of Great Britain. Its achievements in presenting with great perfection the finest masterpieces of orchestral art, and its world-wide reputation,—made outside this country by the enthusiastic testimony of the most eminent foreign conductors,—are a source of legitimate pride to all interested in British musical art. This patriotic pride is accentuated by the fact that the hundred or more members of the Orchestra are nearly all British-born. The few exceptions were welcomed because of their great capacity, and because for many years they had worked in comradeship with native players.

The origin of the Orchestra as a separate and independent organization was almost fortuitous. Its formation was the courageous and happy inspiration of a few bold spirits who were informally discussing a serious crisis that had developed in the ranks of metropolitan orchestral players. The following is a brief account of the circumstances that led to that crisis.

As related in our sketch of Sir Henry Wood's career (March, 1911), Mr. Robert Newman in 1895, formed an orchestral body for the purpose of a series of Promenade Concerts to be given at Queen's Hall. Sir (then Mr.) Henry Wood was engaged to conduct. The band thus brought into being comprised the cream of London orchestral players, and as they rehearsed and performed daily they were soon welded into unity by the genius of their conductor. In 1896 Mr. Newman organized a series of symphony concerts at which the new orchestra and the famous Lamoureux Orchestra from Paris performed. Wood and his Queen's Hall Orchestra emerged favourably from the inevitable comparison, and his organization was entrusted with a series of symphony concerts on its own account. Then difficulties arose owing to the outside demands upon the members of the Orchestra, who for years had been accustomed to play at the opera and provincial festivals, and their unwillingness to sacrifice the important part of their income derived from these sources. Wood had to face an abandonment of his artistic ideals or to reconstitute his band from players willing to

give him exclusive service at rehearsals and performances. In view of all the circumstances, about three fourths of the members decided to resign. One of the last engagements of the original band was to play under Wood at Miss Wakefield's Kendal (Westmorland) Festival in May, 1904. During the journey down, some members discussed the crisis and then and there resolved to endeavour to form a new orchestra. The plotters were Mr. A. Borsdorf (horn), Mr. T. R. Busby (horn), Mr. John Solomon (trumpet), and Mr. Van der Meerschen (horn). No strings, no wood-wind, no percussion, only bold brass accustomed to raise the wind! No time was lost. A meeting was arranged for at St. Andrew's Hall, Newman Street, London, early in May, and invitations to attend were sent to all the seceders and to others who had previously for various reasons left the Queen's Hall Orchestra. About one hundred interested attended. Mr. Busby unfolded the scheme, which was a



MR. ARTHUR W. PAYNE,  
*Leader.*

proposal to form a new orchestra on co-operative lines and with a constitution that gave the organization independence. All who desired to join were asked to subscribe one guinea as an entrance fee. The meeting was unanimous in accepting the scheme, and a managing committee was elected consisting of the above-named brass quartet, plus Mr. Alfred Hobday (viola) and Mr. E. F. James (bassoon). Mr. Busby was appointed secretary.

Success was immediate. It was at once obvious that an exceptionally fine band had been gathered together, and that the members were animated not merely by the perfectly legitimate object of adding to their professional income but by the highest artistic ideals and a desire to show the world the best qualities of British orchestral playing. Dr. Richter was approached; he warmly approved the scheme, and consented to conduct the inaugural concert, which was given at Queen's Hall on June 9, 1904.

Thus encouraged, the committee ventured to arrange for a series of symphony concerts at Queen's Hall. They had no regular conductor, and to this day they have pursued this policy of freedom. Dr. (now Sir) Frederic Cowen conducted the first concert of the series on October 27, 1904, and the others were conducted

and, besides, it has performed at numerous other concerts at the Royal Albert Hall and elsewhere under the auspices of the National Sunday League. In the provinces successful tours have been organized, and the Orchestra has been engaged *en bloc* at the Norwich, Newcastle, and Southport Festivals. A notable enterprise was the organization in 1905 of two concerts in Paris, given under the patronage of King Edward and President Loubet: the co-operation of the Leeds Philharmonic Choir and of Sir Charles Stanford was secured. M. Colonne and M. Messager also conducted. The performances were given in the Châtelet Theatre, a not very favourable arena. The enthusiasm of the reception was great, and the success of the visit fully repaid the trouble expended. Another Continental appearance was made on April 6, 1908, when, at the invitation of the 'Société des Nouveaux Concerts,' a musical body of considerable importance in Antwerp, the Orchestra played under Mr. Peter Raabe in that city and earned many encomiums.



MR. ADOLF F. BORSDORF,  
*Principal Horn.*

by Herr Arthur Nikisch, Mr. Fritz Steinbach, Sir Charles Stanford, M. Edouard Colonne, Sir Edward Elgar, and Mr. Georg Henschel. At every one of these concerts brilliant performances were given, and the reputation of the organization as one of the finest of its kind in the world was made. The foreign conductors especially were



MR. H. VAN DER MEERSCHEN.  
*Horn.*

Of late years Dr. Richter has been the most frequently engaged conductor, but besides, the Orchestra has played under Mr. Safonoff, Signor Arbos, Mr. Max Fiedler, Mr. Sergius Kussewitsky, and Sir Alexander Mackenzie, in addition to the conductors named above.

Sir Edward Elgar has been elected conductor-in-chief for the symphony concerts to take place during the season 1911-12. Thirteen concerts will be given, of which Sir Edward will conduct six, Herr Nikisch three, and Herr Mengelberg, Herr Fritz Steinbach, and M. Gustave Doret, one each. Thus England is represented solely by Sir Edward. Probably one reason for the non-engagement of other English conductors who have won their spurs is that they are already before the public with rival orchestras of their own. The advantage to the concert-going public of a variety of conductors is that they are afforded an opportunity of comparing the readings of eminent men, and also of hearing the interpretations of specialists



MR. JOHN SOLOMON,  
*1st Trumpet.*

warm in their praise, and as they enjoyed ample opportunity of comparing the London orchestra with the best Continental orchestras, their testimony was especially valuable. Since this period the Orchestra has given in Queen's Hall alone over one hundred symphony concerts

in the styles of music with which they are most in sympathy. The one-conductor system has its advantages in the way of securing unity of execution and of expression, but it has the disadvantage of stereotyping one view of the music performed. To hear a masterpiece under Nikisch, Weingartner, Richter, Safonoff or Wood, is like viewing a great cathedral from many standpoints.

The London Symphony Orchestra is to visit the United States and Canada in April, 1912. Nikisch was approached by an American syndicate to arrange for an orchestral tour, and he stipulated that the full band of the London Symphony Orchestra was to be engaged. Twenty-two towns, including Toronto and Montreal, are scheduled for the tour, which, with such a conductor and such an orchestra, should be a triumphal one.

Apart from the interest of the music played, the mere sonority of the tone of the orchestra arrests the attention. The strings (1st violins 16, 2nd violins 16, violas 12, cellos 12, double-

own concerts the members render their services without fee, their only chance of remuneration being a possible dividend at the end of the season. A substantial reserve fund has been built up, and the Company has now ample funds in hand to finance its various enterprises. The entrance fee, which has been gradually raised as the Orchestra



MR. THOS. R. BUSBY.  
*Secretary and 2nd Principal Horn.*

has prospered, is now £30. The following are the directors of the Company: Edwin F. James (Chairman), Adolf F. Borsdorf, Thomas R. Busby (Managing Director and Secretary), James E. Hambleton (Hon. Treasurer), John Solomon, Edmund A. Maney, Henri Van der Meerschen, Arthur W. Payne, Ernest Yonge.



MISS M. TIMOTHY.  
*Principal Harpist.*

basses 10: total 66) have a superb quality, for one reason because their instruments are of such fine quality. The opinion may be hazarded that no orchestra in the world has instruments of greater value. The leaders of the strings are respectively Mr. Arthur W. Payne, Mr. W. H. Eayres, Mr. A. Hobday, Mr. B. P. Parker, and Mr. C. Winterbottom. All other departments are equally well served.

The co-operative basis of the constitution has been maintained from the time of the inception of the Orchestra to the present day. It is its own master, and for its own concerts it elects conductors. It also offers its services to concert-givers and at festivals, but it is so far jealous of its reputation as to require an assurance that conductors who aspire to be associated with the Orchestra shall be competent.

The Orchestra is incorporated under the Limited Liability Act with a capital of £1,000 in £1 shares. Every member must hold shares to the value of £10, but may not hold more. At their

The illustration of the complete Orchestra is reproduced from a photograph taken by Fradelle & Young specially for the *Musical Times*. The portraits are those of the originators of the Orchestra, the leader, the chairman, and Miss Timothy, who was absent when the Orchestra was photographed.



## FRANZ LISZT.

OCTOBER 22, 1811—JULY 31, 1886.

BY ERNEST NEWMAN.

*(Continued from p. 639.)*

## IV.

The more one knows of Liszt's work, the more clearly one realises the number of lines on which he was a pioneer. 'Liszt,' said the Countess Sayn-Wittgenstein, 'has thrown his spear further into the future than Wagner.' That dictum seems perfectly true to-day, half-a-century or so after it was uttered. Wagner, of course, was by far the greater musician of the two; but his work has practically ended with him. Like Bach, he is a magnificent terminal post. He had numberless imitators in the generation preceding this; but he has had no real followers, no one who has carried his principles—the principles that were specifically his—a stage further. To-day he is an emotional stimulus rather than a formal model. Liszt, with much less imaginative power and musical scope than Wagner, has nevertheless had a greater influence upon modern developments. Many a new form or spirit that is unthinkingly called Wagnerian is in reality Lisztian; we have only to play, for example, through the volume of his collected songs to see how much of the very essence of Hugo Wolf derives from them. He is not so much 'the Wagner of the song' as Liszt to the *nth*. Like most pioneers, Liszt could do little more than take men to the frontiers of the new land, leaving them to occupy and develop it. The great innovator in music, as I have elsewhere urged, is seldom the great master of achievement. To build firmly for all time the musician needs to have his foundations well laid for him by his predecessors. Hence the work of the really epoch-marking men quickly comes to have a thoroughly conservative, 'classical' look. Bach, to the generation that immediately succeeded him, was a cautious old fogey, with his eyes turned to the past rather than to the future. Wagner, to those who have followed the most recent developments of music, is already a classic, symmetrical almost to the point of formality, with a touch of Greek restraint and temperance even in his moments of wildest passion. 'Tristan' is as 'classical' now as the 'Œdipus Rex.' The very great men so soon become classics because, with all their ardour and their haste, they never lose sight of the generalities of human feeling and experience. There is always something common about them, in the best sense of the word; all kinds of men can go to their art and see themselves mirrored in it. Hence the universality and permanence of their appeal. The artist of disturbing originality, on the other hand, always carries about with him an individual flavour, a personal atmosphere, that is a fascination to people of one kind of nose and palate and an abomination to those of another kind. To like Shakespeare or Bach we need to have only the ordinary elements of humanity in us; to like Debussy or Mallarmé we need to be ourselves something of Debussy or Mallarmé. It is this that

accounts for the honest inability of a number of good musicians to see anything likeable in the work of men like Liszt. Unless we can see life and art at something like the same angle as he, his picture is bound to look awry. And the very freshness of eye of this type of artist, and the necessity he is under of discovering new formulæ of expression for the new things he sees, make it almost impossible for him to build enduringly. There is an inevitable stiffness in his movements that a later day will see clearly to be the result of an imperfect articulation of the joints.

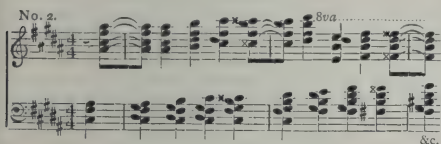
But the fact that the pioneers in music do not live as long as the settlers must not blind us to the value of the work they have done. A Monteverde—and perhaps we may say the same of Debussy—is great to the fourth or fifth generation after him not so much for what he himself has done as for what he has made possible. Those who are interested in Liszt to-day can cheerfully admit that he has written much less music of the greatest kind than the leaders—such as Schumann and Brahms—of the school that swore by the antithesis of almost everything for which he strove. Liszt has realised himself in others,—in the song, as I have said, in Hugo Wolf, in the symphonic poem in Richard Strauss, and in Strauss again to a large extent in the opera, though Liszt himself was not an operatic composer. In the previous portion of this article I have tried to show that he brought into modern music a new conception of melody. In this, as in other respects, he 'threw his spear further into the future than Wagner,'—which, let me repeat, to avoid misunderstanding, is not to say that he wrote more beautiful melodies than Wagner. The latter's melody, as Dr. Albert Schweitzer has acutely pointed out in his book on Bach, is a kind of 'emanation from a chord.' He is essentially a harmonic melodist. Liszt is to a great extent a melodic melodist, so to speak: in the work of no other composer do we find so many melodies pure and simple flung out to tell their own emotional or pictorial story without the slightest help from harmony. It goes without saying that it is incomparably harder to get at once to the heart of things with an unaccompanied than with a harmonized melody, and harder still to cast it in such a form that the hearer shall at once perceive the poetic meaning of it. It is small wonder that some of Liszt's themes of this type fail to strike home to us at a first hearing. But he showed the possibility of the form, and from him has come a great deal of the poetic suggestiveness and metrical freedom of modern melody,—the melody that aims at running fluidly, contour by contour, fold by fold, close to the very body of the idea, instead of being content to balance itself symmetrically this side and that of a purely musical pivot.

As a harmonist, again, his influence on modern music is unmistakable. Wagner himself came under this influence, as he confesses in a letter to Hans von Bülow,—'Between ourselves we may freely admit that since I became acquainted with Liszt's compositions I have become quite a different fellow as regards harmony from what I

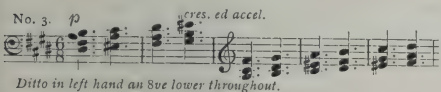
was before,'—though characteristically enough he objected to Richard Pohl making public reference to 'this secret' in an article on the 'Tristan' prelude. Liszt's originality is patent to every one who knows his work as a whole; not only does he anticipate some of the most familiar harmonic progressions of Wagner and of modern music generally, but he even throws out suggestions of the new lines that harmony was later to take in the hands of Debussy. (I do not imply, of course, that the French composer derived at all directly from Liszt.) The 'Invocation,' for example (from the 'Harmonies poétiques et religieuses') is full of passages of this kind:



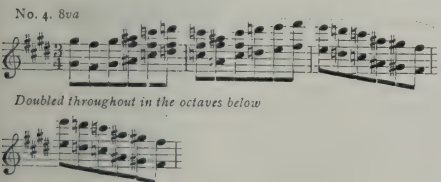
In the 'Bénédiction de Dieu dans la Solitude' we find similar anticipations of a characteristically Debussyan device: for instance:



In the 'Angelus' ('Années de Pèlerinage') we have a passage suggesting a whole-tone scale:



and a similar one in the 'Sursum Corda' from the same collection:



Other instances of a harmonization bolder than anything that was being attempted in the Europe of that day will recur to every student of Liszt's orchestral works.

V.

That he was an innovator in the matter of form scarcely needs to be said, but the nature and results of his innovations here deserve discussion. The symphonic poem as we have it now is Liszt's invention; and a form of art that has been so assiduously cultivated, either under this or other titles, by almost every composer of note during the past half-century, plainly answers to some deeply-rooted æsthetic necessity. The opponents of programme music of any kind would do well to remember that,—to say nothing of the past—a good deal more than half of the instrumental music now written is of this order; and commonsense decides that it is less likely that nearly all the composers in the world should suddenly have taken leave of their senses than that a few æstheticians of



FRANZ LISZT.

*From a drawing from life by W. Bahr, Bordeaux, 1844 (in the possession of Mr. Alfred Littleton).*

restricted imagination should be guilty of bad reasoning from imperfect premises. One of the queerest things in connection with musical æsthetics is that so many good souls should be apparently quite unconscious of the simple fact that a composer, like the rest of us, is a man with five senses, living in a world that acts upon all of them. It has never struck them that a composer has eyes, and that he sees interesting things with his eyes—people in joy or grief, objects in movement, and so on—that he is naturally anxious to express in his music; nay, it does not even seem to occur to them that the composer has ears, that bring him a number of impressions that again he is impelled to reproduce in tone! These æstheticians are positively surprised when they meet with a composer of this kind. In the latest edition of Grove's Dictionary, for example (art. 'Liszt'), we are told that 'it is remarkable (*sic!*) that he [Liszt] nearly always required a poetic idea to illustrate in his compositions'—as if composers had not been illustrating



poetic ideas in music since the days of Tubal Cain. Appalled by the depravity this suggests, and willing to save Liszt's character if possible, the writer hopes—almost, it is true, against hope—that 'the process' may have been 'similar to that employed by Schumann, *i.e.*, the music may have been composed first, and the fancy title for it found afterwards'; but 'taking all the compositions into consideration, it would seem more likely that in the great majority of instances the music was deliberately (*sic!*) written up to an impression produced by some other art, or by some natural scene. It was not that the imagination was defective, but it required to be kindled from without.'

How the imagination *can* be kindled except 'from without,' as the very etymology of the word implies, is not explained. Here we have the crude old musical æsthetic in its crudest form. It is fitting that this moribund theory of the nature of the musical imagination should find its last resting-place in Grove's Dictionary,—the place of departed æsthetics. Need it be said that every song and every opera and every oratorio is the illustration of a poetic idea? And if a composer's brain can thus be legitimately 'kindled from without' when he writes underneath his notes the words indicating the moods or the pictures that have suggested them, why should he not give us the notes by themselves and a mere hint or summary of the words at the beginning of his score? What is the difference between Schumann telling us that his subject is 'Faust' by the device of making Faust and Marguerite sing definite words, and Liszt telling us that *his* subject is 'Faust' by the device of printing that word on his title-page and labelling the various sections 'Faust,' 'Gretchen,' and 'Mephistopheles'?

Many composers have set the words of the 'Ave Maria' for a solo voice with a pianoforte accompaniment. In the 'Harmonies poétiques et religieuses' Liszt writes a meditation—a little 'tone-poem'—for the pianoforte alone upon the same poetic theme, printing the words here and there to make the poetic basis quite clear to the player. What difference is there between the musical 'imagination' in the one case and in the other? Why should the one be right and the other wrong? And if Liszt's procedure in the case of the 'Ave Maria' be not wrong, then programme music, poetic music,—call it what you will,—cannot be wrong, for step by step, if space permitted, we could establish the same parallelism between the imagination of the song composer,—whose right to exist no æsthetician has yet questioned!—and that of the composer of the most extended symphonic poem. No dividing line can logically be drawn anywhere. Is not the plain fact simply this,—that the æstheticians who cannot think musically along the lines of the symphonic poem are people to whom nature has denied a certain kind of musical imagination that composers of the 'poetic' order possess—the faculty of taking

up impressions from the outer world, converting them into music, and giving them a tonal form and substance in which those of us who *have* that kind of imagination can perceive their congruity with their originals? The outcry against the Lisztian conception of programme music is thus a mere attempt on the part of those to whom nature has been parsimonious to set limits to those to whom nature has been more bountiful. It is the censure of the old maid upon marriage, of the blind upon seeing, of the deaf upon hearing, of the man with one leg upon those who go about upon two.

Once we see that the question of absolute music and programme music is simply a question of different orders of the musical imagination we must recognise that neither of these forms can claim that it, and it alone, is 'true' music. If one composer's mind is set working by a vision of the potentialities of a theme for variation, and another's by the contemplation of two lovers, or the idea of death, or the beauty of a forest, there is no reason why each should not follow his own bent. But it needs to be insisted on that programme music is neither an interloper nor a pariah. As Wagner put it in his essay 'On Franz Liszt's Symphonic Poems,' are not the deeds and sufferings of an Orpheus or a Prometheus at least as worthy subjects for music as the march and dance and the connotations of these? And given the autonomy of the musico-poetic imagination in its own sphere, its right to choose its own forms can no longer be questioned. As Liszt so pertinently urged both in his book on Chopin and in that on 'Berlioz and his Harold Symphony,' in music as elsewhere the idea must be allowed to make its own form. There is no such thing as 'form' in the sense in which that term is used in the average text-book; there are merely 'forms.' What the text-books call form is simply an analysis, *after the event*, of the lines of balance and design upon which a certain composition, or a number of compositions designed upon the same principle and dealing with the same order of ideas, can be seen to be constructed. This 'form' is no more valid for compositions based upon other principles and other ideas than the form of a man is valid for a dog, or the form of an oak for a birch. Form is not a *cause* of articulation in any organism—man, building, political constitution, or tree; it is merely our name for an observed system of articulation. Each organism, if left alone, will instinctively make for the form that best suits its own forces. Neither sonata nor any other 'form' can claim any absolute rights in music. A good cradle song, or the Prelude to 'Tristan,' is as perfect in form—its own form—as the C minor Symphony. All condemnation, then, of works like Liszt's symphonic poems, or his pianoforte sonata, because they are not 'developed' on the lines that suit works of a more abstract character, such as the third Symphony of Brahms, is quite beside the mark.

In the Liszt article in 'Grove' it is alleged that 'the system of transformation of themes, as [Liszt] called it, is beyond question an easier thing to



handle than the logical development which the older masters preferred.' Passing over the unwarranted implication that the Lisztian system of 'transformation' cannot be as logical as the classical system of development, some of us would maintain that the whole statement is an error. It seems to us that good development of the musico-poetic kind is much harder, and therefore rarer, than good development of the older kind. In the latter the problem is fairly simple; you have only to evolve new and interesting shapes out of a given piece of material. The Lisztian problem is as much more difficult than this as driving a team of horses is harder than driving one; you have both to evolve new material out of the old and to advance your story or extend your picture at the same pace; if the one outstrips or fails to work with the other,—if the music develops purely on its own account, without regard to the poetic subject, or if it merely illustrates 'moments' in that subject without weaving a continuous and logical musical tissue,—it is bad art. Roughly speaking, the one kind of music is based on decorative principles, the other on psychological; and while the rules of procedure for a decorative and for a psychological art can never be the same throughout, the practice of the latter must surely be the harder of the two. In absolute music, contrast, repetition, evolution and so on are used for their own sake; in psychological or suggestive music they have to be motivated by the vicissitudes of the poetic theme and yet have a nonchalant air of following no compulsion but their own. Hence the difficulty the symphonic-poem writer has of finding themes capable of a purely musical development that shall be at the same time invariably apposite to the various stages of the poetic idea. Critics of Liszt's 'form' would do well to remember that perfect form is extremely rare even in the great classical writers. All really good form has the air of an improvisation, like a flower or a crystal; the moment you can detect the joins in a piece of music, or see the reflective, deliberate processes by which a given section of it has been built up, all illusion as to its being an organic growth necessarily vanishes. The opponents of Liszt and of the school of programme writers that has developed from him have hitherto had too unquestioned a say on these matters. No impartial student of Liszt will deny that he is often in serious difficulties with his building. But if some one, instead of accepting blindly all that is said about 'classical form' and its practitioners, were to play the devil's advocate and subject it and them to a searching and unsympathetic examination, what havoc he could play with them! Wagner long ago showed how Beethoven's repetition of the first part of the great 'Leonora No. 3' overture after the middle section—out of thoughtless loyalty to the current 'form'—takes much of the dramatic point out of the work. A quite unprejudiced eye can detect numberless instances of mechanical jointing in Beethoven, due to his working, at a certain stage of a sonata or symphony, on a plan settled by tradition, instead of letting his imagination run without constraint. Look, for

instance, in the first movement of the 'Les adieux, l'absence, et le retour' sonata, at the clumsy and meaningless beating about the bush just after the repeat. The thought or the mood of the work is not being advanced one whit by all this twiddling; Beethoven is simply marking time until he can get into his swing again. So with Brahms, the 'faultless master of form.' Take the first movement of his second Symphony, and look at the passage commencing with the horns in the fifth measure after the double bar, and extending for some forty measures, to the fortissimo in the full orchestra. What is this but a mere text-book exercise in the variation of a given thematic fragment, a thing as easy to do as twisting a Panama hat into one shape after another? Like Beethoven in the case I have cited, Brahms is here a mere mechanician; he is simply treading water until he can find courage to plunge and swim again, simply 'talking through his hat,' as the proletariat would put it, to keep our attention occupied until he can think of something really vital to say.\*

Two blacks, of course, do not make a white, and any number of examples of bad building in Beethoven or Brahms would not turn some of Liszt's obvious faults into virtues; but before we condemn him for often failing as a movement-builder we need to remember that the law by which he is tried is itself imperfect, and the judges who administer it are often very fallible even where they are not wilfully blind.

(To be continued.)

### LISZTIANA.

It is a matter for regret that the entourage of Liszt did not include a Boswell. A veritable and unvarnished record of the great and small talk of such a man would have been of absorbing interest. We have, it is true, a good deal recorded of Liszt's views of many of his contemporaries, and these views reveal a generosity and appreciation probably unparalleled in musical history; for as a general rule musicians even of the first rank are apt to be severe upon one another. But of Liszt's familiar unbuttoned small-talk very little is known. This being so, we hope we may venture to offer a small contribution to the fund apropos the distinguished musician's last sojourn in London in 1886, the year of his death. All that is set down is derived at first hand from one who was in constant contact with him during his memorable visit.

In 1884 Messrs. Novello & Co. were asked by an American society to publish an English edition of Liszt's 'St. Elisabeth.' There was then no International copyright agreement to stand in the

\* Experience has taught me that one has only to offer a word of criticism of Brahms to be called an anti-Brahmsian in some quarters. May I therefore say that I am a Brahmsian, but in the sense that I am a Wagnerian, a Beethovenian, or a Shakespearian—that is, I think them all very great men, but no more immune to an occasional disrespectful word—when they deserve it—than the equator.

way, and anyone in this country could print and publish German music as he chose. But the late Mr. Henry Littleton, the head of the firm of Novello & Co., was unwilling to take advantage of this situation, and offered Liszt £50 to revise the proofs. This he consented to do, but so well was the work prepared that the proofs came back without a correction. This led to a proposal to perform the work in London, in April, 1886, and a warm invitation was sent to Liszt to be present.

The following is the letter in which he accepted this invitation:

SEHR GEEHRTER HERR,—Nach vierzig Jahren, werde ich also nach London wieder kommen: Dafür sage ich unsern vortrefflichen Freund Walter Bache, und Ihnen, verbindlichen Dank. Wenn die Aufführung der „Elisabeth“ am 6ten April statt findet, werde ich einige Tage früher eintreffen. Verfügen Sie mit Mackenzie, nach Ihrem Dafürhalten, über den Datum der Aufführung: nach dessen Bestimmung seine Reise richten wird,—ergebenst,

14ten October,

F. LISZT.

85—Weimar.

Die gültige Gastfreundlichkeit in der Villa Sydenham, bei Novello, nehme ich dankend an.

#### TRANSLATION.

DEAR SIR,—So after forty years I am coming to London again: for this I offer my grateful thanks to our excellent friend Walter Bache, and to you. If the performance of 'Elisabeth' takes place on April 6, I will arrive a few days earlier. Arrange the date of the performance with Mackenzie as you please: when that is settled his journey will be arranged accordingly by—

F. LISZT.

October 14,

85—Weimar.

I accept with thanks the kind hospitality offered at Villa Sydenham, with Novellos.

Liszt travelled on April 3. A large party of guests had been invited to receive him, and in order that he might arrive in time for the reception the railway authorities were prevailed upon to stop the mail train at Penge, a wayside station within easy reach of Westwood House. Sir Augustus Harris, of Drury Lane fame, who was present, was lost in admiration and envy at this excellent piece of stage-management. The Hungarian colony in London had determined to present an address to their great countryman, and had arranged to be at Victoria Station (the London terminus). But somehow they were made aware of the change of plan, and they happily found their way to Penge in time to pay their tribute to Hungarian genius. When Liszt arrived at the house and found many guests assembled, he was with very great difficulty prevailed upon to take a meal he sorely needed, because he was so anxious not to keep the company waiting.

During one of his conversations at Sydenham Liszt said that on the occasion of his first visit to London, he was accompanied by his father, whose great anxiety was that Liszt should seek a career in the diplomatic service. Liszt stated that his father took him to a phrenologist and inquired what he was to do 'with this stupid boy.' The phrenologist examined Liszt's bumps, and said, 'Not such a very stupid boy, try him with music.' Thus was phrenology justified, or was it a case of knowing beforehand?

The natural desire of all who thronged to the numerous public and private receptions held in Liszt's honour during his stay was to hear him play. But he rarely felt disposed to exhibit his powers, notwithstanding many artless and some subtle efforts on the part of admirers. On one occasion, at the invitation of Sir (then Mr.) Henry Irving, he attended a performance of 'Faust' (the dramatised version by Hermann Merivale) at the Lyceum Theatre, then in its glorious days of Irving and Ellen Terry. After the performance, which Liszt enjoyed intensely, he and the party went to supper with Irving in the neighbouring Beefsteak Club-room, and there, as an expression of the hope that springs eternal in the human breast, was a brand new Broadwood grand, all ready for manipulation. But Liszt had a blind eye when convenient. He took the supper, but not the hint. The sequel, however, was full atonement. Irving was asked to meet Liszt at Westwood House on the following Sunday. But he remembered many pressing engagements and excused himself. Later Liszt asked his host to tell Irving that if he and Ellen Terry would come on Sunday, he would play to them as much as they liked. This was irresistible, and Irving's engagements elsewhere suddenly became relatively unimportant and he accepted. Liszt played as only he could play. Irving had no claim to musicianship, but it was observed that the tears were rolling down his cheeks. The two great men could not exchange ideas in spoken language, but their spirits could commune through music.

With our last issue we gave a portrait of Liszt, reproduced from a photograph taken by Augustus Littleton at Westwood House. While Liszt was sitting for this photograph a note was handed to him, and when he had grasped its contents he put his tongue out in a defiant mood. It was an invitation to lunch from a titled person. He said 'No! No! I will not go. These aristocrats only invite me because they want the old poodle to play. I prefer to have a cutlet at home.' But when it was explained that the Baroness who wrote was *the* Miss Burdett Coutts, he exclaimed: 'O yes! yes! I will go.'

The Prince and Princess of Wales attended the performance of 'St. Elisabeth' on April 6. After their reception their Royal Highnesses were asked whether Liszt might be brought to them during the interval. The answer of the Prince was: 'No, I will come to him.' This the Prince did, and in the ante-room conversed with Liszt for some time. Then he said: 'I wish to introduce my wife, my sister (Princess Louise), and my sister-in-law (the Duchess of Edinburgh),' and they proceeded to the auditorium, where the three Princesses were seated. The royal ladies all immediately stood up and talked to the composer. A striking public tribute of respect!

A visit was made to one of the select concerts given at St. James's Hall by the Royal Amateur Orchestral Society. There were present the Prince of Wales (later King Edward), the Duke of Connaught, and the Duke of Edinburgh. Liszt





Westwood House.



sat with their Royal Highnesses. A pianoforte was in tempting readiness on the platform, but in vain was the net spread in the sight of such a knowing bird. Liszt was warmly urged by the audience (which consisted only of gentlemen) to play, but to the great amusement of the Royal party he merely stood by the pianoforte and bowed. On the way home he remarked that he did not care to play to all those men, but that on the following Sunday, when he was to dine at Marlborough House with the Prince and Princess of Wales, he would play to the Princess and the other ladies.

As already stated it was designed that Liszt's oratorio 'St. Elisabeth' should be performed during his visit. On an evening which happened to be one of the rehearsal nights of the Novello Choir, organized for the performance and conducted by Mr. (now Sir) Alexander Mackenzie, Liszt had been dining in town with his bosom friend, Mr. Walter Bache, and it was suggested that he should visit the rehearsal which was being held at Store Street Music Hall. This he agreed to do, and the choir and conductor were duly warned. A series of distance signals was arranged in order that when the composer arrived he should be greeted by the jubilant finale from his oratorio. He received a tremendous ovation, after which he said, 'What can I do? I cannot speak to them, I must play to them': and to the joy of all present he sat down at the pianoforte used for accompanying and for the first time since his arrival exhibited his marvellous powers.

When Liszt arrived at Dover on his way home, the Mayor and Corporation of that town presented him with an address. That this courtesy and mark of respect to a great man came spontaneously from the Municipal authorities of an English provincial town, is a lasting credit to their discernment. We regret we are not able to record the name of the enlightened Mayor who thus honoured himself and his town in honouring Liszt and musical art.

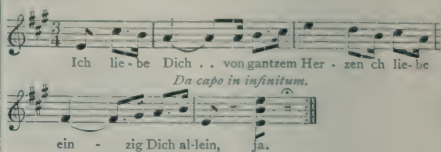
Liszt's last words, uttered in the train at Calais, were: 'If I live another "paar Jahren" I shall come back.' But, alas, this was not to be! When the news of Liszt's death at Bayreuth, on July 31, 1886, reached England, Mr. Alfred Littleton at once telegraphed to Queen Victoria and the Prince and Princess of Wales. Sympathetic replies were received, and later a message came from the Queen to ask Mr. Littleton to purchase a wreath and place it on Liszt's grave at Bayreuth on Her Majesty's behalf. This request, of course, was fulfilled.

### A BEETHOVEN HOAX?

By ERNEST NEWMAN.

A few weeks ago *Die Musik* fluttered us all with an article by Herr Paul Bekker in which he announced the discovery of a hitherto unknown Beethoven letter. This was printed in full in the article, and a facsimile of it was given. It is dated simply '8 July, afternoon,' and signed 'Ludwig.' It begins, 'Dearest one—My letter has gone, I posted it yesterday'; and goes on to speak of his

anguish at being separated from his beloved, of the prejudice of her proud family against him, and so on. Then he writes 'Ah! could I tell you in tones how you are my all-in-all—it would be easier for me—Not a bad theme occurred to me: it begins thus\*:



Now the famous 'Unsterbliche Geliebte' letters, on the problem of which I wrote at some length in the *Musical Times* for June of this year, are dated '6 July in the morning,' 'Monday evening, 6 July,' and 'Good morning on July 7.' In the second and third of the letters Beethoven speaks with some uncertainty and anxiety about the posts. Herr Bekker contends that the date of the new letter, '8 July, afternoon,' and the remark 'My letter has gone, I posted it yesterday,' make it practically certain that the new letter is the fourth of the same chain; this conclusion, he says, can only be upset by the discovery of another love-letter of the 7th July in some other year, for it is incredible that the contents of a letter of 8th July in one year should form so logical a sequel to those of a letter of 7th July in quite another year. The musical quotation is a theme from the finale of Beethoven's string Quintet, Op. 29, which work, according to the composer's own note in the autograph, was written in 1801. As the 6th July was a Monday in the year 1801, that seems a further confirmation of the old theory that the 'Unsterbliche Geliebte' episode belongs to that year, in which case, of course, the 'Geliebte' must have been the youthful Countess Giulietta Guicciardi. We know that her family were set against her marriage with Beethoven; and Herr Bekker points triumphantly to the reference in the new letter to the opposition of her 'proud relations.' Altogether the case, at first sight, looks so beautifully complete that it is no wonder a good many journalists accepted it almost unquestioningly, as did the *Manchester Guardian*, for example, in an amusingly precipitate article that finished up thus:

Music-lovers will still regard the 'Moonlight Sonata' as the worthiest and most convincing musical pledge of Beethoven's love for Giulietta Guicciardi. And assuming that the newly found letter is authentic, we may now from its evidence and from that of the score of the quintet—which gives, in Beethoven's handwriting, 1801 as the time of its composition—accept as true the popular tradition that she and none other was Beethoven's 'unsterbliche Geliebte.'

In the good people who write like this the wish is evidently father to the thought. The popular idea is that Beethoven, consumed with love for Giulietta, rushed home one evening and began to pour out his whole soul in the 'Moonlight Sonata.' With the moonlight streaming in through the windows he dashes off the first movement in a white heat. Reviving his tired tissues with a cup

\* The dots are omitted in the facsimile.

of strong coffee, let us suppose, he finishes the second movement, the moonlight still streaming in. He is on the point of collapse in the third movement, but a wet towel round his fevered brow enables him to endure to the end. Then, as the moonlight is just vanishing before the oncoming dawn, he rushes off to Giulietta's house with the score. 'See, Giulietta, a Sonata! My Sonata! Thy Sonata! Our Sonata! Ewig dein! Ewig mein! Herzliebste! Mon ange! Mon trésor!' and so on and so on, with his usual polyglot incoherence. But alas for the lovers of sentimental romance, the plain facts offer no basis for this gigantic column of moonshine. Beethoven did not write the 'Moonlight Sonata' for Giulietta; the dedication to her was an afterthought and, indeed, a makeshift. He had originally inscribed to her the Rondo in G. When he found that Countess Lichnowsky was expecting a work to be dedicated to her, he begged the Rondo back from Giulietta and gave her the Sonata by way of compensation. Moreover, from a letter of November 10, 1819, addressed to Beethoven by Dr. G. L. Grosheim, it looks as if the Sonata had been, in part at least, inspired by Seumes's poem 'Die Beterin,' which describes a girl praying at the altar for the recovery of her dying father. The music of the first movement at any rate is much more congruous with this poetic idea than with that of a love-confession. Even before this letter of Grosheim's was given to the world, the opening Adagio had struck many people as a prayer for grace; it had even been arranged by Bierey as a 'Kyrie eleison' for voice and orchestra.

The *Manchester Guardian* article is a sample of the way in which the old sentiment about Giulietta Guicciardi still makes people too credulous towards any evidence that seems to support the theory that she was Beethoven's 'immortal Beloved.' Putting sentiment aside, what is the total evidential value of the new letter? Very little, I fear. In the first place, the way in which it has been given to the world is most unsatisfactory. We are not told where it has been all this time. We are not even told in whose hands it now is. Herr Bekker simply says that it was 'shown him' by Herr Bernhard Schuster, the editor of *Die Musik*.<sup>\*</sup> A first glance at the facsimile and at those of the genuine 'unsterbliche Geliebte' letters is enough to raise the suspicion that the new 'discovery' is a forgery. The character of the handwriting is so different in certain vital characteristics from that of the letter of July 7, that it seems to me highly improbable that Beethoven's script could change so radically in a single night. Of course it may be replied that this is a testimony in its favour, as a forger would presumably have taken more care to copy the writing of the genuine letters. But to admit this principle would lead us ultimately to the absurd

conclusion that the very clumsiness of a forgery is a partial proof of its authenticity. Until other facsimiles shall be published showing a similar fundamental transformation of Beethoven's script in two successive days, I prefer to believe that, whether the new letter be genuine or a forgery, it can hardly have been written twenty-four hours after the last of the letters we already knew.

But there are other considerations. Suppose the letter to be genuine, that it dates from 1801, and that it is addressed to Giulietta Guicciardi. Does that prove that the other letters were also addressed to her, and that they also belong to 1801? Not in the least. As I showed in my previous article, practically all the evidence points to their being written in 1812. In 1801 Beethoven would be only thirty-one. Why should he speak of needing a quiet, steady life 'at my age'? Would he not be far more likely to say that when he was forty-two? At virtually every point the contents of the letters confirm the theory that they date from 1812. The fact that Beethoven was in Teplitz on those very days, that K almost certainly stands for Karlsbad, the recent confirmation, from an old guide-book, of what he says as to the posts, the fact that the summer of 1812 was an exceptionally wet one,—all this is not lightly to be brushed aside. There are the further facts that the style of the script is that of Beethoven's middle period, and that one passage in them curiously duplicates a passage in a letter dated July 17, 1812.

On the other hand, where and what is the evidence for 1801? No one can show even that Beethoven visited a watering-place in July of that year. Most modern commentators would agree that the letter to Wegeler that was formerly assigned to June 29, 1800, was really written on June 29, 1801. It is plainly connected in the closest possible way with the letter to Wegeler of November 16, 1801. In the first, Beethoven gives an account of his bodily troubles and the treatment he is adopting. In the second he continues the same subject in response to further inquiries from Wegeler. The details of the two letters place it beyond all probability that seventeen months should have elapsed between them. But the assignment of the earlier letter to June 29, 1801, puts out of court the assumption that Beethoven was in a watering-place in the early days of July. Moreover, in neither of the letters does he speak either of going to a watering-place or of having come from one, though he gives most copious details of his malady and the treatment, which evidently includes medicated baths at home. Herr Bekker himself admits that Kalischer's ascription of the letter of November 16 to 1800, is an error, and that it belongs to 1801. But in this case how can we square the physical weariness of the 'unsterbliche Geliebte' letter of July 7,—as shown in such a remark as 'at my age I need a quiet, steady life,'—with the exultant sense of physical strength (in spite of all his stomach troubles) that breathes through the letter of November 16, 1801? 'My youth,' he writes, 'yes, I feel it, is only now beginning; have I not always been sickly? My strength, both of

<sup>\*</sup> In the September number of the 'Zeitschrift der Internationalen Musikgesellschaft' Herr Albert Leitzmann tells us that he wrote to Herr Schuster for information on these points. Herr Schuster could not or would not tell him anything as to the source of the letter; he merely said that 'it was in private hands in Berlin, and certified as genuine by a number of authorities,'—whose names, however, were not given to Herr Leitzmann.



body and mind, for some time has been on the increase. . . . Don't talk of rest! I know of no other than sleep, and sorry enough am I that I am compelled to give more time to it than formerly. . . . I will seize fate by the throat; it shall certainly never wholly overcome me. Oh! life is so beautiful; would I could have a thousand lives! I feel I am no longer fit to lead a quiet life.' If it be urged that this is not inconsistent with his being a little weary of life in the preceding July—his health, let us suppose, having improved in the meantime—the reply to that is that the letter of June 29 indicates that though he is miserable on account of his deafness and his stomach ailments, he is full enough of general vitality. So far from wanting to settle down 'at his age' into a quieter life, he proudly tells Wegeler of his success with the publishers, and the rate at which he is working for them. 'For every work I have six, seven publishers, and if I choose, even more. They do not bargain with me; I demand and they pay. . . . I only live in my music, and I have scarcely begun one thing when I start on another. As I am now working, I am often engaged on three or four things at the same time.' There is no suggestion of lassitude or failing vitality here.

On every line, then, the evidence points to 1812, not 1801, as the year of the 'unsterbliche Geliebte' letters. But Beethoven certainly *was* in love with Giulietta Guicciardi in 1801. Can we then not accept the new letter as referring to this episode—dissociating it wholly from the Thérèse von Brunsvik affair of 1812? That would seem the most rational solution of the difficulty—but for one thing. Supposing a forger were anxious to establish the Giulietta theory of 1801, in face of all the evidence for Thérèse von Brunsvik and 1812, what would he do?

If I were the forger, I should say to myself something of this kind: 'I must first of all make it clear that the letter is written to Giulietta; so, as the aristocratic Guicciardi family is known to have been against the marriage of Beethoven and the young Countess, I shall introduce a reference to 'proud relations.' As the genuine letters are dated 6th and 7th July, I must date mine the 8th, and introduce a line or two referring to the fact that a letter has been sent the previous day—'My letter has gone—I posted it yesterday'; or something of that sort. But above all I must establish 1801 as the date of the new letter, and consequently of the old ones. How can I best do this? By quoting a theme from one of Beethoven's works of about that period, and making him say it has just occurred to him. On second thoughts, however, it would be as well not to leave the smallest loophole for any more controversy. Hadn't I better find some work that has been dated by Beethoven himself, and quote from that? Ah, here is the very thing; the Op. 29 Quintet, the score of which states, in the composer's autograph, that it was written in 1801.' All these extremely convenient points occur in the new letter. Is it not a little remarkable that, after penning the three

letters of 6th and 7th July, the vaguenesses and omissions of which have given so much trouble to the commentators, Beethoven should have written on the very next day a letter that providentially clears up every one of the points of dispute? And is it not remarkable that this letter should have been lost to the world until now, when the theory that the 'unsterbliche Geliebte' was Giulietta Guicciardi is on its last legs,—and that the present possessor of the letter should be a man of so retiring a disposition that he will not even allow his name to be known, still less say where he got the letter from or submit it to public inspection? How strange it is that Beethoven and nature between them should have provided, in the letter of July 8 and the circumstances of its discovery, for everything that a forger or a hoaxer would have thought of! To me the fullness and the patness of the new letter for just what it is being used to prove are a trifle suspicious. I would not yet go so far as to say it is a forgery, but I shall require some irrefragable evidence before I accept it as genuine. Above all, the paper and the handwriting should be minutely examined by German experts. Herr Bekker airily waives all this aside; such an examination, he thinks, 'would not be uninteresting,' but he will not trouble about it himself. A critical study of the script of the new letter would not merely be 'not uninteresting'; it is the first thing that ought to be taken in hand.

I had got thus far when the post brought me the 'Zeitschrift der Internationalen Musik-Gesellschaft,' with the article of Herr Leitzmann to which I have already referred in a footnote. Herr Leitzmann has compared the facsimile of the letter with those of others of Beethoven, and is strongly of the opinion that it is a forgery. One of the best of his points is that the use of 'tz' in words like 'allerletzt'—which occurs on page 2, line 4, of the new letter—was not customary in Beethoven's day, and that in his genuine letters the composer always spells 'allerlezt,' 'jezt,' 'hinaussetzen,' 'gesetzt,' 'troz,' &c. The infinitive of 'to be' he elsewhere always spells 'seyn,' not 'sein' as in the letter (p. 2, line 16). A still closer examination would perhaps reveal other oddities; but meanwhile Herr Leitzmann is perfectly justified in asking whether it is credible that in *one* letter Beethoven should suddenly employ a number of singularities of script and of spelling that appear nowhere else in his genuine correspondence. Herr Leitzmann has also one or two acute remarks on the subject of the citation from the quintet. The fact that we possess no sketches of it indicates that it must have been conceived and sketched *earlier than the year 1801*, for Beethoven never threw off his works with one sweep of the hand. Further, 'Beethoven very seldom incorporated the themes of his sketches in the final work without altering them.' He writes the theme in the letter in the violin clef, which, apparently, is contrary to his practice in making sketches. Finally he adds a chord to the theme, which has a decided look of improbability. I am glad to see Herr Leitzmann refer to this point, for it had already struck me that the theme as it is quoted in the letter had every appearance



of being copied from the completed score of the quintet, instead of being the usual Beethovenian hint of a subject. Altogether the gravest suspicion rests upon the letter. If those who stand sponsors to it have any proof of its authenticity, they should give it us at once. Till then,—to put it as gently as possible,—we shall not take it seriously.

## Occasional Notes.

We are asked to quote the following from the *Musical News*:

'The suggestion has been made that in this centenary year of the house of Novello it would be a graceful thing to offer a complimentary banquet to Mr. Alfred Littleton and his partners. What during its long career the notable firm has done for the art of music in England and the colonies, how Vincent Novello a century ago materially helped to cheapen music, to popularise choral music among the people, and to provide sacred vocal music for our churches, is a tale which has already inspired a small historical volume. And there is another reason why just at this time a public musical recognition may well be accorded to the present members of the old house. Not a little of the marked success which attended the recent gathering of the International Musical Congress in London is due to the valuable aid and hospitality shown at the headquarters of the firm at their new premises in Wardour Street. The Council Meetings and all the multifarious business were conducted there. Messrs. Littleton subscribed a large sum to the Guarantee Fund, and inaugurated the proceedings by a splendid Reception offered to our foreign guests and the English members of the Society.

'The idea of recognising these services has been heartily taken up by the leaders of the profession and several prominent amateurs. Among these are Sir Frederick Bridge, Sir Alexander Mackenzie, Sir Hubert Parry, Sir George Martin, Sir Walter Parratt, Sir Frederic Cowen, Dr. W. H. Cummings, Sir Edward Elgar, Dr. Harford Lloyd, Professor Joseph C. Bridge, Dr. W. G. Alcock, Dr. W. Carroll, Professor Granville Bantock, Dr. Davan Wetton, Dr. Eaton Fanning, Lieut. Albert Williams, F. Corder, Dr. G. J. Bennett, Sir Homewood Crawford, J. F. R. Stainer, Sir Ernest Clarke, J. C. Collard, Dr. J. Varley Roberts, Dr. R. R. Terry, J. H. Maunder, C. Rube, Dr. Haydn Keeton, Dr. C. A. E. Harriss, Prof. F. Niecks, Dr. H. P. Allen, J. Barker, J. Percy Baker, and several others.

'It so happens that this year Mr. Alfred Littleton enjoys the distinction of being Master of the ancient City Guild the Worshipful Company of Musicians.

'Sir Frederick Bridge, by request, has called a Meeting to arrange what shall be done. This will be held at the Music Room, Westminster Abbey Cloisters, on Monday, October 30, at 4.30, when the attendance is requested of those desiring to support the proposition. In the meanwhile, Dr. J. E. Borland, 81, Bromley Road, Catford; Dr. E. Markham Lee, 'Riffel,' Glengall Road, Woodford Green; and Dr. T. Lea Southgate, 19, Manor Park, Lee, S.E. have consented to act as honorary secretaries. Names of those wishing to join the General Committee may be sent to these gentlemen in advance.'

We have been informed that since the above was printed a great many more names have been received, including the Rt. Hon. Sir T. Veyer Strong, Mr. Landon Ronald, Dr. Sinclair, Mr. Ivor Atkins, Dr. A. H. Brewer, Alderman E. E. Cooper, Mr. T. Tertius Noble,

Sir William Lancaster, Mr. Clifford B. Edgar, Mr. W. Barclay Squire, Colonel A. G. Balfour, Mr. Edward German, Mr. Herbert Sullivan, Mr. Ben Davies.

Mr. Ernst Denhof—to whom music-lovers in Edinburgh, Glasgow, Leeds and Manchester are indebted and, there is good reason to think, grateful for their first experience of a stage performance of 'Der Ring des Nibelungen'—has formulated a similar scheme for provincial representations of 'Die Meistersinger,' 'Tristan and Isolde,' 'The Flying Dutchman,' 'Elektra,' and 'Orpheus.' He proposes to produce these works in Liverpool, Manchester, Hull, Leeds, Glasgow and Edinburgh in a season extending from February 26 to April 6, 1912. In each town the initiation of the scheme waits upon the establishment of an adequate fund and guarantee. Mr. Denhof's circular proposes that supporters should range themselves under three heads:

Subscribers would have no other obligation than to take up their seats on a given date not later than one month before the first performance in each city.

Guarantors would be called upon only in the event of any loss occurring out of the enterprise, the obligation then being *pro rata*.

Shareholders would have to provide the necessary capital or part thereof for the preliminary expenses, amounting to about £800 in each city, and would participate in the profit up to 5 per cent. on the capital subscribed. There would be 80 shares at £10 each, or optional, 160 at £5 each; one-third of which amount to be paid in before 1st December, and the other two-thirds not later than 1st February, and the full amount would be repaid at the end of the season unless there be a loss, which would be *pro rata*. Under no circumstances, however, will shareholders be called upon to pay anything beyond the amount of their shares.

These three modes of support are quite independent of each other, the public being free to choose the one most convenient to them. Each town supports only its own scheme, not those of others, the subscribed money remaining in the control of Messrs. Forsyth Brothers, Ltd., 126, Deansgate, Manchester.

We earnestly hope that a ready response will be forthcoming to Mr. Denhof's offer, for it is well-known that the artistic side of his scheme is on the highest level that circumstances permit.

Mr. Francesco Berger has resigned the post of honorary secretary to the Philharmonic Society. Few living musicians can claim so long a connection with this historic body. Mr. Berger became an associate in 1859, a member in 1871, a director in 1880, and honorary secretary in 1884. Although he will now be relieved of the onerous duties of the secretaryship, it may be hoped that his interest in the Society will be unabated, and that his great experience will continue to be of service.

César Franck's oratorios, now very great favourites in Paris, are specially cultivated by the 'Association des Concerts Spirituels de la Sorbonne.' Last winter they performed his 'Rebecca,' 'Grand Mass,' and 'Rédemption.' Of the present season, five concerts will be devoted entirely to his works, including the above-named, and also 'Ruth' and the 'Beatitudes.' Consequently less attention will be given to established works, of which, only 'Messiah,' Bach's 'Easter' oratorio, a cantata of Bach's, Beethoven's Mass in C and 'Mount of Olives,' and Wagner's Grail-scene from 'Parsifal' are announced. Last season, in addition to the same classics, the Society gave also Bach's 'Christmas Oratorio' and 'Passion' according to St. John, and Mendelssohn's 'Elijah,' besides works

by Debussy and Grandval. The 'Société Handel' got up several grand performances of 'Messiah' last year at Easter. Whatever will the anti-Handel party among ourselves say to all this appreciation in Paris?

No series of chamber concerts given in London is more fruitful of artistic results than the South Place Sunday Popular Concerts. At practically every concert a prominent quartet party or soloist appears, and the programmes are always of the highest quality and devised in an interesting manner. The twenty-five concerts given last season included, for instance, programmes devoted to Schumann, Schubert, Richard Strauss, Beethoven, and Brahms, modern France (Debussy's quartet and César Franck's Pianoforte quintet), and two to modern British works (including chamber music by Dan Boyes, Alice Verne-Bredt, Holbrooke, Walthew, Edith Swepstone and Friskin). The report from which this information is taken says of one of the other programmes:

An unusual concert included Walford Davies' Six Pastorals for four voices, string quartet, and pianoforte; Walthew's three vocal Quartets; five numbers from Schumann's 'Spanisches Liederspiel'; Ernest Walker's five songs from 'England's Helicon'; and Jadassohn's Sextet for pianoforte duet and string quartet.

Another paragraph contains matter of vital importance to the welfare of the scheme:

Considerable difficulty was experienced during the season in respect of the finances, and it was therefore most fortunate that the final concert was unusually successful in every way. Miss Marie Brema, who generously sang twelve songs, was received with much enthusiasm, and the interest of the instrumental side of the programme was well maintained by Dr. Ernest Walker's beautiful Quintet for horn and strings, and Schubert's glorious Octet. The deficit, which had grown to considerable proportions, was reduced to £3 18s. 7d. (a moderate amount); but the committee would again point out that no deficits should ever be allowed to arise, and would not, if each and every member of the audience would contribute fairly to the collections.

We hope supporters will take the hint.

## THE DRESDEN AMEN.

BY CECIL BARBER.

I have heard it said that the character of a Church Service may be accurately gauged by the way in which the Amens are sung. I will go further and assert that the Amens themselves tell their own tale of the spirit which animates the whole. Not only the ordinary plagal or authentic cadences that follow the prayers, but the two-fold, three-fold, and four-fold Amens that are commonly used to mark some consummation devoutly to be wished.

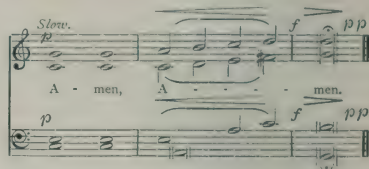
The question of a special musical So-be-it for such salient points of public worship as the end of the Prayer of Consecration in the Communion Service, or the close of a Festal Evensong, is one that exercises the minds of most, if not all, imaginative choirmasters. It is difficult to find an Amen of this kind which preserves an accurate balance of head and heart, and does not get stale through repetition. On the one hand there is the danger of formality, on the other that of sentimentality; and as to which of these is the less evil—well, perhaps restraint is preferable to emotionalism in an Anglican use.

Sometimes the addition of a seventh to the customary authentic cadence is considered sufficient emphasis, especially if the Amen be prolonged; but here again one may be opening the flood-gates of a sentiment not in accord with the best type of Church music. Greatly daring, some choirs try Stainer's

Seven-fold Amen (which, be it noted, was designed for the Communion Office alone); but if it is, as so often happens, beyond their compass, how grievous is the result! In the words of Macbeth, one feels inclined to exclaim:

I had most need of blessing, and Amen  
Stuck in my throat. . . .

Yet there is a simple (I do not say easy) way out of the difficulty, and a most effective one too, which I wonder is not oftener realised. For why not take advantage of that marvellous recurring-decimal of music—the 'Dresden' Amen? In its most serviceable form it may be written thus:

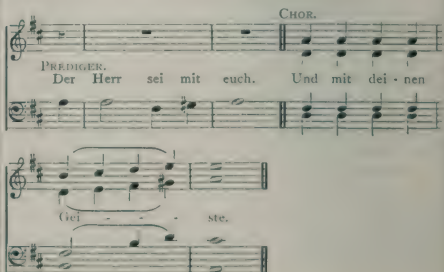


But even in this shape it needs care and constant practice, if the most is to be made of its possibilities. A good standard is set in several of the cathedrals already; but my appeal is addressed to the smaller churches.

The slow tempo (which can scarcely be too slow); the gradual crescendo on that unique ladder of sixths, and the subsequent diminuendo on the final chord, which should be held *lunga*: all this taxes the resources of all voices, but particularly of the boys. But if it is done at all decently, the Amen sounds magnificent—there is no other word, notably after a spoken Benediction. It also fits in well with a choral celebration when Marbecke's incomparable noting is the order of the day; and in a little Mission Church, where I was mainly responsible for the music for a time, the children loved it and joined in *con elevazione*.

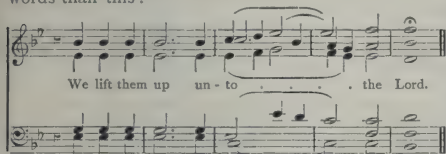
The phrase as it stands is almost without parallel as a *multum in parvo* in music, and yet its extraordinary power may be directly traced to such technical details as the unusual disposition of the elementary harmony—the third of the opening chords low down in the tenor part, and the inconclusiveness of the half-close on which the Amen rests, as it were, in a state of suspended animation or deferred finality. In some cases the basses are made to sing in thirds in the second and third bars; but this is apt to have a muddy effect unless very delicately treated, and it is not an indispensable feature.

There is nothing more curious in the history of the art than the fascination which this simple strain has exerted on the minds of musicians since it was first discovered. In the guise in which I have already given it, it is practically note for note identical with a response taken from the Zittau Choir Book:

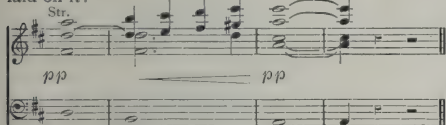




And this, it is true, has some affinity with the use to which Sir Charles Stanford puts it in his famous B flat Service. That youthful exploitation of the Dresden Use remains among his finest achievements still, and in one instance (as is well known) he boldly transcribes it in his own inimitable way for the people's answer in the Sursum Corda, thereby in a flash disclosing the very essence of the Amen. For could anything be more appropriate to the spirit of the words than this?—

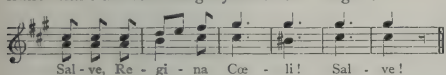


Even closer to the Zittau extract is the version which appears in Mendelssohn's 'Reformation' Symphony, where the response seems to have been lifted bodily into that familiar work. The illustration, moreover, shows how deftly it is turned into an orchestral figure, and what characteristically light hands this composer laid on it:

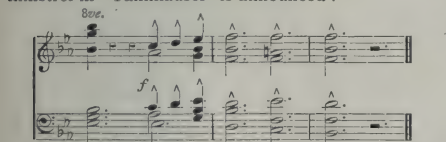


And with 'Ein' Feste Burg' and Brahms's 'Triumphlied' in one's mind, one might almost say that D major is the 'Reformation' key.

But it is significant, and in itself a remarkable tribute to the all-embracing character of the 'Dresden' Amen, that such a phrase should have appealed with equal intimacy to so many different schools of thought and practice. Wagner, for instance, with all his love of colour, never won free from his prepossession for it all his life. I must suppose that in those impressionable days he spent in Dresden, the services at the Hofkirche had as much attraction for him almost as the Opera House. Even in that early opera of his, never heard now—'Das Liebesverbot'—a choir of nuns chant the following hymn to the Virgin:



A similar rhythm throbs, too, in the grave, resounding adaptation with which the pardon of the erring minstrel in 'Tannhäuser' is announced:

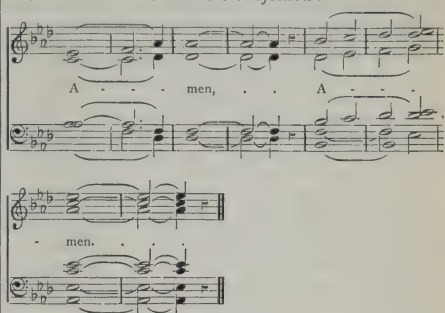


and last, in 'Parsifal,' the Holy Grail can almost be seen to glow through this shekinah-like version:

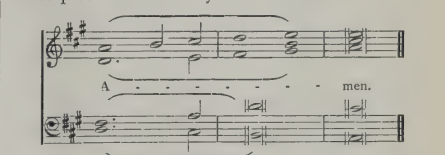


which might go on modulating for ever, so mystical is the effect of that climbing cadence, for it seems to recede into a rarer, serener atmosphere each time it is repeated.

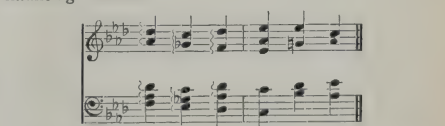
We are indebted to Dr. George Bennett, the Lincoln organist, for pressing this theme from 'Parsifal' into the service of the English Church in the measured strain here subjoined:



which is also arranged, I fancy, for male voices exclusively. How well the unaccompanied singing by a highly-trained choir harmonizes with the vaulted and traceried glories of an 'Angel choir,' I leave those who have heard it to testify. Stainer also edited the Amen for use in St. Paul's Cathedral, and there is something of the reticence and strength of the Wren masterpiece in this sturdy transformation:



But such a quest as this—chiefly through the agency of Messrs. Novello, from whose publications the illustrations I give are mainly selected—is endless, so numerous are the metamorphoses of this elemental Amen since its first inception (by direct inspiration, one is tempted to say) to the present day as it has been shaped, coloured and elaborated according to the temperaments of the different men who have come at one time or another within its sphere of influence. Even where it is not at first sight recognisable in the letter, the spirit of the 'Dresden' Amen can never be mistaken. Is it going too far, for example, to suggest that Sir Edward Elgar had in mind, consciously or sub-consciously, the same immortal strain when in 'The Dream of Gerontius' he made the angelic harps to be plucked to this haunting refrain?—



Perhaps he was merely asserting an apostolical succession of a very suggestive kind. But it is certain that aspiring choristers who have recourse to the 'Dresden' Amen in moments of great exaltation during their high festivals will find themselves among a vast company of the elect of music. Like them, they will bridge the ages by a single Amen.



# ORGANS BUILT FOR THE ROYAL PALACE OF WHITEHALL.

BY ANDREW FREEMAN.

(Concluded from September No., p. 587.)

Two other organs remain to be mentioned, since they are connected by tradition with the Palace—one, it will be seen, quite erroneously.

Rimbault says<sup>81</sup> that the Harris organ in the church of St. Michael's, Paternoster Royal, E.C., came from St. Anne's, Soho, to which church it was presented by William III. So far this is correct, but Rimbault is wrong in adding that 'it was formerly in one of the royal apartments at Whitehall.' It was never at Whitehall, but at the Queen's Chapel, St. James's Palace (now generally known as Marlborough House Chapel), and the date of its removal was not 1691, but 1699.<sup>82</sup> The instrument was destroyed in 1893.

The other organ, that at the church of St. Nicholas, Stanford-on-Avon, Northamptonshire, deserves somewhat fuller treatment, in spite of the fact that, so far as is at present known, there is no documentary evidence to connect it with Whitehall. The indirect evidence is, however, quite strong, and the traditions are not only persistent but date back quite a hundred years.

Before speculating upon its history it will be as well to describe the organ as I found it in August, 1908, and in August, 1910. The church is an interesting 14th century building which has fortunately escaped the perils of 'Restoration.' Amongst its treasures are some old oak fittings in the chancel, some ancient and remarkable stained glass, and the unique and beautiful organ-case. The last-named stands in a loft at the west end of the church, in front of the tower arch. The loft, which rests upon two simple stone columns, and the organ-case harmonize so well that they seem to dominate the interior with calm and stately dignity. The effect must have been really splendid when the organ appeared in the full glory of its original colouring—some of which has lasted to the present time.

The case is of deal and is a double one, but the portion in front of the gallery is merely a screen to the player.

The main case consists of three towers of pipes and two intermediate flats. The central tower (three sides of an octagon) contains nine pipes, the other two (semi-circular) five pipes each, while the intermediate flats used to hold thirteen pipes each, but a few are now missing. Many of these pipes are embossed with various patterns, and most of them are embellished with gilt, whilst the few plain ones amongst them have gilded mouths. Each of the side towers is supported by a cherub, and the centre tower by two. Above the central tower is a cushion, painted red, with gilded ribbons hanging down on either side. On this cushion rests a mitre, coloured blue and picked out with gold, whilst above this is a gilt crown, the inner side of which is red. The side towers are each surmounted by a quaint little angel blowing a trumpet. The carving of the friezes and pipe-shades is extremely good, and the panelling at the sides is bold and effective.

The lower case consists of three compartments of wooden dummy pipes—a central flat of eleven pipes, and two flat towers containing three—seventeen in all. Nearly all of these pipes are decorated in keeping with the embossed pipes in the main case, while the pipe-shades are covered with a cream-coloured stencilled pattern which shows up well, and makes up for the absence of carving. It is quite obvious that this smaller case was not part of the original scheme, and that when it was added it was designed to harmonize

exactly with the style of the loft. For all this it blends excellently with the main case, the two cases with the gallery combining to form a most admirable composition.

The smaller case does not appear to have contained any speaking pipes since it has been at Stanford. On this point more anon.

The mouths of the pipes in the three towers of the main case are rounded and somewhat deeply recessed. All the rest of the pipes (including the dummies) have leaf-shaped mouths.

The interior of the organ is a grievous wreck. The keyboard, with its black naturals and white sharps, is dismantled. Some of the stop-knobs are broken off and the front boards of the wind-chest are lacking, leaving the pallets exposed to view. (Pallet-springs and leather are in surprisingly good condition.) Of the interior pipes only one now remains in its place—a mournful-looking 'Bass Trumpet,' mired over so as not to project above the top of the case. In 1908 I found a large number of pipes scattered over the gallery floor, most of the metal ones having been trodden flat, but by 1910 these had been gathered together into heaps, some of the smaller 'oddments' finding refuge in boxes.

The method of blowing the organ is (or rather was) peculiar. The bellows lever, placed vertically, is hinged at its lower extremity near the floor, the handle being at the upper end. Just below the place where it is grasped by the hand, this lever is connected with another one which is attached to the feeders, and works horizontally. The action of the hand in blowing is thus to and fro instead of up and down.

There is but one manual, whose compass is from one note below CC (that is, in all probability, from GG) to E, fifty-four notes. There are no pedals. The names of the stops—some of them curiously spelt—are written on paper labels pasted on the stop jambs. The list follows:

Left.	Right.
OP: DIAPASON <sup>83</sup>	FIFTEENTH
O	B <sup>3</sup> TERTCE
B TRUMPET	ST DIAPASON
TR TRUMPET	TWELFTH
CORNET	PRINCIPE <sup>84</sup>

Over the keyboards is to be seen the following pencilled inscription—"Jeremiah Daniel painting the church June 10th 1766." This seems to point to the organ having been out of use even at that date, for surely had there been an organist this 'unholy scribble' would have been obliterated, even supposing that said Jeremiah would have dared to perpetrate it. It is certainly a matter to be devoutly thankful for that neither the gentleman with the doubly prophetic name nor any one else was appointed to furbish up the case.

Rimbault<sup>85</sup> has this to say as to its history:—"Nichols, in his 'History of Leicestershire,' tells us that Stamford (*sic*) Church is decorated with a handsome organ, that formerly belonged to the banqueting room, Whitehall, which by order of Cromwell was taken down and sold. It was intended, he says, to be placed in the Chapel of Magdalen College, Oxford, but, being too small, was purchased by the Cave family. Dr. Bloxam<sup>86</sup> suggests that it was offered in exchange for the Magdalen organ, which seems more than probable."

<sup>81</sup> Hopkins and Rimbault, p. 129.

<sup>82</sup> 'The King's Musick,' p. 433.

<sup>83</sup> Hopkins and Rimbault, p. 96.

<sup>84</sup> In his 'Registers of Magdalen College, Oxford.'

To this Mr. Sandon, the late Vicar of Stanford, in a pamphlet, adds 'that it was built to the order of Charles I., and that the date of its removal to Stanford was 1649 or 1650.' (See the second volume of Mr. A. G. Hill's splendid work on 'Organ Cases.')

According to another tradition it was given to Sir Thomas Cave, of Stanford, by Charles II., but neither of these traditions is backed up by documentary evidence. (Nichols's 'History' dates from c. 1815.)

So much for legend. Let us turn once more to the organ itself.

Attention is first drawn to the crown and mitre which surmount the central tower. There are many organs scattered up and down the country where these symbols of temporal and spiritual power are to be found side by side, but I have never yet seen or heard of one where the supremacy of the crown is so openly proclaimed—one might almost say flaunted—as here. Surely it had a political significance, and we are justified in inferring (1) that the organ undoubtedly belonged to an English monarch, and (2) that it dates from a period when the royal claim to supremacy over the church was of paramount importance.

A comparison with other pre-Restoration organs gives very little help towards fixing this date, because only some eight or ten of these are now in existence: moreover, they differ widely in design and detail, and in only about three of them is their date established beyond controversy. All that can be said on this point, then, is that Mr. Hill's statement that 'the whole dates from about the year 1625' can be accepted with the reservations that the main case is older than the smaller case, and that there is nothing in its design or details which is inconsistent with a date as early as the reign of Queen Elizabeth, while the presence of crown and mitre give at least some measure of probability to the theory that it was built for Whitehall in the days of the Virgin Queen.

Moreover this same device points with some degree of certainty to the Chapel rather than the Banqueting Room as the building in which it was first placed, though it may have been removed to the latter place to make room for a new instrument in the Chapel. If it had been in the Banqueting Room in the time of Charles I. it would have been taken down in the early years of the Commonwealth, for we may be quite sure that no organ would have been allowed to remain in that building which, we know, was used for the preaching services of the Parliament. On the other hand, if it had remained in the Chapel till the death of the King it would be the organ which was 'embezzled' during the Commonwealth, and restored to the Chapel through the instrumentality of John Playford at the beginning of the reign of Charles II. In this event it could not have been set up at Stanford until the year 1662 or 1663, when its place at Whitehall was filled, as we have seen, by a new organ built by Father Smith.

One weak place in the argument must be pointed out. It will be remembered that the Whitehall Chapel organ contained a 'Chaire' organ in 1636, which the Stanford organ lacks, but when we recall the vicissitudes through which the organ passed—that it was removed from its loft and taken, in all probability, to a private house, where the Choir organ and its case might have been discarded<sup>85</sup> (how many private houses of the period could have found room for the complete double organ case?) or, what is more likely, that the Choir case was kept merely as a screen for the player—it will probably be admitted that the 'double organ' difficulty is not an insuperable one, nor sufficient to overthrow the theory.

Moreover, as has been already pointed out when dealing with the Chapel instrument, the Choir organ

seems to have been added just previous to the year 1636. It would, therefore, be the more easily disconnected and discarded when it passed into private hands, the remainder still being a complete one-manual instrument; whilst at the Restoration, when an instrument was urgently needed, and a new one was out of the question at so short a notice, the fact that it then contained only a single manual would not stand in the way of its being set up in the Chapel and used till a more efficient instrument could be constructed to take its place.

There remains one thing more to be said before leaving this question of the Choir organ. It will be remembered that a new loft was ordered for the Chapel in 1663. What is more likely than that the old one went to Stanford with the organ? If this were so it explains not only why the Choir case and gallery match each other so exactly while they harmonize so well with the main case, but also why the whole composition which forms such a splendid feature of the interior at Stanford is quite unlike any of the other internal fittings of the church. In addition, it fixes the date of the Choir case, or screen, at just previous to 1636.

On the whole I believe that the balance of evidence is strongly in favour of the view that the Stanford organ and gallery came from Whitehall Chapel in the year 1663, or very shortly after.

As to why the organ should have gone to Stanford, it should be said that the friendship between Charles II. and Sir Thomas Cave is not the only link between Stanford and Whitehall. Archbishop Laud was for a time Vicar of the parish, and if this fact had been recalled by the King and Sir Thomas, it must have struck both of them that no more fitting memorial could have been devised than the erection in his old Church of this organ, to whose tones he had so often listened at Whitehall. One can picture, in imagination, the shade of the Primate pacing the flags of his deserted church, his head bowed as if in thought, pausing now and again to gaze up at the familiar features of the organ which he had known so well when the voices of both were uplifted to the praise and glory of God in the Chapel of the King's Palace at Whitehall.

## Church and Organ Music.

### A NEW BOOK ON THE ORGAN.\*

BY W. G. ALCOCK.

Most of us remember with gratitude Rinck's 'Organ School,' which has been the beginning of many a successful organist's career. Best's 'Art of Organ Playing,' Archer's 'Organ School,' Stainer's admirable Primer, and the lately published work by Professor Buck, all have as their common object the advancement of the fascinating art. Turning to the practical side of organ building we find the monumental work by Hopkins and Rimbault, and the splendid volumes published in America by Audsley; after which may be mentioned such works as that lately issued by Messrs. Lewis, Robertson's 'Practical treatise on organ building,' and that valuable little book 'A Dictionary of organ stops,' by J. I. Wedgwood. It would seem as though the subject must be practically exhausted by such a list. But the result of much fine teaching has led to a demand for a clearer enunciation of the rules by which alone mastery of the instrument may be secured. The secret of true organ touch with all its subtleties was known to comparatively few, but the little heaven has been working and quietly spreading, and we are now, with modern refinements

\* 'Organ Playing: its Technique and Expression,' by A. Eaglefield Hull, Mus. Doc. Oxon., F.R.C.O. Augener, Ltd., London.

<sup>85</sup> In which event the *pseudo* Choir case would date from 1660.



in tone and mechanism, ready for an even greater advance than has already been secured.

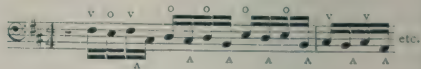
In more than one of the volumes first mentioned, much excellent advice may be found in the text, particularly (if we may distinguish) in Dr. Buck's work. But Dr. Hull has succeeded in presenting the subject in a new light, though he naturally treats of many points which must be common property. After an Introductory chapter he gives a short but sufficient description of the instrument, with the specifications of a few notable examples, including that in St. Thomas's Church, Leipsic. The next chapter deals with the important matter of Touch, both in manual and pedal work. It is difficult to follow Dr. Hull in his claim that so much variety of touch is feasible on the organ. On a tracker organ, where one almost 'feels the pipes,' greater difference of touch is no doubt possible, but the modern organ is the subject of which Dr. Hull is writing, and pneumatic or electro-pneumatic action is assumed. Surely the act by the finger of depressing a key does nothing more than admit wind to the pneumatic contrivances which eventually pull down the pallet? If this be granted, it must be admitted that the pallet is either allowing wind to enter the pipe above, or preventing it. There is no middle course, as on the pianoforte, and the result is, I think, that there are but two distinct touches, viz., legato, and detached or staccato. Of the last there may be some degrees, though a sharp staccato on the organ is not effective. Dr. Hull is undoubtedly right in making a great point of the *release* of the key, for there lies the secret of a good organ touch. No doubt to the *player* there may be several varieties, but the result to the *listener* is either legato or detached, or at most a blending of the two in matters of phrasing. Indeed, Dr. Hull says 'one of the drawbacks of the electric action seems to be that it is so perfectly prompt that it does not give any variety at all in attack.' Surely this is destructive to the two, or even three, grades of attack which are claimed as being possible! He also speaks of a certain organ on which any unaccustomed player is almost certain to obtain a 'squeaky tone-production instead of the usually pellucid treatment in the hands of its own regular player.' This is surely impossible, on the grounds mentioned above, for a pneumatic organ is clearly in the author's mind! In passing, I might add that I have actually seen an organist, while holding a note, move his hand over it as a violinist does in obtaining an effect of tremolo! But there is so much excellent advice in this chapter, that if the question of variety of touch were reduced to its simplest terms, as apparent to the *listener*, there would be nothing to cavil at.

The chapter on Fingering is comprehensive, and it is rightly maintained that the rules for pianoforte fingering should form the basis for the organ. There are of course many other devices, and interesting and instructive examples are given. All must agree with Dr. Hull that 'it is the prerogative of the players to legislate on the matter of keyboard instruments,' and that if the addition of three or four notes reduce the octave span by an eighth of an inch, and consequently a 5-octave organ by  $\frac{1}{8}$  of an inch, it were better to dispense with the extra notes. A valuable chapter on Pedalling follows, though some of the 'footing' given by the author might be modified. For example, the following is recommended:



To many the use of the right heel on the reiterated G would be exceedingly awkward. The alternatively suggested V is infinitely better.

Again, in the following, alternate toes would be preferable:



In the important matter of Phrasing it is good to find Dr. Hull drastically exposing the extremely inaccurate directions in such passages as the subjects of the fugues in Mendelssohn's second and fourth Sonatas, and in much of Rheinberger's work. Either explanation offered may be correct, and that a *general* legato may be intended, or that the composer (or *compositor*) may have inserted indiscriminately the slurs to aid the eye in reading. Undoubtedly the 'musician' (and the title is not invariably synonymous with 'organist'!) will be guided by the construction of the music before him.

But in the example quoted below, does not one phrase-mark destroy the other, even though the footnote be obeyed?



The advice given as to the pedal passage in the Toccata in F is hardly in the 'Bach' manner:



Does the passage need phrasing at all? Surely it is so clear that it speaks for itself, though one might acquiesce as to the phrasing if Dr. Hull would delete the tempo variation.

To the very important subject of Colour, Dr. Hull has devoted much research and space, and the chapter is perhaps the most interesting of all. The various stops are classified according to their quality and power, and excellent suggestions given for their combination. In the face of modern tone-refinement, the matter has become of far greater importance than ever, and with the facilities offered by modern mechanism almost anything is possible. The danger lies in making one's art subservient to and dependent on them both.

Dr. Hull has much to say of so-called 'String tone,' and great care is certainly necessary in the use of Gambas, for they will stand out against almost any other quality, refusing to mix with it, much as in chemistry we can obtain either a mechanical mixture or a chemical compound. His remarks on Diapasons make instructive and sound reading. To his poetic quotations might be added:

'While the majestic organ rolled  
Conitron from its mouths of gold'

as the best illustration of the glorious tone of the only real organ pipe.

A more detailed account of 'Mixtures' would be welcome, for many organs have been spoiled by them. The examples furnished by old organs, with their small scale and carefully selected composition, gave way in time to a coarse and brutal tone which was out of balance, and we are only just getting to know



something of their true effect, which Dr. Hull happily terms a 'shower of stars,' or, as Dr. W. S. Hoyte calls it, a 'stream of silver.' I totally disagree with many eminent persons who hold that Mixtures should be melted down to make Diapasons. Even if they do not (as some suppose) fulfil their mission in strengthening the ground tone, they produce an accidental effect, the loss of which many would regret.

Dr. Hull gives a great deal of admirable advice on application of tone-colour, and generally succeeds in justifying his claims. He rightly warns his readers in their use of Octave Couplers, though he admits that they have a legitimate field. Much interest attaches, too, to the chapter on Ornaments, many examples of which are given, with their interpretation. Criticism on the chapter is confined to the actual type of the ornaments, which seems clumsy and out of proportion to the otherwise excellent type and letterpress. The remaining chapters on Style, and Methods in Study, conclude the book, and are full of excellently sound advice. Dr. Hull will forgive these friendly criticisms when it is admitted that his book is one of the most interesting and instructive which have yet appeared.

It is just the sort of thing we wanted—a book on the subject so fascinating to us all, not perhaps intended for actual organ study, but something to read—may be, in the train—and certainly invaluable for purposes of reference. In a later edition he might do well to speak of the organ as a means of accompaniment, which is at least as important to the church organist as his solo work. A few misprints, too, could then be corrected, e.g., Sigmund Karg-Elert (Preface) should be Sigfrid, and on page 160, paragraph 282, Healey Willans should read Healey Willan, or Healey Willan's Prelude &c.

A series of recital programmes is given which may well be interesting and helpful to many, while the inclusion of the specifications of Bach's organs is of great value. To students and teachers the classification of pieces is most instructive, while the Table of Contents, Glossary, and Index go to make complete this very valuable contribution to modern organ literature.

#### THE BUILDING OF LIVERPOOL CATHEDRAL.

Seven years have elapsed since the foundation stone was laid in July, 1904, by King Edward, accompanied by Queen Alexandra. Nearly two years were afterwards taken in building the massive foundations from the solid rock. In the other five years the exquisitely beautiful Lady Chapel, a modern example of 14th century Gothic, was built and consecrated in June, 1910, and the construction of the Choir, Transepts and Chapter House proceeded with at a rapid rate. The Chapter House is a memorial to the first Earl of Lathom, to be erected at a cost of £10,000 by Lancashire Freemasons. The average elevation of the walls of the main fabric has reached 97 feet, and the highest point is 115 feet, the transverse arches of the Choir. The main transverse arch is completed, also the other arches to carry the vaulting of the Choir. The great east window, a memorial to the late Mr. T. H. Ismay, is already built up to the springing of the tracery. This window will probably be the largest east window in the Kingdom, and the subject chosen for its stained glass is the Te Deum. It had originally been planned for the transepts to be crowned by twin towers, rising to a height of 260 feet. This plan has been superseded by a single tower 280 feet high, which exceeds the central tower of York Minster by eighty-two feet. It will be 104 feet square at its base. At present the central tower of York Minster, 65 feet square, is the largest in England. The revision of the original design involves an extra expenditure of £25,000, but will give a central open space 190 feet by 87 feet. As regards the progress made in the building of the Choir, at the present time the six choir aisle windows are finished and waiting for the stained glass, and the triforium has advanced to the roof line, and the organ chambers built on either side of the Choir.

Under the will of the late Mr. James Barrow, a sum of ten thousand pounds is set apart for the provision of a grand organ, the specification for which is now receiving careful consideration. The cost of this noble undertaking now stands at £347,000, and a further sum of £78,000 is still required. It will probably take four or five years more to complete the great building. In the meantime daily services are held in the Lady Chapel, to which hosts of people repair and enjoy the refreshment of a well-ordered service in a building which by its beauty uplifts the soul.

We have often wondered why Northerners are so keen on organ recitals as compared with those of Southern districts. A series of recitals on Fridays is in progress at Manchester Cathedral, and the hour has been arranged to suit business men, the recitals beginning at 1.10 and finishing at 1.50. On Friday, October 13, Dr. W. G. Alcock played to an audience which practically filled the Cathedral, many in fact being contented with standing room. A very remarkable feature was the singing of the Old Hundredth, to the organ accompaniment of Mr. Sydney Nicholson, the Cathedral organist, who knew the capabilities of the large congregation so well, that he left them to sing two verses practically without accompaniment. All the parts were strongly represented, though the Cathedral choir as a body was not present, while the pitch was absolutely maintained. We shall never forget the experience, and came away thinking that if all congregations were so musical, we should have to modify our opinion of so-called 'congregational singing.' Another question which presented itself was 'When did all those earnest, hard-worked men get their lunch?' We feel bound to add a word of praise for the truly splendid organ recently built by Messrs. Hill & Son. We gave, in a former number, a short account of the instrument, but cannot help saying that the work reflects the highest credit upon the builders, and no less upon Mr. Sydney Nicholson, who evidently knows what a real Cathedral organ should be.

A drastic method of compelling attention to an unaccustomed idiom was recently adopted by the organist of Oswestry Parish Church (Mr. Alfred E. Floyd). Karg Elert's 'Harmonies du soir' was placed early in his recital programme, but to impress his listeners with the beauty of the work, which must have been unknown to many, it was repeated immediately after the offertory hymn! We hope the collection was liberal. As an alternative, we suggest that on a future occasion the offertory hymn be repeated, and with its 'silver' accompaniment.

The Seventh Choral Festival of the combined choirs of Chichester, Salisbury and Winchester Cathedrals was held in Chichester Cathedral on September 27, a very large congregation attending. The service, which began at 3 o'clock, was representative of many styles of church music. The Canticles were sung to the setting by Sir George Elvey in A. The anthems were 'And there was a river' (Ouseley), 'Jesu, the very thought' (Vittoria), 'Let my prayer come up' (Purcell, from Sir F. Bridge's arrangement), 'Proclaim ye this among the Gentiles' (Kendrick Pyne, of Bath), and 'Save, Lord, and hear us' (W. Hayes). During the assembling of the congregation Merkel's Sonata in E minor was played by Mr. R. Swanborough, assistant-organist of Chichester Cathedral, and Borowski's Andante in F minor by Dr. W. Prendergast, organist of Winchester Cathedral. At the conclusion of the service Mr. W. K. Stanton, of Merton College, Oxford, played Rheinberger's Sonata No. 7, in F minor. Mr. F. J. W. Crowe, organist of Chichester Cathedral, accompanied the first portion of the service and conducted the anthems, the accompaniments of the latter being shared by Mr. Swanborough and Mr. Stanton. It should be added that during the offertory Mr. L. E. Minchin, of Chichester, played the Andante espressivo from Sir Edward Elgar's Organ sonata.

The fifty-fifth anniversary of the dedication of St. Michael's College, Tenbury, was celebrated on September 29. The proceedings actually commenced with choral evensong on the previous day, when Elvey's continuation of Croft in A,

and the anthem 'At that time shall Michael stand up,' by the Rev. Dr. Mee, Precentor of Chichester, and Honorary Fellow of St. Michael's, were sung.

On Michaelmas Day full choral matins took place at 11.30, when the music included Smart's Te Deum and Jubilate in F, the anthems 'Great is the Lord' and 'Jerusalem on high,' both by Sir Frederick Ouseley. Mr. Norman Woods, organist of the College, accompanied throughout with conspicuous skill and judgment. Dinner in the College hall followed the service, and was preceded and concluded by a Latin grace in five-part harmony by Sir Frederick Ouseley. Evensong was sung at five o'clock, the setting of the Canticles being Gibbons in F, and the anthem Sir Hubert Parry's 'I was glad,' written for the Coronation Service of King Edward, and repeated at that of King George. At the conclusion of the service Dr. Sinclair, of Hereford, who is also an Hon. Fellow of St. Michael's, gave an organ recital.

Music thoroughly representative of all that is best, was used at the services throughout the octave, the spirit of the Festival being well maintained. The proceedings reflect the highest credit upon all concerned, particularly the Rev. John Hampton, who is responsible for the duties of Warden, Precentor and Choirmaster, and it is most gratifying to find the traditions laid down by the revered founder (Sir Frederick Ouseley) so well respected.

The new organ (built by Messrs. Liddiatt & Sons, of Leonard Stanley) in Amberley Church was dedicated on Friday, September 29. The instrument has been erected to the memory of Mrs. Caroline Barbara Blackwell, and consists of three manuals and pedals, governed by pneumatic action. The carved oak case was designed by Mr. S. Gambier Parry, of Westminster. At the conclusion of the service the organist (Mr. G. E. Kiddle) gave a recital, and included in his programme were pieces by Salomé, Guilmant, Silas, &c.

In connection with their Harvest Festival services, September 24, the choir of the Nottingham Central Mission, Halifax Place, gave a performance of Mendelssohn's 'Hymn of Praise,' under the direction of Mr. E. M. Barber. Miss E. Warner, Miss E. Lester, and Mr. J. Franklin Pearson were the soloists. Mr. C. E. Blyton Dobson accompanied at the organ.

An inaugural recital on the new Beecher Memorial Hope-Jones Organ, at Christ Church, Vancouver, was given by Mr. Ferdinand Dunkley, on October 3.

The organ in the Parish Church, Burnley, originally built by Messrs. Hill, has been entirely rebuilt with considerable additions by Messrs. Norman & Beard. The re-opening and re-dedicating services were held on October 5 and October 8, when recitals were given after evensong by Mr. W. A. C. Cruickshank, the organist and choirmaster, who drew up the scheme of reconstruction. The new instrument gives every satisfaction, and is worthy of the church and the excellent services held therein.

Dr. Brewer's 'A song of Eden' was performed for the first time in Bristol, on October 8, on the occasion of a Harvest Thanksgiving Service at St. Thomas's Church (City). Orchestral accompaniment was employed, and a very impressive result was secured. Mr. Lee Williams's eight-part setting of the Lord's Prayer, and a selection from 'The Creation,' also formed part of the service. Mr. W. A. Lamb, Mr. Lee Williams, and Dr. Brewer conducted.

An excellent performance of Mendelssohn's 'Hymn of Praise' was given at the Wesleyan Church, Wallington, on October 9, by a choir of sixty voices with full orchestral accompaniment, under the conductorship of Mr. H. A. Charman.

The choir at Church End (Finchley) Congregational Church sang Maunder's 'Song of Thanksgiving' on October 10, Mr. Frederick Meen presiding at the organ. The soloists were Mrs. Hollis, Mrs. Williams, Mr. Albert Maiden and Mr. E. Loder.

The Leytonstone Church Choir Association, in which four choirs are united, assisted at evensong at the Church of

S. Columba, Leytonstone, on St. Luke's Day, when the choir of about 120 voices sang Gadsby's Magnificat and Nunc dimittis in C, the 'Hallelujah' from 'Mount of Olives,' and Smart's setting in F of the Te Deum. The tone-quality of the boys was noticeably good, and there was some effective piano singing.

At a Harvest Festival held on October 19, at St. Luke's, Hillmorton Road, Holloway, 'The Creation,' Part I., and 'Blest pair of Sirens,' were performed, under the direction of Mr. B. J. Dale.

#### ORGAN RECITALS.

- Mr. F. E. Wilson, Church of St. Michael and All Angels, Little Ilford—An air composed for the Holsworthy Church Bells, *S. S. Wesley*.  
 Mr. Ernest O'Dell, St. John's Church, Smith's Falls, Canada—Overture in C major, *Hollins*.  
 Mr. F. A. Burgess, St. Michael and All Angels' Church, Observatory, Cape Province, South Africa—Prelude and fugue in E minor, *Bach*.  
 Mr. Herbert Hodge, St. Stephen's, Walbrook—Air with variations in F sharp minor, *S. S. Wesley*.  
 Mr. W. E. Belcher, St. Asaph Cathedral—Dithyramb, *Harwood*.  
 Mr. Charles H. Bishop, St. Philip's and St. Jacob's Church, Bristol—March in D, *Best*.  
 Mr. James B. Lawson, First Presbyterian Church, Londonderry—Allegretto, *Berthold Tours*.  
 Mr. John Pullett, St. Hilda's, South Shields—Pastorale, *César Franck*.  
 Dr. G. H. Smith, Holy Trinity Parish Church, Hull—Sonata No. 4, in B flat, *Mendelssohn*.  
 Mr. Percy Baker, Tewkesbury Abbey—Adagio and Allegro (from Fantasie in G), *Bach*.  
 Mr. Kris Allsopp, Dunfermline Abbey—Prelude and Fugue, C minor, *Bach*.  
 Mr. James Tomlinson, Public Hall, Preston—Allegro Symphonique, *Luard-Selby*.  
 Mr. Percy E. Medley, Commemoration Church, Grahams-town—'St. Ann's' Fugue, *J. S. Bach*.  
 Mr. Wilfred Arlom, Church of St. Bede, Semaphore, S. Australia—Three pieces, Op. 22, *N. W. Gade*.  
 Mr. W. Deane, St. Mary's Church, Johannesburg—Choralvorspiel and Fugue, *Brahms*.  
 Mr. H. S. Greenwood, St. Peter's Church, Chorley—1st Sonata in F minor, *Mendelssohn*.  
 Mr. C. Kingsley Killip, High Park Road Wesleyan Church—Scherzo in B flat, *Haydn*.  
 Mr. C. H. Moody, Ripon Cathedral—Preambulum Festivum, Op. 64, *Karg-Elert*.  
 Rev. G. C. E. Ryley, Yalding Parish Church—Toccata and Fugue in D minor, *Bach*.  
 Mr. Paul Rochard, St. Columb's Cathedral, Londonderry—Sonata in D minor, *Guilmant*.  
 Mr. Philip Thornley, Dysart Parish Church—Intermezzo and Fugue Chromatique. (Sonata in A minor), *Rheinberger*.  
 Mr. R. Hetherington, Union Church, Valparaiso—Prelude and Fugue in D major, *Bach*.  
 Mr. A. E. Jones, Farnworth Parish Church—Marche Pontificale in C, *C. M. Widor*.  
 Mr. W. A. Roberts, S. Paul's, Prince's Park, Liverpool—Sonata in D minor, *W. Dawson*.  
 Mr. Nelson B. Edwards, Colne Parish Church—Toccata (14th Sonata), *Rheinberger*.  
 Mr. F. Monk, St. Peter's, Chertsey—Voluntary on Hymn Tune, 'London New' (373), *H. Smart*.  
 Mr. Alfred Hollins, Unitarian Church, Stephen's Green, Dublin—Air with variations and Finale Fugato, *Smart*.  
 Mr. Frederick R. Frye, Pro-Cathedral Church, Chelmsford—Sonata in D minor (No. 6), *Mendelssohn*.  
 Mr. C. E. Blyton Dobson, Nottingham Central Mission, Halifax Place.—Nocturne, *d'Evry*.  
 Mr. Hanforth, Sheffield Parish Church—Allegro con spirito (from an Organ concerto), *Arne*.  
 Mr. Chastey Hector, Parish Church, Brighton—Fantasia and Fugue in E minor, *W. T. Best*.  
 Herr Kurt Gorn, Garnisonkirche, Berlin—Chaconne and Tripefuge, Op. 73, *Karg-Elert*.



## ORGANIST AND CHOIRMASTER APPOINTMENTS.

- Mr. William J. Comley, organist and choirmaster of St. Margaret's (the Parish Church), King's Lynn.  
 Mr. Alexander Hendry, organist and choirmaster, West Church of St. Nicholas, Aberdeen.  
 Mr. Leonard Salisbury, choirmaster of St. Michael and All Angels, Stoke Newington Common.  
 Mr. Oswald Sneade-Carling, organist of St. James's Church, Bermuda.  
 Mr. John Stubbs, organist and choirmaster, Adlington Parish Church.

## Reviews.

*Forty years of song.* By Emma Albani.

[Mills & Boon, Ltd.]

The termination of Madame Albani's long and honourable career has been fittingly marked by the occurrence of a great benefit concert at the Albert Hall and by the issue of this book. 'Forty years of song' is the record of continuous brilliant success in almost every country of the world where music obtains a hearing. It teaches some useful lessons. The aspirant to vocal fame should note that although the great gifts of Miss Emma Lajeunesse, as Madame Albani was christened, were recognised and appreciated from her early youth, she nevertheless did not shrink from a long and assiduous course of study. The second lesson which emerges frequently from Madame Albani's account of her travels and acquaintances, is that of charity and kindness towards artistic rivals. It cannot be said that Madame Albani extracts from her career much that is of historical or general interest; her reminiscences have a tendency to descend towards 'small talk.' But they occasionally introduce a good story and an instructive little side-light on affairs. She dwells with pardonable fondness upon her extensive acquaintance with royalty, extending from Queen Victoria to the King of the Sandwich Islands. The great honours and the great triumphs of her life are, however, described with exemplary modest directness and often ingenuousness of diction. As a book-compiler Madame Albani is unfortunate in having no misfortunes or vicissitudes to describe as a contrast to her successes. She stepped immediately into her place in the firmament and never came behind a cloud. The volume is illustrated by portraits of the author and her distinguished acquaintances, and some facsimile autographs.

*O hearken Thou.* Anthem composed by Edward Elgar.

*The Te Deum and Jubilate.* Set to music for men's voices in the key of E major. By Charles Macpherson.

*Communion Service for Men's Voices.* Set to music in the key of F. By R. W. Robson.

*Hail! Festal Day (Salve! Festa Dies!).* Composed by the Rev. James Baden Powell.

[Novello & Co., Ltd.]

Sir Edward Elgar's Offertorium was a very important feature at the Coronation Service in June last and, by the addition of a second verse, the work is most suitable as an anthem for general use. Any difficulties in the vocal parts soon disappear, while the accompaniment may be made exceedingly effective by a cultured organist upon an instrument of ordinary resources.

Mr. Macpherson's music is always original, and distinguished by strong rhythmic device, while his unerring instinct in the matters of harmonic progression and treatment of his organ part invest whatever he does with unusual interest. He rightly employs three voices in this setting, thereby gaining a more accurate balance than could be obtained by dividing the tenors. Music for men's voices, when intended for church or cathedral settings, is always difficult to write; but Mr. Macpherson has most successfully striven for variety, and we doubt not that, given a competent choir and organist, his service will prove most effective.

Mr. Robson's service should be useful for its straightforward character and interesting organ part, and also for the reason that few settings of the service have yet been written. We prefer three to four voices, in view of the fact that in most

cathedrals the number of voices is limited, necessitating the division of the tenors of both sides of the choir. Larger compass for each of the three parts is also secured, ensuring greater interest for the singers, which is no small matter.

The old English Processional Proses for the Feasts of Easter, Ascension, Whitsun, and Dedication, also for 'Corpus Christi,' and a new Prose for Christmas, with 'Lift High the Cross' (to melodies of the Dedication 'Salve'), form the contents of Mr. Baden Powell's volume. His music to 'Hail, Festal Day' has been in constant use for very many years, and the additions now published will no doubt become as widely popular. In view of the approaching Festival of Christmas, the processional music to the fine words written by the Rev. Arthur J. Morris will be very welcome.

*Come, winds of God.* Unaccompanied hymn. Composed by M. L. Wostenholme.

[E. Donajowski.]

The words of this hymn are by the Rev. Henry Burton, and their undoubted beauty has inspired the composer in his setting of them to an unusual degree. The part-writing is excellent, and we only regret the occasional high note in the alto part, which might give trouble to falsetto voices. With this difficulty overcome, the hymn (or anthem, as we should prefer to call it), should command the attention of many choirs.

*Theorie der pneumatischen Orgel-Traktur und die Stellung des Spieltisches (Theory of the pneumatic Organ action and the position of the Console).* By J. Biehle.

[Breitkopf & Härtel.]

It is not often that church acoustics are made the subject of scientific research. We all know what deplorable results in the building of churches and the construction of organs are caused by the want of a thorough mastery of this all-important but also much neglected subject. All the more credit is due to the author of the above pamphlet for having made church acoustics the subject of a life-long study, to which he has devoted much time, labour and industry, the results of which he has made known in several German publications. His name, moreover, is not quite unknown in England, since at the recent International Congress of Musicians in London, he delivered an address on the Theory of Church Architecture, which was received with general approval.

In the above quoted pamphlet of some forty pages he deals with the question from the standpoint of the organ builder and organ player. He maintains that the introduction of pneumatic action in the construction of modern organs has a perfectly new bearing on tone-production and tone transmission greatly differing from the old system. We fully agree with the author, and have no doubt that the results of his scientific research will be of the utmost value to all concerned. We only regret that the German pamphlet is not published in English as well, and so ensure it a wider circulation.

The pianoforte works reviewed in our last issue, p. 656, are published by Messrs. Elkin.

## BOOKS RECEIVED.

*How to acquire ease of voice-production.* By Charles Tree. Pp. 61. Price 3s. 6d. (London: Joseph Williams. New York: The Boston Music Co.)

*Pianoforte playing.* By Charles F. Reddie. Pp. xi. + 113. Price 3s. (London: Joseph Williams.)

*Constructive harmony: together with a book on Form.* By T. H. Yorke Trotter. Part I., Diatonic harmony and elementary construction. Pp. 86. Price 2s. (London: Bosworth & Co.)

*Ear-training and sight-singing gradus. (The Rhythmic method.)* Grade I. By T. H. Yorke Trotter. With exercises for use with the 'Rhythmic gradus' and 'Constructive harmony' by the same author. Pp. 11. Price 9d. (London: Bosworth & Co.)

*Two hundred opera plots.* By Gladys Davidson. With sixteen illustrations. Two volumes. Pp. xx. + 451. Price each volume, 3s. 6d. (London: T. Werner Laurie.)



## Correspondence.

## CHIME TUNES.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I was most interested in Mr. Kidson's identification of the two chime tunes of Wellingborough, but I am somewhat perplexed at his statement that the air of 'How imperfect is expression' is 'French.' In a copy of the song published by E. Rhauns, of Dublin, *circa* 1778, C. Dibdin is given as the composer. In another copy now lying before me, published by James Aird in 1780 (or earlier), the imprint states 'composed by C. Dibdin.' Mrs. Abingdon sang it at Drury Lane on December 13, 1771.

Again, as to the tune known by a number of titles, I find it in an Irish tune-book of *circa* 1780, and I also have a note that it was introduced into the 'Haunted Tower' by Storaice in 1789. It is printed as 'Haunted Tower' by Wilson, in 1816.

Yours faithfully,

W. H. GRATTAN FLOOD.

Enniscorthy, October 11, 1911.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—Please allow me to express my thanks to Mr. Kidson for his most interesting reply to my inquiries. The dates he assigns to the tunes have greatly interested me. On looking through information obtained from the Churchwardens' Accounts I am inclined to think that the tunes were put on the chime barrel in 1714, when Harvey Sparke and Samuel Knight—churchwardens—expended the sum of £16 6s. 1½d. in 'repairing the chimies to go at the hours of 3, 6, 9 and 12, and each time to go eight times about the cylinder.' The work was probably done by Aires of Kettering as, three years later, 1717—he was paid 'for repairing the chimies £12.' After this no payments other than small amounts for the repair of the chimies are recorded until 1868, when the bells were re-hung and the old chimies put in order by Harris. The cost of a new chime barrel or the alteration of tunes on an existing barrel would be something considerable, and it is extremely unlikely that such an amount would be omitted in the Churchwardens' Accounts. This evidence seems to show that the tunes are considerably older than the dates suggested by Mr. Kidson, for if they were put on the chime barrel in 1714 they must have been in existence and popular some time before that date.

Faithfully yours,

WILLIAM WOODING STARMER.

Warwick Park, Tunbridge Wells.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—It may be worth noting that the tune given in the *Musical Times* for October as a Chime Tune, under the name 'Henrietta,' was used by Storaice in the Finale of 'The Haunted Tower' (November, 1789). It is there described as 'From "Vive les Fillettes,"' and is set to words beginning

'The banish'd Ills of heretofore

At happy distance viewing.'

Yours faithfully,

G. E. P. ARKWRIGHT.

## SCIENCE AND SINGING.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—During last year there was considerable correspondence in various journals as to the correctness of the revolutionary theories contained in my book, 'Science and singing,' concerning the art of voice-production. The critic of the *Musical Times* was not the only person who condemned the work—neither, indeed, would he have been alone had he given it the utmost praise.

In the course of my studies I have lately come across a book published in the same year as my own, entitled 'A system of operative surgery,'\* in which the following passage occurs:

'The condition of the patient after Thyrotomy. The voice results are often surprisingly good, even when

free excision of soft parts including one or both of the vocal cords has been required. In from forty to sixty per cent. of cases that are cured, the voice is practically normal, though rough and reduced in volume and range.'

Surely we have here an extraordinary although unconscious endorsement of the system of sinus tone-production. If the eyes of a man be taken out can he see? If his ears be removed can he hear? Yet we have it on the highest authority that when the vocal cords—which are supposed to produce sound—are taken away, the patient can still sing and speak; the voice remains 'practically normal.' With respect to those who suffer a material loss of voice, there is but little doubt that a cure could be effected by training on 'Science and singing' principles. It would be difficult to conceive any more severe test of my work than the operation of Thyrotomy. Even the vocal limitations which follow, are in entire accordance with my much thrashed and much praised book.

Yours very truly,

ERNEST GEO. WHITE.

Bechstein Studios,

Wigmore Street, W.

October, 1911.

## DATE OF THOMAS BRITTIN'S BIRTH.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I believe at last I have discovered the month and year of Thomas Brittin's birth (friend of Handel).

By reference to the *Musical Times*, August, 1906, p. 529, you will see that I am interested in this subject. I got permission then to search the Higham Ferrers Church Registers, but failed to find the name. By permission of our Rector, I have been searching for other names in Rushden Registers, and this morning I came across the following in our oldest Register:

Anno Dom. 1643. Anno Regni Charoli

Decimo Nona[?]

THOMAS, the son of JOHN BRITTIN was  
baptized in the yere above written.

I believe this is the Thomas, especially as Coles, who wrote a short 'History of Higham and Rushden,' failed to find Brittin's name in the Higham Registers. Rushden joins Higham Ferrers.

The writing on the parchment is very faded, and I failed to make out day of month, but the rest was clear enough to read,

I shall be glad to know your opinion.

At another search in the Registers I found the following:

Anno Dom. 1643. Anno Regni Charoli. Decimo  
Nona.Item the xiiijth day of Aprill. John Brittine and  
Cozam [?] Ellyat weare marryed in Anno p dict.

This marriage was in the same year as Thomas's birth, only after (in 'April'), and the birth in January; so this John would not be Thomas's father.

I found the following amongst the list of Burials: Anno Dom: 1743. Thomas Brittain June 7th 22d, just a hundred years after Thomas's birth; so not the same Thomas, I think.

In 1643 Frederick Schloer was Rector of Rushden, Northants. I looked into the lists of marriages and burials to see if I could find Thomas's name, but failed; only the 1743.

Notice the three ways of spelling: Brittin, Brittine, and Brittain.

If it proves nothing else, it shows that people of the name of Brittin were living in Rushden for a hundred years.

In 1643 Rushden was but a small village adjoining Higham, the latter place being far more important then, with a busy market, &c. Rushden has now 14,000 inhabitants; in 1643 perhaps 500 people.

Yours faithfully,

JOSEPH ENOS SMITH.

\* Edited by F. Burghardt: published by H. T. Frowde.

## IS AN ORGANIST TOO OLD AT FORTY?

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I am very pleased to find that in the October *Musical Times*, p. 655, appears such an excellent article upon the above topic. It is very evident you have taken great interest in the correspondence which has been going on in the *Musical News* since July 15, and I am glad to find that you think an organist is *not* too old at forty, and that you hope his claims will be more equally considered with those of the younger men than they are at present by the gentlemen who have the power of election to office.

I am, Dear Sir,

Yours very respectfully,

W. M. WAIT.

56, Clapton Common, N.E.,  
October 5, 1911.

## Obituary.

We regret to record the following deaths:

M. CHARLES MALHERBE, who passed away on October 6 at Cormeilles (Eure) after a long illness. He was born on April 21, 1853: his musical education was the work of M. Wormser and M. Massenet. Though he composed a good deal he was more widely known as a writer on musical aesthetics and history. In 1896 he became connected with the library of the Grand Opéra, and succeeded M. Nutter as head of this department. He was president of the French section of the International Musical Society, and with Herr Felix von Weingartner edited the complete works of Hector Berlioz. He was said to possess the finest private collection of musical autographs in the world.

Mr. WALTER J. KIDNER, of Bristol, on October 20. He was born at Weston-super-Mare in July, 1851. After a short business career, which terminated in 1875, he became a professional musician, and on the death of his friend Alfred Stone, in 1878, became secretary and manager of the Bristol Musical Festival. This post he held with conspicuous success for over thirty years. During this period he was actively engaged as the teacher of singing-classes and choirs, and in particular as conductor of the Bristol Gleemen, a Society which he founded in 1886. An account of his career was given, with a portrait, in the *Musical Times* for February, 1908.

Mr. JAMES LEWIS, after a prolonged illness, at his residence at Bournemouth, on September 17. Mr. Lewis, who was seventy-six years of age, was probably the most distinguished amateur musician in Bournemouth. For a considerable period he wrote the analytical notes for the Symphony Concerts' programmes, and he also supplied the musical criticisms for the now defunct *Bournemouth Observer*.

Mr. THOMAS OLDROYD, on October 17, for over thirty years the principal tenor at Rochester Cathedral. He was a member of the Coronation choirs of King Edward VII. and King George V.

## THE COMING SEASON.

The following list is supplementary to that given in our last issue:

## ORCHESTRAL CONCERTS.

*Royal Albert Hall Sunday Concerts*.—The New Symphony Orchestra, under Mr. Lanlon Ronald, has been engaged to give concerts on Sunday afternoons from October 1 to April 28, with the exceptions of December 24 and April 7.

*The London Symphony Orchestra*.—This organization opened its season on October 23. The conductors and dates of the thirteen symphony concerts of the season are as follows:—Sir Edward Elgar: October 23, November 6, November 20, December 4, January 29, February 12. M. Wassili Safonoff: January 15. Herr Mengelberg: February 26. Herr Fritz Steinbach: March 18. Herr Arthur Nikisch: May 20, June 3, June 10. M. Gustave Doret: June 17.

## CHORAL CONCERTS.

*Crystal Palace Orchestra Society and Crystal Palace Choir* (conductor, Mr. W. W. Hedgcock)—Merrie England; A tale of Old Japan (Coleridge-Taylor); King Alfred the Great (Hurlstone).

*Edmonton (All Saints') Choral Society* (conductor, Mr. B. J. Hales)—The Banner of St. George; The wreck of the Hesperus (MacCunn); Songs of the Fleet (Stanford); Elijah, or The Golden Legend.

*Finchley Musical Society* (conductor, Mr. H. J. Baggs)—Elijah; Caractacus; The Black Knight; Bon-bon Suite.

*Fulham and District Choral Society* (conductor, Mr. George Wilby)—Merrie England; Hiawatha, Part I.; The Golden Legend.

*Ilford Orchestral and Choral Society* (conductor, Mr. H. A. Donald)—Messiah; Oratorio selection; The Creation.

*Loughton Choral Society* (conductor, Mr. Henry Riding)—St. Paul; Bethlehem (Mauder).

*Mansfield House, Canning Town, Choral Society* (conductor, Mr. E. Coward)—Magna Charta (Dr. Coward); The May Queen.

*Richmond Philharmonic Society* (conductor, Mr. Charles E. Jolley)—I wrestle and pray, and Sleepers, wake (Bach); The lay of the last minstrel (MacCunn); Psalm xci. (Meyerbeer); Song of Miriam.

*St. James's Prize Glee Party, Wood Green* (conductor, Mr. J. S. Marshall)—The Rose Maiden (Cowen); John Gilpin (Cowen); Part-songs.

*Twickenham Philharmonic Society* (conductor, Mr. Arthur Cowen)—St. Paul; Hymn of Praise; The Martyr of Antioch; The Messiah.

*University of London Musical Society* (conductor, Mr. Richard H. Walthew)—Ave verum (Mozart); Requiem (Mozart); Sacred Dialogue (Becker); Antigone (Mendelssohn); Phauldric Crohoore (Stanford).

*West Norwood Choral and Orchestral Society* (conductor, Mr. Percy S. Bright)—Bon-bon Suite; Ode on St. Cecilia's Day (Parry).

*Woodside Park Musical Society* (conductor, Mr. George Hooper)—The Ancient Mariner (Barnett); The Swan and the Skylark (Goring Thomas); The Revenge; Acis and Galatea.

## FIRST MUSICAL FESTIVAL OF THE BRITISH EMPIRE.

Musical festivals are familiar features of musical life in this country. But however important they are as artistic events, their main appeal is local. The year 1911, however, has witnessed a festival of another type.

For the first time a series of musical gatherings wherein England, Canada, Australia, New Zealand, Tasmania, and South Africa combined have provided a musical festival of the British Empire. This has been brought about by concentrated effort and the amalgamation finally of our Overseas choral and orchestral Societies in conjunction with two hundred members of Dr. Henry Coward's Sheffield Choir. The British singers were called into requisition by Dr. Charles Harriss to take part in the culminating effort of a world movement which had gradually been pieced together during a period of ten years, eventually to wing its flight all over the Empire. This far-reaching scheme of 1911 originated in Canada in 1901. Two years later Sir Alexander Mackenzie conducted the 'first lap.' The Principal of the Royal Academy of Music was ably supported at that time by the conductors of the Dominion and their choral Societies in a five weeks' series of festivals from Halifax to Victoria, a full account of which appeared in the columns of the *Musical Times*. Living composers of England gave support to the movement when in 1906 Elgar, Parry, Cowen, Stanford and Mackenzie joined forces with Canada in a Festival performance in London, made memorable by the gracious patronage and presence of His late Majesty King Edward VII. Further evidence of the growing movement is found in the visit of Sir Frederick Bridge to Canada in 1907, and in the invitation sent to Dr. Harriss in Canada to



conduct in South Africa at the Municipal Musical Festival under Dr. Barrow Dowling's direction, thus forging still another link in the chain of events. Then the test was made in 1908 of taking to Canada 200 of the Sheffield Choir before daring to venture upon the greater enterprise for 1911. All having gone well, 1909-10 saw Dr. Harris the founder of the movement in Australasia and, once more, in South Africa, where the splendid co-operation and willing assistance of all sections of the musical profession effectually forged a music-chain of Empire, to the Festivals of which His Majesty the King graciously gave his patronage. Sailing from England for Canada, March 17, 1911, the party numbered 217 people, including the Sheffield Choir, principals, and Dr. Coward. The artists assisting were Miss Jennie Taggart, Miss Maud Willby, Lady Norah Noel (soprano), Miss Gertrude Lonsdale, Miss Alice Heeley (contralto), Mr. Henry Turnpenney, Mr. Wilfrid Virgo (tenor), Mr. Robert Charlesworth, Mr. Robert Chignell (bass), and Mr. Edward J. Hodgson, solo organist and choir accompanist. On the arrival of the *S.S. Victorian* at St. John, N.B., they were met by Dr. Harris and his staff of assistants who, together with the travelling physician, Dr. Westroppe Macdougall, and visiting chorists from England, numbered 224 persons in all. From March 25 to May 19 festival concerts were given in the following cities:—(Canada), St. John, Montreal, Ottawa, Kingston, Peterborough, Toronto, St. Catherine's, Hamilton, Brantford, London, Stratford, Chatham; (United States), Rochester, Buffalo, Detroit, Cleveland, Columbus, Cincinnati, Indianapolis, Chicago, Milwaukee, Waterloo, St. Paul; (Canada), Winnipeg, Portage-la-Prairie, Brandon, Regina, Moose-Jaw, Saskatoon, Edmonton, Calgary, Vancouver, and Victoria. Epoch-making for Canada was the appearance in Toronto of Sir Edward Elgar, who journeyed across the Atlantic expressly to conduct performances of 'Gerontius' in that city, as also at Buffalo, Cincinnati, Indianapolis, Chicago, and St. Paul. Thanks to the liberality of Mr. H. C. Cox, an enthusiastic music-lover and noted financier, Canada now possesses in the Toronto Symphony Orchestra a permanent body of sixty-five excellent instrumentalists, admirably conducted by Mr. Frank Welsman. Their work at these festivals called for warm praise. The concerts here brought forth meritorious compositions by Dr. Broome, Dr. Ham, and Dr. Vogt, each conducting his own work. Sir Edward Elgar's fame and personality as conductor, added to the widespread interest manifest in the master's 'Dream of Gerontius,' made record houses everywhere, while his kindly co-operation set a hall-mark on the scheme itself.

The hospitality of the Canadian people was abundantly shown to the visiting British chorists as they sang their song through the prosperous cities of the Dominion, and doubtless as they wended their way along the picturesque shores of Nova Scotia, New Brunswick and Quebec, through the cultured farm and fruit lands of Ontario, through the seemingly endless bread fields of Manitoba, Saskatchewan and Alberta, thence through the glories of the Rocky Mountains and swiftly flowing Fraser River leading them into the fertile soil of semi-tropical British Columbia full and rich in all manner of good, the hearts surely of all must have rejoiced at the wonders they had seen in beholding for the first time a portion of their inheritance, which already has become one of the great countries of the world.

(To be continued.)

## THE WAGNER FESTIVAL AT MUNICH.

JULY 31—SEPTEMBER 9, 1911.

This year's 'Festspiele' in Munich consisted of three productions of the entire 'Ring of the Nibelungen,' together with as many performances of 'Tristan and Isolde' and the 'Meistersinger.' A word should first be said concerning the Prinz-Regenten Theatre, which is built on a model of the Bayreuth Opera House. The orchestra, half of which is under the stage itself, is roofed in, and has only an opening facing the stage; this has the double advantage of throwing the full sound of the orchestra to where the singers themselves are standing, and of subduing the sound of over a hundred instruments to the softness necessary for musical accompaniment. The scenery, little as some may value it,

deserves consideration, for Wagner's stage instructions are exacting in the extreme. The stage-managers this year tried almost for the first time the somewhat new 'round-horizon' scenery, as it is called. It dispenses with the 'wings' of former times, and adds much to the vividness of landscape and sky effects.

With such a number and variety of first-class singers, it is impossible to single out one or two as the 'star' performers. In Munich there are no 'stars' for the very reason that they are all—or very nearly all—'stars.' The incongruity of hearing for instance an excellent Isolde, singing with an execrable Tristan—a feature which is, unfortunately, some times found on the English stage—is altogether unknown at the Prinz-Regenten Theatre. They do not shrink from giving the very best of singers a minor 'rôle' if in their opinion he is best suited for that particular part. Nor is any rôle confined to one singer alone. In the first production of 'Tristan,' we found the Hamburg tenor, Urlus, singing excellently in the title-part, in which he showed great feeling and expression. In the two subsequent productions, however, of the same opera the Dresden singer, von Bary, failed to come up to expectations. His voice is insufficient both in strength and quality. He was, in fact, the one disappointment of this year's Festival.

Amongst other 'guests'—as the singers from other towns are here called—Edyth Walker made a very good impression as Isolde, and a moderately good one as Brünnhilde.

Frau Weidt, from Vienna, was a more pleasing Isolde, possessing a subtle charm in her acting, and giving the part a more natural character. Cahier, also from Vienna, was Brangäne, and she has almost as much tenderness in her voice as Weidt.

The chief feature in the performances of the 'Meistersinger,' was that, for all the characters except one, only Munich singers were chosen. From the very beginning they showed that they were capable of entering the lists with any company of singers in Germany; and even the little which they lacked so far as individual singing was concerned, they made up for amply in ensemble. Feinhals was the genial and cheery Hans Sachs, and was the outstanding figure of the whole Festival; his acting was simple and unaffected, whilst his voice seemed as it were to flow from his throat. Van Rooy was on one occasion heard in the same part, but with less success.

The productions of the 'Ring' extended over six days, one day elapsing between 'Walküre' and 'Siegfried,' and another between the latter and 'Götterdämmerung.' Feinhals appeared here in the very different character of Wotan and showed his versatility by assuming that noble and finally tragic part with acting that was almost godlike in itself.

Güntherbraun's Loge was excellent, and was acted with considerable humour; whilst Gillman and Bender as Fasolt and Fafner were as gruff as could be desired. Knotte, who sang Siegfried (and also Walther in the 'Meistersinger'), is Munich's best tenor; and he shared these two rôles with Kraus, of Berlin. There was very little to choose between them; Knotte, perhaps, excelling in the sentimental passages. Schumann-Heink appeared at her best this year in what we might call the 'stationary' parts of Erda, in 'Walküre,' and of one of the Norns in 'Götterdämmerung.' The Brünnhilde of Mottl-Fassbender was enthralling. Her voice was almost perfect in its purity and in the feeling expressed in it, and her acting full of spirit, always graceful and dignified. Sieglinde was impersonated by Morena, of Munich, who only brought out the full strength and magnitude of her voice in the second act of 'Walküre.' To add to this long list of singers, Zador of Berlin, as Alberich, sang and acted to perfection; whilst his fellow-Nibelung, Mimi, taken by Kuhn, was almost equally as good. The latter also gave an excellent study of David in the 'Meistersinger.' In this opera, the character of Beckmesser was taken by Geiss, a well-known comedy actor on the Munich stage.

It is impossible as yet to conjecture how amongst the four conductors of this year's Festival is destined to take the place of the late Felix Mottl. Dr. Richard Strauss, the celebrated composer, conducted amongst other works one excellent performance of 'Tristan and Isolde.' Fischer seemed to be a rather less exacting conductor than either Röhr or Lohse. The latter is now enjoying a deserved triumph in the Théâtre de la Monnaie.



In the Prinz-Regenten Theatre, as in Bayreuth, the works of Wagner are given without cuts.

Comparisons are never desirable things. Yet it is usual—and perhaps pardonable—to contrast the performances in the two theatres with one another. In the Prinz-Regenten there is more uniformity; the singers are chosen rather for the chances of their combining well together than for any European or American popularity which they may enjoy. And it is not too bold to assert that in one year more, when Munich will have the right to perform 'Parsifal,' there will be little or nothing to choose between the two greatest homes of Wagnerian music in Germany.

#### MADAME ALBANI'S FAREWELL.

The wonderful faithfulness of the London public to their favourites, which takes no account of waning glory, was demonstrated at the Albert Hall on October 14, when Madame Albani made her last important public appearance. For over three hours the vast audience remained with practically undiminished numbers in order to hear every one of the songs she was prepared to offer. These included Handel's 'Ombra mai fu,' Chaminade's 'l'Eté,' the Bach-Gounod 'Ave Maria,' Mendelssohn's 'Hear my prayer,' and Tosti's 'Good-bye.' Madame Albani has, perhaps, been unique among great singers in the esteem in which she has been held by her greatest fellow-artists. It was fitting, therefore, that in her last appearance she was supported by such a company of stars as Madame Adelina Patti, Madame Ada Crossley, Miss Muriel Foster, Mr. Gervase Elwes, Mr. Plunkett Greene, and Sir Charles Santley, with Miss Adela Verne and Mr. Haydn Wood supplying pianoforte and violin solos, Mr. Henry Bird as accompanist, and the Smallwood-Metcalf Choir and the New Symphony Orchestra (under Mr. Landon Ronald), providing a choral and orchestral background. Tremendous enthusiasm was the key-note throughout, and multitudinous floral offerings were one form of its manifestation. A handsomely-stocked purse was another.

#### TRINITY COLLEGE OF MUSIC.

On September 27, Dr. J. Warriner lectured on 'Revolution and Evolution in teaching music.' A students' concert took place on October 16. Haydn's Trio in C (No. 26), played by Misses Edith K. Bird, Aileen Butler and Winifred Love, formed the principal feature.

The October number of the 'Academic Gazette,' the official organ of the College, contains an account of the last College dinner, particulars of a prize-competition for musical criticism, and over ninety pages devoted to the pass-lists of the various examinations conducted by the College.

#### ROYAL OPERA, COVENT GARDEN.

The autumn season of Ballet and Opera opened on October 16 with 'Giselle,' a Ballet by Adolph Adam that has not been given in London recently, and 'Sheherazade,' which became familiar to us during the past summer season. 'Giselle,' in the hands, or rather, the feet of Madame Karsavina and M. Nijinsky as the principals, was shown to be excellently planned with a view to dramatic effect. Tcherépnin's 'Le pavillon d'Armide,' 'Le Carnaval' (on Schumann's music) and 'Sheherazade' were given on October 17. 'Les Sylphides,' on music by Chopin, was given on October 20. In each case M. Pierre Monteux conducted.

For the cycles of 'Der Ring des Nibelungen' the problem of finding a successor to Dr. Richter was met by the choice of Herr Franz Schalk, of Vienna. In 'Rheingold' and 'Die Walküre' his orchestral interpretation was full of emotional energy and excellent in executive finish. In every respect he can be said to have justified his position. The principal members of the cast were as follows:

Wotan ...	Herr van Rooy
Loge ...	Herr Hensel
Alberich ...	Herr Kiess
Mime ...	Herr Bechstein
Fricka ...	Madame Bengell
Erda ...	Miss Marion Beely
Siegmund ...	Herr Hensel
Hunding ...	Herr Fönss
Brünnhilde ...	Madame Rusche-Endorf
Sieglinde ...	Madame Borghild Langaard

#### SIR EDWARD ELGAR AT TURIN.

The cause of British music on the Continent continues to make headway. One of the latest exemplifications of this progress was the invitation to Sir Edward Elgar from the influential committee managing the orchestral performances given in connection with the great Exhibition being held in Turin, to conduct two of the series of concerts. The president of the managing body is Signor Giuseppe Depanis, and Signor Marcello Capra is the secretary. The concerts took place on October 18 and 20, and were a signal success. Sir Edward describes the orchestra as one of the finest he has ever met: it was not that the tone was especially powerful, but all the playing was so beautiful and artistic. It consisted of a hundred and twenty-five performers, and included in its ranks the most distinguished professors in the city. They gave Sir Edward a most cordial reception, and showed the greatest desire to meet his wishes. Rehearsals were held twice a day—the first from one to three o'clock, and the second from nine to eleven o'clock. The performances were given on October 18 and 20, each time at half-past four in the afternoon. The attendance was large, and the audience very demonstrative. The programme of the two concerts was as follows:

Overture .. ..	'Euryanthe' .. ..	Weber.
Symphony in G minor .. ..	.. ..	Mozart.
Variations .. ..	.. ..	Elgar.
March from 'Caractacus' .. ..	.. ..	Elgar.
Introduction and Allegro for strings .. ..	.. ..	Elgar.
Overture .. ..	'Ruy Blas' .. ..	Mendelssohn.
Larghetto, and Symphony .. ..	.. ..	Elgar.
Introduction to 'Gerontius' .. ..	.. ..	Elgar.
Violin Concerto .. ..	.. ..	Elgar.

Solo, M. Zacharewitsch.

The ordinary conductor of the band is Signor Toscanini. He and the band were thoroughly familiar with the Introduction and Allegro, they having continually played the work when on a tour. The Italian newspapers, so far as we have seen them, write very warmly about the English music.

#### THE FESTIVAL OF EMPIRE, CRYSTAL PALACE.

##### THE WELSH CHOIR.

One of the largest choirs—perhaps the largest—that have ever assembled, even at the Crystal Palace, occupied the Handel Orchestra on September 23. Its 5,800 voices were drawn from the choral societies of Wales, and represented, better than it has ever been represented before in any one body, the choral capacity of the Welsh people. No better choice of conductors could have been made than that of Mr. Harry Evans. He knows what kind of leading a large choir demands, and what personal inspiration Welsh choralists will respond to best, and he drew forth from his forces some of the most striking effects of execution and expression that have ever been heard at the Crystal Palace. The attack was instantaneous, and the tone, always of great beauty, was graded with perfect unity. The choruses sung were Mendelssohn's 'All men, all things' ('Lobgesang'), 'See what love' ('St. Paul'), 'Be not afraid' ('Elijah'), Elgar's 'It comes from the misty ages' ('Banner of St. George'), Handel's 'The King shall rejoice,' and the 'Hallelujah' chorus. Perhaps, however, the most appealing moments, especially to the great majority of the audience, were in the part-song arrangements (by Mr. Evans) of the Welsh folk-songs, 'Ar hyd y nos' and 'Harlech,' and the Welsh national anthem. The solo singers of the concert were Miss Dilys Jones, Mr. Ivor Foster, and Mr. Daniel Beddoe. The precision with which the choir was marshalled was a remarkable feat.

##### THE YORKSHIRE CHOIR.

The singing strength of Yorkshire was represented on October 14 by a choir of two thousand voices brought together under the baton of Mr. T. Tertius Noble. Gorgeous tone-power, great vitality of expression, and striking dynamic effects were naturally the features of the singing. They were displayed in Sullivan's 'Te Deum in D,' Walmisley's 'Not unto us,' Attwood's 'They that go down to the sea,' Wesley's 'Thou wilt keep him,' Handel's 'Let their celestial concerts,' Elgar's 'It comes from the misty ages,' Walford Davies's 'Hymn before action,' and Mr. Noble's 'Triumph song of York,' and smaller numbers. Dr. E. C. Bairstow provided solos and accompaniments at the organ, and Miss Mabel Dalby sang.

## MADAME MELBA'S OPERA COMPANY IN AUSTRALIA.

(FROM AN OCCASIONAL CORRESPONDENT.)

Madame Melba's indomitable energy has carried her far beyond the utmost ambition of any prima-donna known to musical history and has caused her, the most famous soprano on the world's operatic stage to-day, to embark on the stormy waters of opera management. In conjunction with the theatrical firm of T. C. Williamson & Co., Ltd., she organized a complete operatic season in what must seem to many of your readers an outlying post of musical civilization, 16,000 miles away from London, and on the triumphant opening night (September 2) in Sydney, she had the satisfaction of announcing to her immense audience that she had realised the highest ambition of her life. People waited at the theatre doors from four o'clock in the morning till the management was forced to stop the rehearsal and admit them, at about two o'clock, to wait in the galleries until eight; and the whole performance of 'Traviata,' from the first enthusiastic welcome of Australia's great prima-donna to the end, was a signal triumph. The operas billed are 'Traviata,' 'Faust,' 'Samson and Delilah,' 'La Bohème' (already performed); also 'Lohengrin,' 'Romeo,' 'Otello,' 'Rigoletto,' 'Carmen,' 'Aida,' 'Madama Butterfly,' and 'La Tosca.' It will be time to send details of these performances and the performers in a later notice; suffice it to chronicle now that in spite of the enormous initial difficulties the scheme has been enthusiastically supported and most auspiciously inaugurated. A very fine chorus was prepared for the arrival of the principals by Signor Sacerdote, and a thoroughly capable orchestra has responded well to the skilful direction of Signor Angelini.

## London Concerts.

### THE PROMENADE CONCERTS.

Although other Promenade seasons have been more brilliant and more interesting to the expert, the season which came to an end on October 21 was thoroughly satisfactory in its general artistic results. Monday (Wagner), Friday (Classical), and Saturday (Popular) nights were emphatically its mainstay. The earnestness of Wagnerites and Beethovenites and the wider leisure of Saturday evening brought crowded audiences almost without fail. Tuesday, Wednesday and Thursday presented a problem that did not solve itself so conveniently. The programmes were excellent enough, but the attendances were as a rule thinner, although the characteristic keenness of attention and ready enthusiasm of Promenade audiences were undiminished. It was on these nights that the novelties were presented. The composers might wistfully regard the many empty seats to which their works were played, but there was abundant satisfaction in the knowledge that the remainder contained the most sympathetic audience that London could provide. Towards the end of the season, however, the attendances on the 'off' nights seemed to improve.

The first novelty that comes under review this month is Mr. Raymond Roze's symphonic poem 'Antony and Cleopatra,' played on September 21. It is thoughtfully constructed, and its various moods are well contrasted and appropriate. The composer has, however, some difficulty in escaping the direct influence of his models, and in some of the most pleasant moments—and there were many—one was conscious of some other source of inspiration than the story of Antony and Cleopatra.

A Fantasia in B minor for pianoforte and orchestra by M. Louis Aubert, was played on September 27 with Mrs. Norman O'Neill as a highly capable soloist. It showed more technical capability and fluency on the part of the composer than inspiration. A pleasant moment was provided on October 3 by the first performance of Mr. Cyril Rotham's tone-poem 'A passer-by,' on Robert Bridges's poem.

M. Georges Enesco, whose 'Roumanian Rhapsody' was well received early in the season, was further represented on October 5 by an Orchestral Suite. When relying on his own imagination for his thematic manner the composer has in the present case been less successful. The first movement, consisting almost entirely of unison for strings, was more of

a striving for originality than a happy effect. The same striving was better directed in the later movements, but the music was seldom of a character to make a deep appeal.

A very different type of work, namely, Mr. Eric Coates's 'Miniature Suite' for orchestra, was performed for the first time on October 17. Mr. Coates had previously shown a leaning towards the light and delicate and 'popular,' but he has never indulged it more decisively and effectively than in this work. The ideas and scoring were full of charm, although originality was precluded by the adoption of an idiom that has been exhausted by Johann Strauss and Edward German. As restaurant and theatre entr'acte music, Mr. Coates's Suite is equal to the best.

A cycle of female-voice part-songs by Schumann, arranged as a Suite with orchestral accompaniment by Hans Pfitzner, was performed on October 18 by the Alexandra Quartet, and made a charming effect.

An orchestral Suite by Mahler, based on Bach's second Overture in B minor and third Suite in D minor, was produced on October 20. On the following evening the season terminated amidst a blaze of popular enthusiasm.

### QUEEN'S HALL SYMPHONY CONCERTS.

The opening Symphony Concert of the season, which took place on October 21, was largely a repetition of the Strauss Concert which formed so interesting a feature of the London Musical Festival of last summer. On that occasion the Orchestra surprised even its keenest admirers by the splendour of its performance of 'Also sprach Zarathustra,' and on October 21 they again lavished their highly-organized skill and emotional power upon the work, which has seldom sounded so inspired and conclusive in its musical expression. Sir Henry Wood's masterly conducting showed at every point a remarkably thorough acquaintance with the score. He also secured much finesse and exceptional lucidity in a performance of the 'Dance of the Seven Veils' from 'Salome.' Madame Aino Ackté again sang the closing scene from the same opera with all her native intensity. She also introduced to London Sibelius's 'Herbstabend,' an 'atmospheric' song of great freedom of design and expression, which nevertheless owed most of the effect it made to Madame Ackté's interpretation. The programme opened with Berlioz's 'Queen Mab' scherzo.

### LONDON SYMPHONY ORCHESTRA.

The season of symphony concerts given by this Orchestra started well in every way. The programme on the opening night, October 23, was as follows:

Overture, 'Die Meistersinger' ..	Wagner.
Violin Concerto ..	Elgar.
Herr Fritz Kreisler.	
Symphony No. 3, in F (Op. 90) ..	Brakms.
Symphonic Poem, 'Die Ideale' ..	Liszt.

Sir Edward Elgar achieved a brilliant success in his first trial as conductor-in-chief of the series. His interpretation of the Overture was particularly telling in some of its rhythmic effects and climaxes. The performance of the Symphony covered all the wide range of expression demanded by the music, and that of 'Die Ideale' was full of nervous energy. Herr Kreisler gave his familiar interpretation of the Concerto without improving upon it, and both he and the composer were applauded with great enthusiasm by a large audience.

Although the larger events of the present Autumn season—cycles of 'The Ring' at Covent Garden, Mr. Hammerstein's operatic venture, and the enterprising programmes arranged for our leading orchestras—promise to be of exceptional interest and importance, there is a decided diminution of energy in smaller concert-giving. Recitalists as a whole received a rude shock from the financial failure of their efforts during the Coronation summer and are presumably shy of risking a repetition of it. A period of inactivity and consideration in this branch of concert work will be an excellent thing if it leads to a drastic change in the matter of prices.

The opening event of the season, however, was a recital, and one of supreme merit, for it was given by MM. Kreisler and Harold Bauer. The association of these great artists in Beethoven's 'Kreutzer' Sonata recalled the occasions when,

(Continued on page 735.)

# Three Christmas Carols.

(OLD FRENCH.)

ARRANGED FOR FOUR VOICES BY

EDMUND SEDDING.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

## No. 1.

### A Day, a Day of Glory.

The Melody as sung in the Cathedral of Notre Dame, Chartres. The English words written expressly by the Rev. J. M. NEALE, D.D.

*Joyfully.*

1. A Day, a Day of Glo - ry! A Day that ends our woe! A Day that tells of

Tri - umph A - gainst the vanquish'd foe! Yield Sum - mer's brightest sun - rise, To

this De - cem - ber morn : \* Lift up your gates, ye Prin - ces, And let the Child be born!

#### 2 With *Gloria in Excelsis*

Archangels tell their mirth :

With *Kyrie Eleison*

Men answer upon earth :

And Angels swell the triumph,

And mortals sound the horn,

† Lift up your gates, ye Princes,

And let the Child be born !

#### 3 He comes, His Throne the manger

He comes, His Shrine the stall ;

The ox and ass His Courtiers,

Who made and governs all :

The "House of Bread" His Birth-place,

The Prince of Wine and Corn :

Lift up your gates, ye Princes,

And let the Child be born !

#### 4 Then bar the gates, that henceforth

None thus may passage win,

Because the Prince of Israel

Alone hath entered in :—

The earth, the sky, the ocean,

His glorious way adorn :

Lift up your gates, ye Princes,

And let the Child be born !

\* In allusion to the old reading of Psalm xxiv. 7.



## No. 2.

## Masters in this Hall.

*Andante.*

1. Mas - ters in this Hall, . . Hear ye news to - day . . .

Brought from o - ver sea, . . And ev - er I you pray,

**CHORUS.**

*f*

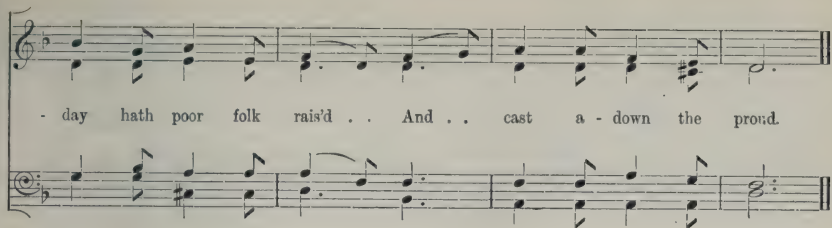
Now - ell! Now - ell! Now - ell! Now - ell sing we clear! Hol - pen

are all folk on earth, . . Born . . is God's Son so dear:

*f*

Now - ell! Now - ell! Now - ell! Now - ell sing we loud! God to -

## MASTERS IN THIS HALL.



2 Going o'er the hills,  
Through the milk-white snow,  
Heard I ewes bleat  
While the wind did blow.  
*Chorus.*—Nowell, &c.

3 Shepherds many an one  
Sat among the sheep,  
No man spake more word  
Than they had been asleep,  
*Chorus.*—Nowell, &c.

4 Quoth I, "Fellows mine,  
Why this guise sit ye?  
Making but dull cheer,  
Shepherds though ye be?"  
*Chorus.*—Nowell, &c.

5 "Shepherds should of right  
Leap and dance and sing,  
Thus to see ye sit,  
Is a right strange thing."  
*Chorus.*—Nowell, &c.

6 Quoth these fellows then,  
"To Bethlem Town we go,  
To see a Mighty Lord  
Lie in manger low."  
*Chorus.*—Nowell, &c.

7 "How name ye this Lord,  
Shepherds?" then said I,  
"Very God," they said,  
"Come from Heaven high."  
*Chorus.*—Nowell, &c.

8 Then to Bethlem Town  
We went two and two,  
And in a sorry place  
Heard the oxen low.  
*Chorus.*—Nowell, &c.

9 Therein did we see  
A sweet and goodly May  
And a fair old man,  
Upon the straw She lay.  
*Chorus.*—Nowell, &c.

10 And a little Child  
On Her arm had She,  
"Wot ye Who This is?"  
Said the hinds to me.  
*Chorus.*—Nowell, &c.

11 Ox and ass Him know,  
Kneeling on their knee,  
Wondrous joy had I  
This little Babe to see.  
*Chorus.*—Nowell, &c.

12 This is Christ the Lord,  
Masters be ye glad!  
Christmass is come in,  
And no folk should be sad.  
*Chorus.*—Nowell, &c.

The English words written expressly by WILLIAM MORRIS, Esq., B.A.

## No. 3.

## Ye who walk in Darkness.

*Andante.*

1. Ye who walk in dark - ness, Turn to greet the morn!

*p*

Lo! in Da - vid's Ci - ty, Christ the Lord is born! *cres.* O

not with earth - ly trum - pets, . . Not with roll - ing drums; *f* But

with the Song of An - gels, . . Christ the Sa - viour comes! *f*

2.  
Ye who sin and sorrow,  
Lift your downcast eyes!  
He who comes to save you,  
In a manger lies!  
For He will give you blessing,—  
Bid your sorrow cease,  
And light the darkened heavens,  
With the bow of peace!

3.  
O ye Kings and Princes!  
Sheath the cruel sword!  
Come to David's City,—  
See your new-born Lord!  
O learn of Him in meekness,  
Learn of Him alone,  
The glory of whose manger,  
Pales your brightest throne!

4.  
Come, ye heavy laden,  
In His strength be blest!  
Come, ye worn and weary,  
He will give you rest!  
O turn all ye who wander!  
Greet the radiant morn!  
For lo, in David's City,  
Christ the Lord is born!

SHAPCOTT WENSLEY.



## LONDON CONCERTS—(Continued from page 730.)

some years ago, MM. Ysaye and Busoni were heard in the same work, and more recently MM. Ysaye and Pugno. It forcibly illustrated the extent to which conceptions of a work can differ while each is perfect in its way. Herr Kreisler as usual gave much of his attention to old violin music, and he performed for the first time an 'Esquisse Andalous' by Morales. The recital took place at Queen's Hall on September 23.

Two of the most interesting chamber music concerts heard in recent years were given at the Queen's Hall on October 3 and 10, by Messrs. Harold Bauer, Kreisler and Casals. The programmes included Beethoven's great Trio in B flat major, Op. 97, and Trios by Schubert (in B flat), Schumann (D minor), Mendelssohn, Brahms and Tchaikovsky. The ensemble of the three artists, each of such eminence in his own sphere, reached at times a very high level, the most remarkable feature being a most attractive blend of delicacy and vitality. The execution in Beethoven was perhaps less distinguished, but it would have been difficult to imagine finer performances than those of the Trios by Schumann, Mendelssohn and Schubert. Their phrasing and eloquent expressiveness in the Tchaikovsky Variations were irresistible.

Madame Carreño exhibited her great attainments at Queen's Hall on October 4, in three Pianoforte sonatas—those of Chopin in B minor, Schumann in G minor, and MacDowell's surmamed the 'Celtic.' Such a programme was a somewhat limited field for a pianist who is at her best where bigness of style is wanted rather than romance, but her interpretations were admirable in their strength, expressiveness, and individuality.

Madame Antonietta Rudge-Miller showed an advance in style and ability in her pianoforte playing at Bechstein Hall, on October 5.

The Alexandra Palace Choral and Orchestral Society opened its season on October 7, with a splendid performance of 'Elijah,' under Mr. Allen Gill. The amount of original thought, coupled with broad expressiveness, shown in the treatment of this hackneyed work was a credit to all who took part. The principal soloists were Miss Carrie Tubbs, Miss Maud Wright, Mr. Ivor Walters, and Mr. Herbert Brown.

Herr Backhaus's pianoforte playing at Queen's Hall, on October 7, was as immaculate as usual. His programme included Beethoven's sonata, 'Les adieux, l'absence, et le retour.'

The Classical Concert Society opened its season at Bechstein Hall on October 11, with a concert in which wind-instrument playing provided the chief interest. Ludwig Thuille's Sextet for pianoforte, flute, oboe, clarinet, horn, and bassoon was an interesting revival. Beethoven's Septet for strings and wind was also played. Miss Ellie Ney gave pianoforte solos. At the second concert, on October 18, Mrs. Carl Derenburg and Miss Fanny Davies played pianoforte duets, and Misses Edith McCullagh and Helen Anderton sang vocal duets.

Miss Gwynne Kimpton's second season of Orchestral Concerts for the Young opened at Steinway Hall on October 14. The lecturer on this occasion was Dr. Borland, who spoke about Handel's oratorios, with special reference to the significance of the overtures. The orchestra, under Miss Kimpton, played the overture to 'Samson,' Miss Mathilde Verne played Mendelssohn's 'Rondo Brillante,' and Mr. Foxton Ferguson sang.

Miss Florence Taylor, the rising contralto, and Miss Grace Humphrey (pianist) gave a recital at Æolian Hall on October 18.

At the concert given by the Royal College of Music, on October 19, Quartets by Haydn (Op. 54, No. 1) and Beethoven (Op. 74) were played; Misses Dora Horner and Katherine Ryan and Mr. George Baker gave vocal solos.

## Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

## BELFAST.

The Philharmonic Society's season opened on October 13 with a miscellaneous concert, the chief attractions of which were Mischa Elman and Madame Carreño. The former had been several times in Belfast since his early appearance as an 'infant prodigy,' but the latter had never before visited the North of Ireland. It is needless to say that such a combination of talent drew a large audience, who may have heard as good, but never better, performers. Madame Jennie Norelli was the only singer engaged. The Society's choir sang 'Zadok the Priest' (an echo of the recent Coronation), Elgar's lovely unaccompanied part-song, 'My love dwelt in a Northern land,' and Mendelssohn's 'O great is the depth.'

It is to be hoped that this Society may secure ample public support, but there is no good in disguising the fact that competition of various kinds has made its financial position—like that of many English societies—rather an anxious one.

## BIRMINGHAM.

The first concert of the current musical season took place in the Town Hall on September 16, given by the Birmingham District Goods Clerical Benevolent Society in connection with the L. & N.W. Railway Goods department, in aid of their funds. The solo vocalists were Madame Aston, Madame Cecile Vicars, Mr. Jesse Hackett, and Mr. Lindon Wyatt, all of whom did well in their respective choice of popular songs. Variety was given to the concert by the introduction of a number of part-songs by the Curzon Male-Voice Choir, under Mr. A. Ernest Maw's able training and conductorship. Great progress was shown from their previous efforts both as regards tone-quality and gradation of light and shade; indeed German's fine part-song, 'O peaceful night,' received a very finished and telling reading. The accompanist was Mr. George Halliley.

The Annual Musical Festival organized by the Birmingham Sunday School Union opened at the Town Hall on September 23, under Mr. Thomas Facer's conductorship, and lasted five days. The choir numbered six hundred voices, drawn from the Sunday schools affiliated with the Union, and was heard in a number of patriotic songs, part-songs, scenes, &c. The test-piece chosen at the competition was Myles B. Foster's 'The Moon.' These annual choral exhibitions naturally tend to encourage the cultivation of mass singing, and are a source of pleasure not only to the executive but also to their friends and the general public.

On September 27, an Irish Concert was given in the New Temperance Hall under the immediate patronage of the Irish clergy and laity of the city and district. The programme was entirely made up of Irish music, and the artistic personnel too was Irish, namely, Miss Eva O'Connor, Miss Winifred Day, Mr. John Lunn (vocalists), and Miss Linda Sheen, a violinist from Tasmania. A well-patronised concert was given in the large Central Hall on September 30 by the united choirs of the Birmingham, Cannock, Oakengates, Stirchley, Walsall and Worcester Co-operative Societies, numbering three hundred mixed voices, conducted by Mr. Hollins and Mr. Leech. The various part-songs performed were characterized by a splendid ensemble and tone-colour.

The Birmingham Choral and Orchestral Association inaugurated their season's concerts at the Town Hall, on October 7, by giving a concert performance of Edward German's opera 'Merrie England,' its repetition being due to the great success achieved on two former occasions. The singing of the choir was bright and vivid, and the orchestra played with great care and effect. Mr. Joseph H. Adams conducted with tact and judgment, and every praise is due to the principals, who did their work in an admirable manner. The artists included Miss Lilian Coomber, Madame Margaret Milward, Madame Eunice Fowles, Miss Grace Page, Mr. Ernest Ludlow, Mr. Ernest Davies and Mr. Albert Knight.

Since the famous combination of artists comprising Dr. Joachim, Signor Piatti, and Miss Fanny Davies, no finer trio players have been heard in Birmingham than Messrs. Kreisler, Casals and Bauer, who gave an ideal chamber concert in the Town Hall on September 29. The programme consisted of Beethoven's Trio for pianoforte, violin,

and violoncello in B flat (Op. 97), Tchaikovsky's great Trio in A minor (Op. 50), and Mendelssohn's D minor Trio (Op. 49). The Town Hall, however, is not suited for a concert of that kind, and the tone of the strings was so delicate and sensitive that many passages could not be heard.

The first Harrison concert of the season drew a large audience to the Town Hall on October 9, the chief attraction being Madame Tétrazini, who had for her coadjutors Mr. Frank Webster, Mr. Robert Radford, Miss Flora Mann and Miss Lillian Berger (vocal duettists), Miss Edith Penville (flautist), Miss Mabel Moss (pianist). The Carl Rosa Opera Company gave a week's operatic season at the Prince of Wales Theatre, from October 9 to October 14, inclusive. The repertoire consisted of 'Carmen,' 'Faust,' 'Cavalleria Rusticana,' 'Mignon,' 'Pagliacci,' 'Tannhäuser,' 'Queen of Sheba,' and 'Trovatore.' The company is admirably constituted, and the principals, among whom were a great many new artists not heard here previously, are exceptionally good.

The first of a series of eight orchestral concerts promoted by the Birmingham Philharmonic Society was held at the Town Hall on October 18, under Mr. Thomas Beecham's conductorship. The programme was varied, and included several works new to local audiences, notably Ethel Smyth's Overture 'The Wreckers' and Rimsky-Korsakoff's symphonic suite 'Antar.' A welcome item was Mozart's Symphony in D ('The Prague'). The orchestra responded well to the conductor's beat, and some splendid effects were realised. Miss Dorothy Silk was the vocalist.

The Birmingham Festival Choral Society inaugurated their season's concerts at the Town Hall on October 19 by an impressive performance of Bach's monumental B minor Mass, under Dr. Sinclair's able conductorship. The feature of the performance was the magnificent singing of the choir, especially in the 'Cum Sanctu Spiritu,' the 'Crucifixus' and 'Sanctus,' which could hardly have been surpassed in vocal technique, in expression or tone-power. The principals were Miss Gladys Honey, Miss Phyllis Lett, Mr. Alfred Heather and Mr. Hamilton Harris. Mr. C. W. Perkins was the organist.

### BOURNEMOUTH.

The winter season has commenced under the happiest auspices, and there is every prospect of some highly successful concert giving. Year by year continued progress in the musical life of the town is shown, and it may truthfully be said that this pleasant seaside resort now stands unchallenged as the leading centre of musical thought in the extreme south of the Kingdom.

Orchestral music will, as of yore, find its principal outlet in the symphony and classical concerts, which are held in the Winter Garden's Pavilion on Thursdays and Mondays respectively from October until May. The symphony concerts are placed first, as they are of greater importance and more imposing proportions than the classical concerts. Mr. Dan Godfrey has arranged his programmes with his usual catholicity and seriousness of purpose, and the excellent Municipal Orchestra can be relied upon to provide performances at a high level of attainment.

The newly-formed Bournemouth Municipal Choral Society has issued its scheme for its introductory season. In order to place the Society on a firm basis the programmes have been drawn up on frankly popular lines, and will include Edward German's 'Merrie England,' Mendelssohn's 'Elijah,' Coleridge-Taylor's 'Hiawatha,' and an opera (not yet selected) by Sullivan or some other favourite composer. Dr. H. Holloway is the conductor of the Society.

The Poole and Parkstone Philharmonic Society will devote attention to Handel's 'Messiah,' and will consider the question, at a later time, of studying the compositions for the Dorset Choral Association's Festival. Mr. A. W. Russe, the Society's former conductor, having resigned his position, the duties will now be undertaken by Mr. A. E. Wilshire.

### BRISTOL AND BATH.

On October 9, there was a concert of chamber music at the Victoria Rooms. Miss Fanny Davies (pianoforte) and Mr. Johan C. Hock (violoncello) played admirably the Sonata in G by J. S. Bach, and the Sonata in F (Op. 6) by Richard Strauss. The executants also gave pleasure in solos for their

instruments. At intervals Miss Hermine Scholten demonstrated her vocal ability in songs which were accompanied by Mrs. Hock.

There was a crowded audience at the Victoria Rooms on October 16, when Herr Kreiser gave a recital. The eminent violinist was heard to advantage in Mendelssohn's Concerto and interesting compositions of the 17th and 18th centuries. Miss Roma Tremaine sang at intervals, and her excellent delivery of some attractive lyrics afforded much gratification. Mr. Haddon Squire was the accompanist.

The Bristol Musical Festival Choir have commenced, under the direction of Mr. George Risleigh, rehearsals for the Festival next October. The first work taken in hand was 'Caractacus' (Elgar). It is intended at the Festival to give a concert-performance of Wagner's 'Ring' in its entirety.

St. Luke's Choral Society, Bedminster (conductor Mr. Charles H. Bishop), are rehearsing Van Bree's 'St. Cecilia's day.'

On October 18 there was a choral festival, under the auspices of the Bristol Diocesan Choral Union, at the church of St. Matthias-on-the-Weir. The choirs taking part were those of All Saints, St. Nicholas and St. Leonard, St. Jude, St. Matthias, St. Augustine, and St. Philip and Jacob, numbering in all about 150 voices. Mr. W. E. Fowler (All Saints) was at the organ, and Mr. A. Worrall conducted.

The season's musical activities at the Pump Room, Bath, carried out under the enterprising direction of Mr. Frank Tapp, promise to be of exceptional interest. A series of special monthly evening concerts has been arranged, in addition to the usual afternoon symphony concerts; and there are four National symphony concerts,—French, Russian, German, and English. At the first of these, which took place on October 7, Mlle. Speranza Calo sang, and César Franck's Symphony was performed. The Liszt Centenary was celebrated on October 19, with two concerts. In the afternoon, Miss Marie Novello played the B minor Sonata, and in the evening the 'Dante' symphony was performed.

### DEVON AND CORNWALL.

#### THE THREE TOWNS.

By slow degrees the new season is getting under weigh, though as yet the promises are more numerous than actual performances. As intimated last month, there are several new ventures, some of which have now come before the public. To go back to last month for a moment, mention must be made of a pianoforte recital given on September 21 at Plymouth by Miss Hilda Smart, in which importance was given to MacDowell's 'A.D. MDCXX,' a charming 'Serenade d'Arlequin,' by Schutt, and an 'Etude Mignonne,' by Percy Pitt. Miss Myrtle Ross was the vocalist.

The note of farewell has mingled with that of prediction, for on September 26 the band of the Leinster Regiment, which for several years has been stationed at Devonport and has added something to the life of that town, gave a farewell concert prior to departure for India for a long period. Mr. Ernest Beechey conducted a programme of pieces by Rossini, Wagner, and Saint-Saëns, and the vocalists were Miss Sybil Purchas and Mr. Hugh Peyton.

Pupils of Devonport High School for Girls gave performances of 'Antigone,' with Mendelssohn's music, on October 3. The good chorus-singing, especially that of the Theban maidens, was a special feature. The Plymouth Corporation Concerts, organized by the borough organist, Mr. H. Moreton, had an auspicious opening on October 7, the initial evening concert being attended by the Mayor and Corporation. These concerts, of good ballad order, are given every Saturday afternoon and evening during the winter, and are the occasions of visits of popular vocalists and instrumentalists to the town.

The twenty-fifth anniversary of the appointment of the organist of Greenbank (Plymouth) Church, Mr. R. Lang, was celebrated by the choir on October 8 by a performance of Haydn's 'Creation,' conducted by Mr. Lang, with Mr. Harold Lake at the organ. The choir, as usual, sang with good tone and rhythm, and the orchestra, led by Mr. J. Wingate, was capable. The combined choirs of King Street Church and Sunday School and the Stonehouse Wesleyan Church gave a sacred concert on October 11, including



choruses by Mendelssohn and anthems by Shelley and Gounod. Mr. Harold Woodward conducted, with Mr. Cecil Palmer at the organ.

Last year, on the eve of their first public appearance, the new Plymouth Philharmonic String Quartet had to abandon operations on account of the sudden illness of their leader, Mr. Percy Lowman. Without further mishap or any of the usual bad results of postponement, the new combination gave a tentative concert on October 12 to test the temper of the public before deciding whether or not to constitute themselves on a permanent basis. Mr. Lowman's collaborators are Messrs. Alfred Serle, Reginald Ball and Charles Pike. They were bold enough to risk putting Debussy before a Plymouth audience, but so close to perfection was their playing of the Quartet, Op. 10, that no doubt remained of the justification of their enterprise or of the appreciation of their hearers. The ensemble in the first three movements at least, was quite perfect, and the interpretation gave a clear revelation of the Debussian style. A Schumann number (Op. 43, No. 1) was less successful, but still creditable, and it is much to be hoped that the combination will assume permanence and thus hold a unique position in the Three Towns.

Mr. J. W. Newton, conductor of the band of the Royal Marine Light Infantry, will begin a new series of symphony concerts in Stonehouse on November 7. Mr. R. G. Evans's symphony concerts will re-open a few days previously—November 3—and whispers are in the air that the public will have regular and frequent opportunities of hearing the fine band of the Royal Garrison Artillery during the winter.

#### DEVONSHIRE TOWNS.

News comes from Exeter that the Oratorio Society have decided to adopt 'The Creation,' 'The Bride of Dunkerron,' and 'Lord Ullin's Daughter' for work during the winter, with performances in the spring, and Mr. Allan Allen's Exeter Choral Society are also engaged in oratorio.

An exceedingly interesting concert was given at Tavistock on September 27 by the Langley-Mukle Quartet, who repeated the programme on succeeding days at Teignmouth and Torquay. A one-movement work for string quartet by Balfour Gardiner, still in MS., was a novelty which at once by its coherence, attractive subject-matter and treatment achieved favour and created the desire to hear it again. Rumour says that as a result of the repeated visit of this fine quartet party to Teignmouth, local performers are anxious to start a chamber music society in the town. New organs were opened on October 18 respectively in Beaminster Church by Mr. Trotman (Torquay) and in St. Luke's, Buckfastleigh, by Mr. Martin.

At the annual meeting of Newton Choral Society, which Society was last year suspended owing to lack of interest on the part of members and public, it was decided to resume rehearsals of 'Martha' under Mr. W. J. Bown, conductor, and give a concert performance at Christmas.

#### CORNWALL.

Liskeard Choral Society, through lack of support, was threatened with dissolution at the end of last season, when the additional blow fell on them of the resignation of their conductor, Mr. A. C. Faull, who had been with them through a long term of vicissitudes years. We are glad to be able to announce, however, that Mr. Walter Weekes has been appointed conductor and, provided a minimum of sixty-five ordinary subscribing members can be secured, the Society will continue its useful work. Marazion Male-Voice Choir gave a concert on October 6.

In St. Tudy Parish Church an organ recital was given on October 4, by Mr. Alfred Worth, the organist, with vocal assistance from Miss Gertrude Woodward. New organs were opened at Hugas (by Mrs. Jenkins and Mr. W. B. Dunn, the Chacewater Choir singing special music, with Miss Carbis and others as soloists), on October 12, and at Gunnislake on October 18, by Mr. John Hele.

We are glad to hear that Mr. George Henschel has consented to undertake the conductorship of the Magpie Madrigal Society, which Mr. Lionel Benson carried on so long and successfully until his recent retirement, and that in consequence the Society will continue its existence.

#### DUBLIN.

On October 12, in the Theatre Royal, Madame Carreño and Mischa Elman played Beethoven's 'Kreutzer' sonata before a full house. On October 18 and 21, Fritz Kreisler gave recitals in the Antient Concert Rooms. On October 11, Mr. Alfred Hollins gave an organ recital on the new Walker organ in the Unitarian Church, Stephen's Green.

The annual general meeting of the Feis Ceoil Association was held on Monday, October 16, in the Mansion House, the Right Hon. The Attorney-General in the chair. The speakers included The Right Hon. M. F. Cox, M.D., Rev. Professor George O'Neill, Rev. H. Bewerunge, and Mr. Edward Martyn. The report on the festival held last May shows a profit of £62 10s. 3d.

On October 17, Mr. Joseph O'Mara and party, including Mr. William Dever, Miss Edith Evans, and Miss Nora O'Hea (violinist), gave an afternoon concert at the Gaiety Theatre. The programme included a costume recital of the second act of Saint-Saëns's 'Samson and Delilah.'

The Sunday Orchestral Societies seventh season (conductor Dr. Esposito) began on October 22, and the Royal Dublin Society's chamber music recitals on October 30.

#### EDINBURGH.

In issuing the prospectus and sketch programmes of their twenty-fifth series of orchestral concerts, Messrs. Paterson & Sons enclose a pamphlet entitled 'Twenty-five years of Orchestral Music in Edinburgh,' in which they give an interesting survey of their efforts to foster the appreciation of orchestral music in Scotland. For the present season's concerts the Scottish Orchestra has again been engaged with M. Mlynarski as conductor and Mr. Henri Verbruggen as leader. The prospectus states that, with the exception of Handel, there is no outstanding writer of the last two centuries whose name does not find at least one place in this season's programmes. At the tenth concert M. Zacharewitsch will play Elgar's Violin concerto, and among other works which will be heard for the first time at these concerts, are the G minor Symphony of Mr. Von Ahn Carse; the Festival Overture of Dr. Walford Davies; and Mr. Granville Bantock's concert overture 'The Pierrot of the Minute.'

The various choral societies in the city have begun work again. The Royal Choral Union, conductor, Mr. T. H. Collinson, are preparing for their concert in March, Smart's 'The Bride of Dunkerron' and Parts I. and II. of 'The Creation.' Mr. John Kirkhope's Choir are studying Mendelssohn's 'St. Paul,' and Mr. Moonie's Choir have in hand Verdi's 'Stabat Mater,' MacCunn's 'Lay of the last minstrel,' and Félicien David's 'The Desert.'

Among concerts which have been given during the month have been a recital by Madame Carreño and Mr. Mischa Elman in the Music Hall on October 7; a chamber music concert by Messrs. Kreisler, Casals, and Bauer in the M'Ewan Hall on October 7, and a song recital by Mr. Robert Burnett, assisted by Miss E. Buchanan, violinist, in the Music Hall, on October 14.

The Edinburgh Amateur Orchestral Society, conducted by Mr. T. H. Collinson, have chosen Beethoven's 'Eroica' Symphony, Tchaikovsky's B flat minor Pianoforte concerto, and Beethoven's Violin concerto as the chief works at their three concerts to be given on November 22, February 12, and April 1.

#### GLASGOW.

To the list of prospective programmes given last month the following may be added: Glasgow Grand Opera Society (Mr. R. Hutton Malcolm, conductor), Gounod's 'Faust' and Bizet's 'Carmen'; Hamilton Choral Union (Mr. T. S. Drummond, conductor), 'The Golden Legend,' and some shorter works. The Quinlan Opera Company announce a fortnight's performances, the repertoire embracing twelve different operas. A notable feature of the 'Exhibition' music was the first performance of Dr. Arthur Somervell's incidental music to Professor McNeil Dixon's pageant-play 'Thomas the Rhymer.' The work, which is quite characteristic of the composer, includes two 'fairy' solos, a three-part chorus, and a chorus in unison. The dainty scoring of the orchestral part is quite charming,



and the composition, possibly with some modifications and additions, would make a very effective orchestral suite. In the hands of an excellent band conducted by Mr. E. K. Joachim and choir trained by Mr. Forbes Forsyth, the music received a fine interpretation. The 'Exhibition' music has this month included performances (twice daily) by the Scottish Orchestra, conducted by Mr. Emil Mlynarski, which have attracted large audiences.

In the formation of the Greenock Musical Association, stimulus has been given to the cause of music in a large industrial centre where of late years matters musical have not been too flourishing. Among the objects of the Association are the establishing of singing classes, the promotion of choral and orchestral competitions, chamber concerts, recitals, and lectures, &c. As a first step the promoters have already organized some singing classes, and an attractive course of lectures on musical topics.

Under the chairmanship of Sir John Stirling-Maxwell, Bart., a public meeting was held on October 7, at which a report of the recent Choral (Competitive) Festival was submitted. It was resolved to hold another Festival in April, 1912, and an executive committee was appointed to carry out the arrangements.

The only music-makings to be recorded this month are an excellent pianoforte recital by Madame Carreño, and the first of this season's Harrison Concerts, at which Madame Tetrassini was the leading attraction.

#### LIVERPOOL.

Dr. George J. Bennett, of Lincoln, has accepted the invitation of the Liverpool Church Choir Association to be present at their eleventh festival on December 7, when he will conduct his *Magnificat* and *Nunc dimittis* in E flat, and anthem for tenor solo and chorus, 'My God, I love Thee.' Dr. Bennett acted as adjudicator for the Committee upon the compositions sent in anonymously by local composers. His choice fell upon an anthem, 'For all the saints,' written by Dr. C. T. Reynolds, of Birkenhead, whose work therefore appears in the Festival book together with Mendelssohn's 95th Psalm, Best's 'The Lord is great in Zion,' and Handel's 'Zadok.' Tchaikovsky's 'Hymn to the Trinity' has been chosen for the unaccompanied item.

Three eminent artists—MM. Kreisler, Casals and Harold Bauer—at their concert on September 30, gave memorable interpretations of three trios—Beethoven's in B flat, Op. 97, Tchaikovsky's in A minor, Op. 50, and Mendelssohn's in D minor, Op. 49. Individually the players are well-known masters of their respective instruments. Their ensemble playing was no less remarkable as that of musicians whose chief objective was the expression of the spirit of the music.

The seventy-third season of the Philharmonic Society was successfully inaugurated on October 10, by a concert at which Mischa Elman played Tchaikovsky's Violin concerto, and also two solos of the virtuoso order which were admirably accompanied at the pianoforte by Sir Frederic Cowen, whose appearance after his long and serious illness was hailed with evident pleasure. At the general rehearsal on the previous evening the good-will of the choir was voiced by Mr. Towers, one of the senior chorists. Sir Frederic, who was evidently moved, made an appropriate reply.

The fine orchestra of the Society, led by Mr. Rawdon Briggs, was heard to advantage in the 'Egmont' Overture, Dvořák's 'From the new world' Symphony, German's exhilarating 'Welsh Rhapsody,' and Jarnefelt's 'Preludium,' which on this occasion served as a Postlude. The choir sang Dudley Buck's 'Hymn to Music'—a constructively effective piece—with considerable power and expression.

The conduct of these famous concerts has been receiving considerable criticism in the local papers from 'proprietors' and 'subscribers,' chiefly anonymous, who find fault with the committee for various sins of omission and commission. The writers appear to belong to a class who think the world would be a better place if they had a chance in its ordering. It is certain that the committee have a difficult task in pleasing the musical few and the unmusical many in combination. With the concerts commencing at a quarter to eight o'clock, and carriages ordered for ten o'clock, the committee have to arrange for at least a symphony, a concerto, solos by either vocalists or instrumentalists, a choral item or two, and an

interval of twenty minutes, all within two hours and a quarter. They have also to weigh a love of the old music with the claims of the new, in view of a musical competition unknown in the old days. In essaying these problems they probably have the sympathy and support of all reasonable people.

An audience which filled every corner of the Philharmonic Hall, on October 11, attended the first Harrison Concert, at which Madame Tetrassini sang Verdi's 'Ritorni vincitor' and the Polonaise from 'Mignon'—a dazzling performance. The great singer was less at home with 'The last rose of summer,' sung in English. A strong vocal company included Miss Flora Mann and Miss Lillian Berger, very acceptably heard in duets, Mr. Frank Webster and Mr. Radford, with Miss Mabel Moss (solo pianoforte), Miss Edith Penville an excellent flautist, and Mr. R. J. Forbes an able accompanist. The programme, which contained fifteen items, extended to at least double that number—a sufficient testimony to Mr. Percy Harrison's enterprise and discernment.

Very marked appreciation and support was given to the admirable performances by the Quinlan Opera Company, whose provincial tour began at the Royal Court Theatre and continued for a fortnight from October 2. The theatre was crowded nightly at enhanced prices, and Mr. Quinlan's policy in presenting operas with exceptional vocal principals, an adequate orchestra, and an excellent chorus, met with universal approval. Judging by the enthusiasm which attended the performance of Wagner's 'Valkyrie' on the opening night, it is thought likely that the projected performances of the 'Ring' which fell through last season will take place sooner than was anticipated. For the 'Valkyrie' performance honourable mention is due of Miss Agnes Nicholls (Brunnhilde), Miss Edna Thornton (Fricka), Mr. John Harrison (Siegmund), and Mr. Clarence Whitehill (Wotan). Mr. Cuthbert Hawley conducted. Other works presented were 'Carmen,' with Miss Muriel Terry and Mr. John Coates in the principal rôles, 'Tannhäuser,' and 'Faust.' Even more potent public attractions were 'Tales of Hoffmann,' 'Madame Butterfly,' and 'The Girl of the Golden West,' at the production of which the composer was present. The work was performed in English for the first time. The Lord Mayor extended the hospitality of the Town Hall to Signor Puccini, who was most cordially received at the theatre, although his opera is not considered equal in merit to his earlier works. 'Aida' and 'Hänsel und Gretel' (preceded by Debussy's 'L'enfant prodigue') completed the list.

A young local tenor, Mr. Ronald Nicholson, received an encouraging reception at his début in the Rushworth Hall on October 7, when he showed evidences of good taste and training in three groups of songs of varying styles.

For his recital in the Philharmonic Hall on October 14, Mr. Backhaus selected an interesting programme which contained Beethoven's Sonata in E flat, 'Les adieux, l'absence, et le retour,' Schumann's Fantasia, Op. 17, and a Chopin selection.

The Rodewald Concert Club was inaugurated on October 16 in the Carlton Hall, by a chamber concert given under informal social conditions by the Rawdon-Briggs String Quartet, who were heard in Beethoven's Quartet, Op. 59, No. 1, and in a String quartet by Ippolito-Iwanoff, Op. 13, played for the first time here. The Club, which by its name perpetuates the memory of the late A. E. Rodewald, an amateur who did much for orchestral music in Liverpool, has already enrolled 150 members.

The enjoyable Akeroyd Symphony Orchestra concerts were resumed on October 17, when the audience were again enthralled by Tchaikovsky's 'Pathetic' Symphony, and no less by the brilliant playing of the 'William Tell' Overture. Johann Strauss's Suite, 'Ritter Pasman,' was heard for the first time here. The vocalist was Mr. Fraser Gange. Mr. Luiz Figueras showed skill in violoncello solos, Dr. Stanley Dale accompanied, and Mr. Vasco Akeroyd conducted.

A successful vocal recital was given in the Rushworth Hall on October 17 by Miss Kate Reynolds, a soprano singer of considerable gifts.

Under Mr. Appleyard's able direction two of his Choral Societies—the Waterloo Choral and the Cloughton St. Cecilia—are both engaged in preparing the same works, Elgar's 'King Olaf' and Coleridge-Taylor's 'A tale of old Japan.'

## MANCHESTER AND DISTRICT.

The issue of the Hallé Concerts prospectus has added little to our knowledge; it has evidently proved very difficult to get the conductors to give even a skeleton outline of their programmes, this being conspicuously the case with Gabrilovich, Beecham, Müller-Reuter and Schalk, Percy Pitt and Holländer. Balling starts the season with a Beethoven and Wagner programme; Oskar Fried conducts the 'Choral Symphony'; Landon Ronald a Tchaikovsky symphony and Gustav von Holst's 'Somerset Rhapsody' (which is also being done by Vasco Akeroyd in Liverpool). Bantock takes the first performance of his new Choral symphony—Part I. for male voices, Part III. for female voices (12 parts), and Parts II. and IV. for mixed voices (20 parts)—on January 25, and Delius's 'Appalachia' variations will also be heard. It would be well if he could be prevailed upon to give us his new 'Dante and Beatrice': indeed, a Bantock orchestral evening would prove rather an eye-opener to the habitués of the Hallé concerts. Sir Henry Wood's programme will be drawn from Elgar, Mozart, Beethoven, Bantock, Dukas, and Rimsky-Korsakoff. Sir Frederick Bridge takes the 'Messiah' and 'Elijah.' Two of the concerts are to be of the miscellaneous order, Vaisey and Pugno appearing at the first of them on October 26, and Mr. Kennerley Rumford and Miss Clara Butt at the first concert of the New Year, January 11. One very important novelty will be Max Reger's orchestral 'Variations on a Merry theme by Adam Hiller,' arrangements having been made for Schalk of Vienna to conduct this.

A crowded house greeted Michael Balling on October 19, at the inaugural concert of the Hallé season. His Beethoven and Wagner readings kept the audience on the *qui vive* all the evening, and the orchestra played in alert style than has been known here for some time past: before the end of the season they will be more of a virtuoso band, responsive to every shade of the conductor's feeling. Balling's Beethoven was vividly illuminating. Wagner somewhere represents the shade of Beethoven haranguing a conductor of the C minor Symphony: 'Hold thou my *fermate* (pauses) long and terribly!' No conductor has held them as did Balling, nor made evident in such convincing manner their tremendous significance—and this in no merely rhetorical way. The Paris version of the Venusberg Bacchanale set forth his powers in the strongest possible light; this, one felt, was distinctly his *mielieu*.

The Manchester Musical Society's first annual report points out that the greater proportion of the works given at the eleven concerts of last winter had either never been heard before in Manchester, or so seldom as to be practically unknown.

During the coming season four public concerts will be given entirely devoted to the works of Granville Bantock (November 10), Vaughan Williams, Joseph Holbrooke, and Rutland Boughton. In addition to these, eight House Concerts will be held in the Society's rooms, programmes having been promised by leading Manchester musicians.

Sir Henry Wood again conducts the four orchestral concerts of the Gentlemen's series, the remaining four being of the recital type. Not the least interesting of the orchestral concerts will be that of December 9, when Miss Say Ashworth's Ancoats Institute Female-Voice Choir will sing under Sir Henry Wood's direction Debussy's 'Blessed Damozel,' Berlioz's 'Ophelia,' Schubert's 'God in Nature,' Elgar's 'The Snow' and 'Fly, singing bird,' and the early Brahms choruses for female-voice choir, horns and harp. It is good to find the executive of Manchester's venerable Society thus honouring a work which has been carried on so unostentatiously amongst the factory girls of Cottonopolis. It was after hearing this choir sing that Mr. Frederic Corder said 'I have heard choirs of mill-girls sing so beautifully that I wondered what could be left for the angels to do.'

For Bauer, Casals and Kreisler to come here, heralded as the greatest trio that had visited Manchester, was a distinct challenge to those who could recall Sir Charles and Lady Hallé and Piatti—still, the performers are not to blame for indiscretions of an advertising manager, and the playing of the great Beethoven, Mozart and Tchaikovsky trios was a constant delight.

On October 9, the Brodsky Quartet opened the series of concerts in connection with the Ancoats Brotherhood

Recreation Committee, playing Mozart's C major, Beethoven's G major (Op. 18), and Haydn's 'Emperor' quartets, and earned whole-hearted appreciation.

On October 11, came Mr. James Richardson's annual violoncello recital; after the early Reger Sonatas given in former years, came the A minor (Op. 116) and also Donald F. Tovey's 'In memoriam Robert Hausmann' variations. At the pianoforte Miss Edith Webster joined the recitalist, and Miss Jessie Barlow was the vocalist.

The Manchester Orpheus Glee Society's concert on October 18 was an unqualified success. Starting their night's work with two specimens of the old glee writers which found such favour in the Rhineland provinces last Whit-week, they sang amongst other items the Blackpool Festival test-pieces of the previous week, and in much finer fashion, too; Strauss's 'Old German battle-song' and Bantock's 'Lucifer in Starlight' thrilled the audience. Additional artistic significance was given to the concert by the singing of two Max Reger part-songs: 'An das Meer' and 'Freude Soll,' from the Opus 83, translations of which had been prepared by Mr. Samuel Langford, the great apostle of Reger in Manchester. Never before had these been performed in England, but ere another twelve-month has passed they are likely to be household words in South-East and North-East Lancashire. Miss Myra Dixon, a young contralto from Bolton (who has won considerable renown in the solo classes at the last two Blackpool Festivals) sang in Manchester for the first time; she has the makings of a really first-rank vocalist.

The Royal College of Music commenced the new year with two important changes in its staff of professors; Miss Lillie Wormald retiring on her recent marriage and being succeeded by another old student Miss Sarah Andrew as teacher of singing, and Mr. Frank Merrick following Mr. Egon Petri.

The amount of musical endeavour going on very unostentatiously in Lancashire outside our big centres is remarkable. Within easy reach, say an hour's journey, of Manchester, are Bury, Bolton, Blackburn, Accrington, Burnley, Nelson, Colne, Bacup, Warrington, Wigan, Preston, Lancaster, Southport, Oldham, Ashton-under-Lyne, Stalybridge, Stockport. In all, or nearly all, of these towns will be found one or more choral societies, chamber-concerts, orchestral societies, both light and 'grand' operatic societies, and often enough smaller societies identified with the larger churches. Only a few typical features of this work may be touched upon here. In Preston Dr. Baird's Society has boldly thrown over the 'Messiah' on Boxing Day in favour of 'Elijah.' Next March they will give Bach's 'St. Matthew' Passion.

In Bolton the two principal choral societies are conducted by Mr. Charles Risegari and Mr. Herbert Whittaker. The Philharmonic, under the former gentleman, will revive Goring Thomas's 'Swan and the skylark,' and the Choral Union are to utilise Mr. Whittaker's special qualifications for preparing choral recitals arranged in historical sequence. The Amateur Orchestral Society of this town, under Mr. Andrew Morris, will play Delius's 'Paris' tone-poem (probably for the first time in the County Palatine).

The series of Friday mid-day organ recitals in the Cathedral (which proved so unexpectedly attractive last March) were resumed on October 13, and are to be continued weekly from 1.10 to 1.50, Mr. S. H. Nicholson playing alternately with distinguished visiting organists who include Dr. W. G. Alcock (H.M. Chapels Royal), Mr. H. G. Ley (Christ Church, Oxford), Mr. T. Tertius Noble (York), Dr. Sinclair (Hereford), Mr. A. W. Wilson (Ely).

On October 9, the cantata 'Undine,' by Granville Humphreys, was again given in Manchester, this time under the auspices of the Manchester Nonconformist Choir Union. It was conducted by the composer. The solos, which demand a rather high degree of efficiency, were in the safe hands of Madame Sadler Fogg, Miss Gladys Harwood, Mr. Albert J. Holt, Mr. Horace Brown, and Mr. A. R. Parker. Miss Margaret Furness was the accompanist.

Mr. Charles J. Bishenden will give a series of invitation concert-lectures on 'Old British composers and singers of their time' at 105, New Oxford Street. On November 2, he will repeat his successful Purcell concert-lecture of last May.



## NEWCASTLE ON TYNE AND DISTRICT.

The first concert of the Chamber Music Society, a pianoforte recital by Rachmaninoff, varied by songs contributed by Mr. Francis Harford, all the music being from the pen of the pianist, unfortunately clashed with one of the most interesting nights of the Quinlan Opera Company. Of the other five concerts to be provided by this Society, four will be string quartet evenings, by the Flonaley, Sevcik, Brussels and Walenn combinations, and the other will be a miscellaneous programme.

The arrangements of the Classical Concert Society include a pianoforte and vocal recital by Miss Stockmarr and Miss Ellen Beck, a pianoforte quartet concert by Mr. Thomas Dunhill, Miss Hayward, and Messrs. F. Bridge and E. Mason, at which we are to have one of our few opportunities of hearing some modern British chamber music (Hurlstone, Bridge and Dunhill are to be represented), an evening of old music by the Société des Concerts d'autrefois, and a concert by the Langley-Mukle String Quartet.

Backhaus gave a pianoforte recital on October 9; in addition to the usual material submitted by a travelling virtuoso, the programme contained Schumann's great Fantasia in C, and Debussy's 'Jardins sous la pluie.' As pianoforte recitalists are notoriously the most conservative of concert givers in their choice of music, it is interesting to notice how the perfect and delicious pianoforte pieces of the most eminent of French composers of the day are becoming more popular.

The Quinlan Opera Company had a most successful week, beginning on October 5. The castes were exceptionally high in standard, perhaps the finest being on the first night, when 'Valkyrie' was given. Madame Agnes Nicholls was superb as Brünnhilde, her beautiful voice being always a delight to the ear, and Mr. Whitehill's interpretation of the part of the long-suffering god Wotan was extremely fine. Mr. John Harrison was excellent as Siegmund. One may perhaps be allowed to grumble at the preponderance given to Italian opera, but one must be grateful for the production of 'Valkyrie,' the première of Debussy's pleasing early cantata, 'The Prodigal Son,' and the revival of Humperdinck's delightful and ingenious 'Hänsel und Gretel.' The programme as a whole was superior to our usual operatic fare, and the level of the performance so high that it was a memorable week.

Owing to the clashing of dates with the opera week, it is not possible to give any account of Mr. Rutland Boughton's lecture at the Literary and Philosophical Society on 'Music of the Future.' It suffices to say that he kept a crowded audience rapt from start to finish.

## NOTTINGHAM AND DISTRICT.

On October 5, we had a welcome visit from Mischa Elman and Backhaus. On October 12, a concert given by Miss Lizzie Parsons (pianist) and Miss Augustine Bisiaux (violinist) flattered our pride in local talent. A drawing-room concert was given on October 16, by Mr. Archie Rosenthal and Madame Blanche Marchesi.

The first of the Subscription Concerts opened on October 18, with a programme by the Hallé Orchestra under the baton of Michael Balling, with Zacharewitsch as solo-violinist. The *pièce de résistance* was Elgar's Violin concerto, which was excellently performed and created a wonderful impression. The other items of the programme were the 'Meistersinger' Overture, the 'Pastoral' Symphony, and Dukas's Scherzo 'L'apprenti sorcier.'

The Lecture Concerts at the University College commenced their season on October 19, when Mr. Bernard Johnson took as his subject 'Music of the Nations,' illustrating the gradual development and characteristics of national song. Miss Edith Shipley and the male representatives of the College Students' Choir, presented a programme of considerable length, variety, and interest.

The Croydon Symphony Orchestra has been formed with Herr Heinrich Krause as conductor and Mr. W. A. Sanders (address: Public Hall, Croydon) as secretary. There are still vacancies which first-class amateurs are invited to fill. A series of monthly Promenade Concerts has been arranged, commencing on November 1.

## YORKSHIRE.

Up to now there is but little to record in the way of music in Yorkshire. Huddersfield has begun operations at an early date, its first subscription concert, at which the Grenadier Guards band appeared, being on September 26, while on October 17, Madame Carreño and Miss Marie Hall took part in the second concert of the series. On October 7, the Huddersfield Philharmonic Society, an almost entirely amateur orchestra, gave a concert under Mr. Ibsen's direction, the programme of which was on 'popular' lines, the only piece of importance being the slow movement from Beethoven's C minor Symphony. Under the same conductor, the excellent choir of the Glee and Madrigal Society was heard on October 10, and sang a number of pieces in highly-finished style, part-songs by Elgar and Bantock being, perhaps, their most conspicuously successful efforts. Miss Miriam Timothy's artistic harp-playing was a feature of this concert.

Mr. Hubert Bath's 'The wedding of Shon Maclean' is having a run among the Northern societies: the Wakefield Choral Society, a young body conducted by Mr. Percy Bligh, gave the work at their opening concert on October 4, and sang it with much spirit, the soloists being Miss Abson and Mr. Hayle. It was again performed by the Bradford Festival Choral Society on October 13, together with the 'Hymn of Praise,' a somewhat strange association. Sir Frederic Cowen conducted, and the principals were Miss Nellie Judson, Mr. Frank Mullings, and Mr. Joseph Lyceat.

Kreisler, Casals, and Harold Bauer visited Bradford on October 5, and Leeds the next evening and, sad to say, attracted but small audiences, though they roused great enthusiasm by their finished playing of Trios by Beethoven, Tchaikovsky and Mendelssohn. The first of the Bradford Subscription concerts took place on October 20, when Mr. Balling, who is the first of the series of conductors appearing at Manchester this season, directed a fine performance of Beethoven's C minor Symphony, together with some Wagner pieces,—in fact quite a typical 'Richter programme.' Miss Alice Wilna was the vocalist. On the same evening Messrs. Harold Mason and Edward Maude began a series of recitals at Leeds, at which they propose to play a number of Pianoforte and Violin Sonatas, and on October 13 a series of string quartet concerts was begun at Halifax by the Rawdon-Briggs Quartet party, the programmes of which are properly confined to the classics, since Halifax has a good deal of lee-way to make up before it is ripe enough to discuss more advanced contemporary chamber music.

For the coming season the Leeds Philharmonic Society are preparing Bantock's 'Omar Khayyâm' (Part II.), Mozart's 'Requiem,' and Sir Edward Elgar is to conduct his new Symphony, while at another concert his Violin concerto will be produced, with Mr. John Dunn as soloist. The Leeds Choral Union are to give Elgar's 'Coronation Ode,' 'Elijah,' and Cowen's important work, 'The Veil.' Among the chief features of the Bradford Subscription Concerts will be Berlioz's 'Faust,' conducted by Prof. Müller-Reuter, Elgar's Violin concerto, played by Kreisler, and Tchaikovsky's 'Pathetic' Symphony, conducted by Mr. Gabrilowitsch. The Bradford Festival Choral Society, of which Sir Frederic Cowen is the conductor, will give his work 'The Veil,' and the Bradford Old Choral Society promise nothing more novel than 'Creation,' 'Walpurgis Night,' and 'Blest pair of Sirens.' The Hull Harmonic Society are giving 'The wedding of Shon Maclean' for the first time in Hull, and, by way of a counterpoise to such novelty, announce a concert performance of Gounod's 'Faust,' while the Hull Vocal Society promise the first performance in the town of Bach's B minor Mass. 'Walpurgis Night' and Gade's 'Crusaders' are among the features of the Middlesbrough Musical Union's prospectus. 'Shon Maclean' is to make its début at Halifax under the auspices of the Halifax Choral Society, and 'The Dream of Gerontius' is also to be given, strange to say, for the first time at Halifax, while at Huddersfield the Choral Society are giving nothing newer than Brahms's 'German Requiem'—'Elijah' and 'The Hymn of Praise' forming the rest of the programme. In this, as in most cases, 'Messiah' must be added as the invariable Christmas celebration.

Alderman E. W. Taylor, Mus. Doc., has been elected Mayor of Stafford for 1912.



## Country and Colonial News.

BRIEFLY SUMMARIZED.

*We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.*

*Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.*

**BANGALORE.**—On September 9, a literary and musical entertainment was given under the management of Mrs. Hugh Lee, consisting of recitations from Longfellow and performances of music connected with his poetry. The latter included a number of settings of his familiar lyrics and an excerpt from Coleridge-Taylor's 'Hiawatha.' This excellent idea was well carried out by a numerous company of artists.

**BRIGHTON.**—The Brighton and Hove Sacred Harmonic Society (conductor, Mr. Robert Taylor) have chosen 'Samson' (November 2), Barnett's 'The Ancient Mariner' and Coleridge-Taylor's 'Bon-bon Suite' (February 8), 'King Olaf' (March 14), and 'The Messiah' (Good Friday), as their programme for the season. Six concerts of chamber music have been arranged to take place at the Royal Pavilion. The programmes have the following headings:—Schumann (November 11), British (November 25), Miscellaneous (December 9), Brahms (January 27), French (February 10), and Miscellaneous (February 24). Miss Edith Kirkwood and the Langley-Mukle Quartet will take part. The series is under the management of Mr. Barry Namee.

**CALGARY (CANADA).**—Upon her return from England, Mrs. Annie Glen Broder gave an address before the Canadian Club descriptive of the Coronation of King George V. and Queen Mary as she witnessed it in Westminster Abbey, minutely explaining the symbolism of the service, more especially in regard to the musical part of the ceremonial as arranged by Sir Frederick Bridge.—At a recital in the Heintzman Hall, October 10, by pianoforte students who had passed the advanced examinations of the Associated Board of the Royal Academy and the Royal College of Music, a selected choir of ladies sang 'The rhyme of the four birds' (Sir Alexander Mackenzie) and 'Fly, singing bird' (Elgar). The 'Kreutzer' sonata (Beethoven) was played by Mrs. Dudley Smith and Mrs. Broder, and a selection of lyrics was sung by Mr. Rhynid Jamieson (a vocal pupil of Dr. Ham, of St. James's Cathedral, Toronto), accompanied by Mr. G. E. Holt, Member of the council of the Canadian Guild of Organists and organist of the Cathedral of the Redeemer, Calgary.

**CHRISTCHURCH (N.Z.).**—The Musical Union gave a concert on August 21, when the choir sang Elgar's 'O happy eyes,' Purcell's 'Come, if you dare,' and Cowen's 'Rowing homewards.' The critic of *The Press* wrote: 'After all, the seed sown by the Sheffield Choir shows signs of vitality; for a wonder, a part-song was encored last night.'

**JOHANNESBURG.**—At the 110th meeting of the Musical Society, which took place at the Caledonian Hall on September 13, the Amateur Orchestral Society, conducted by Mr. F. W. Peters, supplied the bulk of the programme. The chief works, in which the orchestra's high capabilities were well displayed, were Elgar's fourth 'Pomp and Circumstance' March, Weber's 'Freischütz' overture, and the orchestral version of Rachmaninoff's C sharp minor Prelude. Madame Watkins Allen and Mr. J. Moore supplied vocal items.

**NEWPORT.**—On October 17, Mr. E. G. R. Richards opened the season with an orchestral concert at which movements from Beethoven's first Symphony formed the chief number. The overtures to 'Der Freischütz' and 'The Flying Dutchman' were other works in which the orchestra displayed its solid capabilities. Mr. Daniel Beddoe gained ready acceptance for his singing, and Miss Edith Gunter and Mr. H. Wostenholme were also successful. Miss Eileen Richards played accompaniments.

**SHEFFIELD.**—The singing class connected with Holy Trinity Church, Wicker, gave a concert on September 30. The choral programme consisted of anthems, including S. S. Wesley's 'O Lord, my God,' and part-songs. A number of songs were given, and Mr. John Parr, the conductor of the choir, besides contributing to these, played the bassoon part of Mr. Edmondstoune Duncan's 'Variations on a theme of Schubert' for bassoon and pianoforte. Miss E. Turner was the accompanist.

**SOUTHBOROUGH.**—The new Musical Society recently formed here is fortunate in commencing its career with many influential residents as patrons, and much local interest has been evinced in the effort to provide for a long-felt musical want in the town, by giving performances of standard choral works. Mr. G. A. Boulter has been appointed conductor, and Miss Mildred Marston hon. secretary to the Society.

**SOUTHPORT.**—The Vocal Union Male Choir gave the third of the present series of Bohemian Concerts on Friday, October 13, in the Concert Hall of the Prince of Wales's Hotel, when an excellent performance of part-songs by Schumann, Scharwenka, Dudley Buck, Edward German, and others, was given under the conductorship of Mr. J. C. Clarke. The Abbey Quartette, first-prize winners at the recent Blackpool Musical Festival, gave their test-pieces with great effect. Several songs and violin solos completed a very interesting programme.

**STRETFORD.**—An evening with Mendelssohn' was held at the Town Hall on October 11, under the direction of Mr. J. Banning, who supplied accompaniments for the six vocalists and for Mr. G. E. Cinganeli (violinist). Mr. W. O. West gave organ solos, including the third Sonata. An orchestra under Mr. G. Cinganeli played the 'Athalia' and 'Melusina' overtures.

**SYDNEY.**—The Radwick District Musical Society, consisting of an orchestra of seventeen and a choir of thirty-four, gave an enterprising and successful concert on August 19. Their performance of MacCunn's 'The wreck of the Hesperus' was highly creditable. The choral programme also included Elgar's 'Spanish serenade' and glees by Pearsall, Spofforth, and Bishop. The soloists were Miss Leonore Gotsch, and Mr. Carl Gotsch (violinist). Mr. G. G. Park conducted.

## Foreign Notes.

LISZT CELEBRATIONS.

The programme of the great Liszt Festival at Buda-Pesth, commencing on October 21, was arranged as follows:

October 21: In the morning, the Hungarian Coronation Mass at the Coronation Church, conducted by M. Szikla, with Professor Jenő Hubay as violin soloist. In the evening, 'Die Legende der heiligen Elisabeth,' at the Royal Opera.

October 22: Part-songs sung by the Chöreverein Ungarischer Frauen. Pianoforte works played by Karl Aggházy, Eugen d'Albert, Arthur Friedheim, Aladár Juhász, and Frederic Lamond. Songs sung by Lula Myscz-Gmeiner.

October 23: Pianoforte works played by Moriz Rosenthal, Emil Sauer, Stavenhagen, Vera Irmannoff, Árpád Szendy, and Stefan Thoman. Songs sung by Tilly Koenen.

October 24: 13th Psalm (tenor solo, Herr Karl Burrian), the Pianoforte concerto in A major, with Madame Sofie Menter as soloist, and the 'Faust' symphony, played by the Philharmonic Orchestra under the composer's grandson, Siegfried Wagner.

October 25: The oratorio 'Christus,' under the direction of Herr Stefan Kerner. Banquet given by the municipal authorities in honour of the artists; receptions given at the Court and by the Prime Minister.

At the Court Theatre, in Weimar, a place closely connected with the master's artistic activities, two Festival Concerts will be held. The symphonic poem 'Hungaria,' the 'Faust' symphony, and the 'Legend of St. Elisabeth,' are among the compositions to be performed.

The second concert of the Sollersche Musikverein in Erfurt will be devoted to a performance of the 'Legend of St. Elisabeth.'

A Liszt festival is to take place in Pressburg during November 10-26. Among the works down for performance are the 'Graner Festmesse,' the unaccompanied choruses 'Szozat' and 'Hymnus,' the symphonic poem 'Festklänge,' the Requiem and the Hungarian Coronation Mass.—On Liszt's birthday, October 22, the stage version of the 'Legend of St. Elisabeth' was to be given at the Munich Court Opera.—At the Conservatoire concerts at Nancy, the following works by Liszt were promised during the season: 'The Legend of St. Elisabeth,' the 'Faust' symphony, the 13th Psalm, the 'Totentanz' for pianoforte and orchestra, and one or two of the symphonic poems.—A Liszt festival will also be given at Geneva, under the direction of Herr Bernhard Stavenhagen.—In Berlin, Liszt's pupil, M. Alexander Siloti, played the 'Totentanz' with the Philharmonic Orchestra, conducted by Professor Arthur Nikisch, at the second Philharmonic Concert.

The programme of the first Concert of the Hamburgische Musikfreunde (conductor, Professor Francesco P. Neglia), given on October 23, consisted of compositions by Liszt, including the 'Dante' symphony, the orchestral 'Nächtliche Zug,' the Pianoforte concerto in E flat, and the 'Totentanz' for pianoforte and orchestra.

#### ANTWERP.

At the last annual concert devoted to works by the Flemish composer Peter Benoit, the two sacred choral works 'Hoogmis' and the 'Drama Christi' proved very impressive.

#### BERLIN.

Herr Felix von Weingartner, who for many years was conductor of the Königliche Kapelle and resigned his position owing to differences with the chief of the Royal Theatres (Count von Hülsen-Haeseler), has sued the proprietor of the theatres, the German Emperor in his capacity of King of Prussia, for the repayment of a fine amounting to £450, and also appealed against a former judgment forbidding his public appearance in Berlin until the year 1916. His contention was that he had committed no breach of contract. The action, however, proved unsuccessful in both instances. Herr von Weingartner intends to appeal again.—The first concert of the series given by the Philharmonic Orchestra under the direction of Professor Arthur Nikisch, opened with a fine performance of Richard Wagner's 'Faust' overture. The rest of the programme was devoted to works by the late Gustav Mahler, including the second Symphony in C minor and the 'Kindertotenlieder' (very impressively sung by Madame Lula Myscz-Gmeiner).—Miss Katherine Goodson introduced Arthur Hinton's Pianoforte concerto at her first concert with the Philharmonic Orchestra.—On October 2, Granville Bantock's symphonic poem 'Dante and Beatrice' was performed for the first time in Berlin under the conductorship of Herr Arnold Schattschneider. The work was well received.

#### BOSTON, U.S.A.

The coming opera season promises to be of unusual interest. The list of artists includes the names of Mesdames Alten, Destin, Eames, Gadsby, Mary Garden, Nordica, Tétrazini, and Messrs. Clement, Slezak, Amato, Renaud, Scotti, &c. Herr von Weingartner will conduct some special performances. Many French works in particular will be heard, including Debussy's 'Pelléas et Mélisande' and 'L'enfant prodigue,' Massenet's 'Werther,' 'Thaïs' and 'Manon,' and a novelty, 'La Forêt bleue,' by M. Louis Aubert.

#### BRUSSELS.

Gounod's 'Faust' was recently given for the 800th time at the Théâtre Royal de la Monnaie.—M. Saint-Saëns has been in Brussels supervising the rehearsals of his new opera 'Dejanire,' which is to be produced presently at the same institution. The management took advantage of the composer's presence to arrange a special performance of 'Samson and Delilah.'

#### DRESDEN.

At their first concert the Bohemian String Quartet introduced Max Reger's latest work, a String quartet in F sharp minor, Op. 121, dedicated to the members of the Quartet. The composition contains a very fine Adagio, and created on the whole a very deep impression.

#### HAMBURG.

The most interesting feature of the present season has been the revival of Goldmark's 'Die Königin von Saba' at the municipal opera house. Another artistic treat of the highest order has been an excellent performance of Wagner's 'Ring des Nibelungen.' All four performances were given superbly under the direction of Herr Arthur Nikisch.

#### LUBECK.

The operatic season has commenced and promises to be of more than usual interest. The following works are to be given for the first time:—Richard Strauss's 'Der Rosenkavalier,' Humperdinck's 'Königskinder,' Puccini's 'La Tosca,' Tchaikovsky's 'Eugen Onegin,' Smetana's 'Die verkaufte Braut,' Eugen d'Albert's 'Flauto solo,' Mozart's 'Bastien and Bastienne,' and Pergolesi's 'La serva Padrona.'

#### LUGANO.

The orchestra at Château Trevano, conducted by M. Louis Lombard, have adopted the plan of giving a distinctive interest to each of their programmes. That provided at the first concert in October was devoted to American composers: G. Chadwick, Arthur Foote, Henry Hading, E. Stillman Kelly and Edward MacDowell were well represented.

#### NURNBERG.

The most interesting event of the season has so far been the performance of Berlioz's great 'Messe des morts,' given by the Lehrergesangverein in the St. Lorenzkirche.

#### PARIS.

At the first Lamoureux Concert, given on October 15, M. Camille Chevillard produced a very interesting new Symphony (the fourth) by M. Guy Ropartz. On the same occasion Liszt's symphonic poem 'Hungaria' was excellently played.—On October 9, Gounod's 'Faust' was given for the 1,400th time at the Grand Opéra.—The Colonne Concerts commenced this season's activities under the direction of M. Gabriel Pierné on October 15, when fine performances of Berlioz's 'Symphonie fantastique' and Beethoven's Ninth were given.—Molière's 'Le Bourgeois gentilhomme,' with the original incidental music by Lully, has aroused much interest on its revival at the Odéon Theatre on October 5.

#### ST. PETERSBURG.

The Imperial Opera commenced the season on September 12 with a fine performance of Glinka's national opera 'La vie pour le Czar.' Shortly afterwards Borodine's 'Prince Igor' was excellently given under the direction of Mr. Albert Coates, who has for some time been engaged as chief conductor at the Imperial Opera.

#### VIENNA.

The first novelty of the season at the Imperial Opera has been Donizetti's 'Don Pasquale' (in the new edition by Herr W. Kleefeld), which was given on September 14. Signor Caruso has appeared three times (in 'Pagliacci,' 'Rigoletto' and 'Carmen') with his customary success. On the first of these occasions the first performance in Vienna was also given of Schnitzler's 'Tanzpantomime,' 'Der Schleier der Pierrette,' with Herr von Dohnányi's music. The work was not so successful as it had been elsewhere.

## Miscellaneous.

## ROYAL ACADEMY OF MUSIC.

The following candidates have been awarded scholarships: The Ada Lewis Scholarships: pianoforte—Philip Augustus Lèvi (London); singing—Nellie Rose Innes (London); violin—Solomon B. Chyte (London). The John Thomas Welsh Scholarship: singing—Mabel Eleanor James (Merthyr Tydfil). The Orchestral Instrument Scholarship: Evan Jones, flautist (Vynshir, Wales). The Maud Mary Gooch Scholarship: organ—William H. P. Hoare (Pietermaritzburg). The Henry Smart Scholarship: organ or composition—Alec Rowley (London). The Josephine Troup Scholarship: composition—Dorothy Capon (Epsom). The Stainer Exhibition: organ—John Albert Sowerbutts (London). The Ross Scholarship: singing—Powell Edwards (Rhos, Wales). The Ross Scholarship: wood-wind instruments—Tara Primula Hunt (Donegal). The Sainnton and Charles Oldham Scholarships for violinists of either sex, not over eighteen years of age, will be held in January.

Mr. Lister R. Peace, late organist of Queens' College, Cambridge, and eldest son of Dr. A. L. Peace, of Liverpool, has been appointed music-master of Sutton Valence School, Kent, an institution which was founded in 1576 by the Clothworkers' Company. In 1910 it was partly taken over by the Westminster Trust, and is now governed by a board of directors selected from both companies. New and palatial buildings, costing over £25,000, were opened by the Archbishop of Canterbury in July last. Mr. Peace is to be congratulated upon the attainment of a position of such importance and opportunity at the outset of his career.

The National Brass Band Festival held at the Crystal Palace on September 30 attracted 183 entries. The championship, in which the test was an arrangement by Mr. William Rimmer of music from 'Les Huguenots,' was won by Perfection Soap Works, Warrington, conducted by Mr. W. Halliwell. Other prizes were won by Lincoln Malleable, Hemsworth Colliery, Bridlington Excelsior, Birdwell and District, Birkenhead Borough, and 1st Welsh (Howitzer) Brigade. Massed bands played at the concluding concert under the direction of Mr. Henry J. Iles.

On the occasion of their marriage, Mr. R. G. Hailing, organist and choirmaster of St. Bernard's Parish Church, Edinburgh, and his wife (*née* Miss Mary Barclay, principal soprano in the church), were presented by the Kirk-session with a cheque for £21. The choir also made a presentation to Mr. and Mrs. Hailing.

Mr. Charles Brumm has arranged to give four chamber concerts at Southport, with Señor Pablo Casals (November 10), Mr. Lionel Tertis (December 4), Signor Siloti (March 5), and the Parisian String Quartet (March 28) as the principal executives.

The season at the 'Old Vic,' Waterloo Road, opened on October 5 with a costume-recital of Gounod's 'Faust,' under Mr. Charles Corri's direction. The audience consisted of a vast number of people, many of whom had paid twopence for admission.

The illustrations given in our October issue in connection with the article on the Stratford-upon-Avon Summer School of Folk-song, were by kind permission, taken from photographs by E. Anthony Tyler, of Stratford-upon-Avon.

At the Town Hall, Stratford, on October 12, Mr. Leon Foulton gave his second annual concert with the assistance of Miss Alice Motterway and other artists. Mr. Wilfrid Sharp gave a short organ recital.

We much regret to hear that the East Finchley and Muswell Hill Musical Society, which Mr. George R. Ceiley has conducted with great ability since 1902, has been dissolved.

The Lichfield Musical Society, conducted by Mr. J. B. Lott, have decided to perform Mr. Coleridge-Taylor's new cantata 'A tale of old Japan' during the coming season.

Mr. Clifton Cooke has been appointed a professor of solo singing at the Upper Tooting College of Music, recently opened by Mr. Allan Brown.

## Answers to Correspondents.

A. C. M. ELLIS.—So far as we are aware, there are no means of disposing of lyrics suitable for musical setting other than by sending copies to composers to whom they are likely to appeal, or to publishers of vocal music. These are forlorn hopes for the unknown. Sometimes a market is found by getting literary periodicals to print verses gratuitously, the copyright for musical setting being retained.

J. W. FELL.—You do not mention your sex, but we assume that you are a youth. At nineteen years of age your voice is in a dubious condition. If you sing at all, it should be gently and without effort, as you must allow the tendencies within you to develop naturally. No one can foretell which way your voice will grow.

R. D. GURNEY.—All particulars regarding entrance to Choir schools for boys will be found in the 'Directory of Musical Education,' by the Rev. C. E. Butler (Novello's, price one shilling).

(Other Answers are held over, or have been dealt with privately.)

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THREE Extra Supplements are given with this number:

1. Illustration—The London Symphony Orchestra.
2. O come, Redeemer of mankind, Christmas Anthem.  
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## DURING THE LAST MONTH.

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## DURING THE LAST MONTH—(continued).

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108	The good men all of Chastres.	.. ..	..	..
109	Whence comes this rush of wings afar?	.. ..	..	..
110	(Come with us, sweet flowers, and worship! } rd.	.. ..	..	..
111	Infant so gentle, so pure, and so sweet!	.. ..	..	..
112	O Night, peaceful and blest!	.. ..	..	..
113	Of the Father's love begotten.	.. ..	..	..
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The success with which he presents his thoughts is a tribute to his intellectual powers, and helps to make the work a remarkable production. . . . There is a highly successful effort in the creation of atmosphere at the commencement of the "Dream of the World without Death," with the scene of the Watcher, and the orchestral colouring is excellent. . . . The sequential description by the Mother of the loss of her two children possesses great pathos, and the chorus that concludes this section has a breadth and an originality that might well have been maintained. . . . The duet [between the Soul and the Body] has a lyrical character that fully represents Dr. Cowen's powers of writing graceful and pleasing music. . . . The best effect is secured at its close, in which the Chorus have a share, and here the construction and colouring are masterly in their grace and tenderness. The Song of the Seeker does not in itself indicate that the special manner has been maintained, and the impression made was by means of the choral climax, and with so much conviction that the audience burst into spontaneous applause when it reached a point of apparent termination. . . . The Vision of the Divine Presence is described in hushed, spoken sentences, and the work comes to a calm end with the awakening of the Seeker and the close of the vision.

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"The Veil" strikes one first of all as a remarkably able and thoughtful treatment of a noble and inspiring theme, and it shows not merely the power to provide fitting music for the text, but a sense of proportion and of the value of contrast that is of the greatest possible service in enhancing and holding the hearer's attention. The weird chromatic progressions by which it is sought to express the mystical atmosphere of a great portion of the poem are relieved by the tender mood of the section entitled "Earth the mother," and again by the simple and appealing pathos of the episode in which the mother is bereft of her children. This had the advantage of being sung by Madame Kirkby Lunn, whose consummate art has never been more strikingly displayed, for she obtained an effect of the deepest emotion without the least suspicion of exaggeration, but with a reticence which enhanced the sincerity of the performance not easily forgotten by those who heard it. But only her rightful share must be allowed the executant for a result which she could not have produced had not the same sincerity been discoverable in the music, which, to my mind, places Dr. Cowen on a still higher plane than he has ever occupied hitherto. Another very beautiful scene is the duet for soprano and tenor, a love scene of an exalted type, breathing an emotion which is not merely sensuous, yet has a note of passion mingled with its strains. A happy idea is where the lifting of the Veil is told by the contraltos and basses with the spoken voice, the effect of which at the central point of a great musical work is most striking.

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# O COME, REDEEMER OF MANKIND

## ANTHEM FOR CHRISTMAS

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ARTHUR W. MARCHANT,

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*Andante.* *\* BASSES. Quasi Recit. mf*

Be-hold, the

*Andante. ♩ = 96.* *mf Gt. Diap.* *senza Ped.*

*Gt. coupled to Ped.*

days come, saith the Lord, . . that I will raise un - to Da - vid a

right - eous Branch, and a King shall reign and pros - per, a King shall reign and

pros - per, and shall ex - e - cute judg - ment and jus - tice in the

*ten.*

\* This movement may be sung as a Baritone Solo if preferred.

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# O COME, REDEEMER OF MANKIND.

*mf* *deliberato.*

earth. . . And this is His Name whereby He shall be call - ed, The Lord our

*mf* *f*

*Ped.*

*couple Sw. Reeds to Gt.*

Right eous - ness.

*Segue l'aria senza pausa.*

*molto dim.*

*reduce Org.*

*Andante con espress.*  
SOPRANOS, OR SOPRANO SOLO.

*mp*

O come, Re - deem - er of man - kind, ap - pear, Thee . . . with full

*Andante. ♩ = 112.*

*Sr. 8 & 4 ft. mp*

*Ped. soft 16 ft. Sw. coupled.*

*mf*

hearts the Vir - gin-born we greet; Let ev - 'ry age with rapt a -

*mf*

- maze - ment hear That won - drous birth . . . which for our God is

## O COME, REDEEMER OF MANKIND.

\* QUARTET OR SEMI-CHORUS.

meet. How doth Thy low - ly man-ger ra - - diant shine! On .

How doth Thy low - ly man-ger ra - diant shine! . . . .

How doth Thy low - ly man-ger ra - diant shine! On . .

How doth Thy low - ly man-ger ra-diant shine! On . .

the sweet breath of night new splendour grows; So may our

On the sweet breath of night new splen-dour grows; So may our spi-rits

the sweet breath of night . . new splendour grows; So may our spi-rits

the sweet breath of night new splen-dour grows; So may our

spi-rits glow with faith Di-vine, Where no . . . dark cloud of sin shall

glow with faith . . . Di-vine, Where no dark cloud shall

glow . . with faith Di-vine, . . . Where no dark cloud of sin shall

spi-rits glow with faith Di-vine, Where no dark cloud shall

*poco rit.*

\* If sung as a Quartet, it is suggested that the Organ part within the brackets be omitted.



O COME, REDEEMER OF MANKIND.

in - ter - pose.

in - ter - pose.

in - ter - pose.

in - ter - pose.

*mp* *dim. e rit.*

*Allegro con spirito.* **FULL CHORUS.**

*f* A - rise, ..

*f* A - rise, ..

*f* A - rise, ..

*f* A - rise, ..

*f* A - rise, ..

*Allegro con spirito. ♩ = 126.*

*f*

*Gt. to Prin. coupled to Sw. Reeds.*  
*Ped. coupled to Gt.*

shine, for thy light is come, a - rise, .. shine, for thy

shine, for thy light is come, a - rise, .. shine, for thy

shine, for thy light is come, a - rise, .. shine, for thy

shine, for thy light is come, a - rise, .. shine, for thy

shine, for thy light is come, a - rise, .. shine, for thy

O COME, REDEEMER OF MANKIND.

light .. is come, and the glo - ry of the Lord is ris - - en up -

light is come,

light .. is come, and the glo - ry of the Lord is ris - - en up -

light .. is come,

*Gt. Diap.*

on thee,

and the glo - ry of the Lord is ris - en up - on thee, the

on thee,

and the glo - ry of the Lord is ris - en up - on thee, the

*add Sw. Reeds.*

glo - ry of the Lord is ris - en up - on thee, is ris - - en up -

glo - ry of the Lord is ris - en up - on thee, is ris - en up -

glo - ry of the Lord .. is .. ris - - - en . . . up - on . . .

glo - ry of the Lord is ris - en up - on thee, is ris - - -

O COME, REDEEMER OF MANKIND.

glo - ry of the Lord is ris - en up - on thee,  
and the glo - ry of the Lord is  
glo - ry of the Lord is ris - en up - on thee,  
and the glo - ry of the Lord is

*mf*

*Gt. Diap.*

the glo - ry of the Lord is ris - en up - on thee, is  
ris - en up - on thee, the glo - ry of the Lord is ris - en up - on thee, is  
the glo - ry of the Lord . . is . . ris - en . . up -  
ris - en up - on thee, the glo - ry of the Lord is ris - en up - on thee, is

*f*

*add Str. Reeds.*

ris - en up - on thee, up - on . . thee. A - - - men.  
ris - en up - on thee, up - on . . thee. A - - - men.  
on . . thee, up - on . . thee. A - - - men.  
ris - en up - on thee. A - - - men.

*rall.*

*rall.*

*rall.*

*rall.*



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The

# Competition Festival Record

No. 40.

## BLACKPOOL MUSICAL FESTIVAL.—OCTOBER 10 to 14.

As we have before remarked, the competition movement and most of its best results can be comprehensively and minutely studied at this extraordinarily successful event; it is here in fact under intensive culture. Incidentally the continued success and expansion of the Festival is a tribute to the tact, skill and high purpose of the promoters; for if it were otherwise the acute supporters of the competitions would have soon discovered weaknesses, and would simply have stayed away.

The handsomely-printed programme book of ninety-one pages, nowhere disfigured by advertisements, gives a full list of the entries in 57 classes. It is an interesting and educational volume, in the first place because it is informing as to the composers of the 67 pieces chosen as tests, and next because its lists of names and places represented bear witness to the extent of the area interested in the event.

On the first day there were numerous miscellaneous classes, chiefly instrumental; and in the evening some children's choirs sang very delightfully. Four church choirs also competed.

On the second and third days the adult solo singing classes, which are such a remarkable feature of this Festival, were heard under several judges working separately. These classes were in eight sections, two for each kind of voice. There were over 400 competitors. And what was the value of the first prize in each section? £1 11s. 6d.! Scores of the competitors must have spent as much in order to compete. The eight winners then re-competed for the Rose-bowl offered by Mr. J. Crook, of Lytham. It was an absorbing event, and vastly interested the huge audience. The result was that the bowl was awarded to Mr. R. R. Clarke, of Blackley, for his highly moving and temperamental interpretation of Loewe's dramatic ballad 'Edward.' Mr. Clarke is, we believe, a carpenter. A new feature was the institution of a class for singers who performed the foreign songs in their original language.

The children's day was, as usual, a delightful experience. Some of the two-part sight-singing, especially that by Mr. Barlow's Devonshire Road School children, was surprisingly fluent. An excellent performance of Mr. Percy E. Fletcher's new and very musically children's cantata 'The walrus and the carpenter' was given, under the direction of the composer. Action-songs were done as they are scarcely ever done anywhere else.

Last year Mr. Charles Manners suggested that a selection from an opera, to be performed on a stage in costume, should form the subject of a new class. The idea was accepted, and the Garden scene from Gounod's 'Faust' was selected. Four parties entered, but only three sang. Critical listeners were prepared for calamity; but, to the surprise and pleasure of all, the performances were remarkably good. That of Mr. Robinson's Burnley Quartet was excellent in every way. Marguerite was specially successful. It was astonishing to hear afterwards that she and Martha were weavers in daily employment, and that they had never seen a performance of the opera

On the last day the open competitions for orchestral bands and choirs of various grades and constitutions took place. We can only now briefly remark on some of the most striking performances. The two classes that excite the greatest interest, because they bring forth many of the most highly-trained choirs in the country, are the Challenge Shield Mixed-Voice Class and the Challenge Trophy Male-Voice Class. The tests in both classes were about as severe as they could be. The results are shown below. In the mixed-voice class, the victory—by one mark—of the Halifax Madrigal Society (Mr. Shepley) led to a jubilant scene. Their performance of all the tests was fascinating as to tone, rhythm, and fine expression. It is evident that Lancashire will have to be wary if Yorkshire determines to send such splendid choirs as that from Halifax. Mrs. Bourne's famous Barrow Choir—the previous year's winners—also exhibited rare insight and perfection of choral technique, and came, as will be seen, very close; but Stourbridge came even closer. In the male-voice class the Midlands again came to the front. Mr. Harry Woodall's Stourbridge Choir (winners last year) particularly excelled in Bantock's 'Lucifer in Starlight,' a novel piece that looks impossible, but is effective enough when done as it was on this occasion. Many thoughts are suggested by the experience of this remarkable week. We shall hope to be able to give them utterance in a future issue.

### SUMMARY OF RESULTS.

#### INSTRUMENTAL SOLOS, CHAMBER MUSIC, ETC.

Violin (under 16) ... ..	Alice E. Hamer
" (16-18) ... ..	Joseph Butterworth
Viola (under 21) ... ..	Cathie Leadbetter
Violoncello (under 21) ... ..	Douglas Bentley
Pianoforte (local, 12-14) ... ..	Dora Cragg
" ( " 14-16) ... ..	Mavis Swarbrick
" (under 12) ... ..	Edmund Welch
" (12-14) ... ..	Arnold Taylor
" sight-reading (local, under 14) ... ..	Alice Thompson
" (14-16) ... ..	Claude Green
" (16-18) ... ..	Gladys Hunter
" sight-reading (open, 14-16) ... ..	Hugh T. Pearson
" sight-reading (open, 16-18) ... ..	Doris Staton
" duet (16-18) ... ..	Doris Staton and Francis Morris
Pianoforte, violin and violoncello 1st. ... ..	The Blackpool Trio (disqualified)
2nd. ... ..	Enharmonic Trio, Great Harwood

#### VOCAL SOLOS, QUARTETS, ETC.

Girls (local) ... ..	Bertha Street
Boys " ... ..	James Troughton
Girls (open) ... ..	Ethel Tonge
Boys " ... ..	Wilfred V. Perry
Choir-boys ... ..	James Troughton

VOCAL SOLOS, QUARTETS, ETC.—*contd.*

- Sight-reading (under 16)  
 staff Bert Shawcross  
 " tonic sol-fa Cyril Butcher, Muriel Winter, Olive Winter
- Soprano ... Miss Olive Jenkinson, Oldham  
 Test: 'All Souls' day' (Strauss).
- Mezzo-soprano ... Miss Frances Collinge, Todmorden  
 Test: 'Pietà, Signore' (Stradella).
- Contralto ... Miss Mira Gerrard, Bolton  
 Test: 'Homeward' (Strauss).
- Dramatic contralto ... Miss Irene Buckley, Derby  
 Test: 'The King of Thule' (Liszt).
- Contralto, with viola obbligato ... Miss Daisy Carr, Blackpool  
 Test: 'Longing at rest' (Brahms).
- Tenor ... Mr. Herbert Teal, Halifax  
 Test: 'Gracious and kind art thou, my queen' (Brahms).
- Dramatic tenor ... Mr. Herbert Teal  
 Test: 'Che gelida manina,' from 'La Bohème' (Puccini).
- Baritone ... Mr. R. R. Clarke, Blackley  
 Test: 'Edward' (Loewe).
- Bass ... Mr. William Earl, Kendal  
 Test: 'The solitary one' (Strauss).
- Male-voice quartet ... Southport Abbey Quartet
- Tenor solo and male-voice quartet ... St. Hefens Quintet
- Mixed-voice quartet ... Clarendon Quartet, Blackpool
- Operatic quartet 1st. Mr. Robinson's Quartet, Burnley  
 2nd., Bolton Grand Opera Quartet  
 The Athenæum Quartet, Bury
- Test: 'The Garden Scene,' from 'Faust' (Gounod).

## ADULT CHOIRS.

## FEMALE-VOICE CHOIRS (Local).

- Tests: Three-part song, 'Ballad of Sir Humphrey Gilbert' (W. Wolstenholme).
- Four-part song, 'The meadows at Wildbach' (Brahms).
- Rawcliffe Street, Blackpool (Mr. J. T. Schofield).
- 1st. Blackpool Orpheus Glee Society (Mr. J. C. Higgin).
- Claremont Congregational, Blackpool (Mr. H. Whittaker).

## FEMALE-VOICE CHOIRS (Open).

- Tests: Motet for six voices (unaccompanied) 'Queen of Heaven' (Brahms).
- Three-part song (accompanied) 'The rhyme of the four birds' (Mackenzie).
- Mr. Aldous's Choir, Lancaster (Mr. J. W. Aldous.)
- South Shore, Blackpool (Mr. J. T. Schofield).
- Blackpool Glee and Madrigal (Mr. H. Whittaker).
- 1st. St. James's, Barrow (Mrs. Bourne).
- 2nd. Padiham (Mr. E. Hitchon).
- Blackpool Orpheus Glee Society (Mr. Clifford Higgin).
- Stourbridge (Mr. Arthur Woodall).

## CHURCH AND CHAPEL CHOIRS.

## (Duckworth Cup.)

- Tests: Anthem, 'If we believe' (Goss).
- Chorale, 'Up! up! my heart, with gladness' (Bach).
- Hymn, 'Fierce raged the tempest' ('to St. Aëldred') (Dykes).

Springfield Road U.M., Blackpool (Mr. Percy M. Dayman).

- 2nd. Rawcliffe Street Wesleyan, Blackpool (Mr. J. T. Schofield).
- Fleetwood Congregational (Mr. J. T. Woodliff).
- 3rd. Raikes Parade Wesleyan, Blackpool (Mr. Edward Balmford).
- 1st. Claremont Congregational, Blackpool (holders) (Mr. H. Whittaker).
- Adelaide Street Wesleyan, Blackpool (Mr. A. Vivian Jackson).

## CHURCH CHOIRS (Men and Boys).

- Tests: Psalm XLVIII., sung to Wesley in F.
- Anthem, 'Turn Thee again, O Lord' (Attwood).
- 3rd. St. Ann's Parish Church, Manchester (Mr. T. Barlow Maude).
- South Shore Parish Church, Blackpool (Mr. C. W. Fisher).
- St. Paul's Parish Church, North Shore (Mr. Robert Hall).
- 2nd. St. Helens Parish Church (Mr. E. Heywood).
- 1st. St. Cuthbert's Parish Church, Lytham (Mr. S. H. Broughton).
- St. James's Parish Church, Heywood (Mr. Edward Allen).

## MALE-VOICE CHOIRS (Alto Lead).

- Tests: 'Come, bounteous May' (Spofforth).
- 'I love my Jean' (Bennett).
- Manchester Mendelssohn (Mr. Arthur W. Lomas).
- 2nd. Brierfield Wesleyan (Mr. Geo. Walmsley).
- 1st. Holme Valley (Mr. Irving Silverwood).
- Vickerstown (Mr. William Currie).
- Laneshaw Bridge Glee Union (Mr. Haigh Riley).

## MALE-VOICE CHOIRS (Tenor Lead). (A.)

- Tests: 'Old German battle-song' (Strauss).
- 'Prince Lucifer in starlight' (Bantock).

Marks.

- |   |    |    |     |
|---|----|----|-----|
| Douglas Male Choristers (Mr. Noah Moore)            | 63 | —  | —   |
| Haber ham Glee Union (Mr. E. Hitchon)               | 72 | 76 | 148 |
| 1st. Stourbridge Institute (Mr. Harry Woodall)      | 77 | 77 | 154 |
| 2nd. Nelson Arion Glee Union (Mr. Lawson Berry)     | 73 | 79 | 152 |
| Manchester Orpheus Glee Society (Mr. W. S. Nesbitt) | 70 | 71 | 141 |

## MALE-VOICE CHOIRS (Tenor Lead). (B.)

- Tests: 'Marching (Brahms).
- 'Gifts' (Sweeting).
- Blackpool (Mr. J. S. Warburton).
- Excelsior St. Helens (Mr. Abram Jones).
- South Shore (Mr. J. T. Schofield).
- 1st. The O.M.'s, St. Helens (Dr. S. B. Siddall).
- Hesketh Bank Orpheus (Mr. Thomas Wilson).
- 2nd. Blackpool Glee and Madrigal (Mr. H. Whittaker).
- Preston Lyric (Mr. Joseph Smith).
- Kirkham (Mr. Hugh Cornall).

## MIXED-VOICE CHOIRS. (SIGHT-TEST.)

- 1st. Stretford Glee and Madrigal Society (Mr. Thomas Corlett). (Mostly tonic sol-faists).
- Other competitors:—Blackpool Glee and Madrigal Society; Hallifax Madrigal Society; Mr. Warburton's Choir, Blackpool; South Shore Vocal Union; Mr. Aldous's Choir, Lancaster; Sale and District Musical Society; Blackpool Orpheus Glee Society; Kidderminster.

## MIXED-VOICE CHOIRS. (B.)

- Tests: 'Spring enchantment' (Bantock).
- 'Sister, awake!' (Bateson).
- 1st. Kidderminster Harmonic Society (Mr. R. A. Taylor).
- Mr. Warburton's Choir, Blackpool (Mr. J. S. Warburton).
- Stretford Glee and Madrigal Society (Mr. Thomas Corlett).
- 2nd. Colne Road Wesleyan Chapel, Burnley (Mr. Tom Robinson).

## MIXED-VOICE CHOIRS. (A.)

Tests: 'A song of love's coming' (Mackenzie).  
'Sweet honey-sucking bees' (Wilbye).  
'Spirit of night' (Bantock).

				Marks.
	Sale and District Musical Society (Mr. Alfred Higson) ...	73	77	61 211
	Blackpool Orpheus Glee Society (Mr. Clifford Higgin) ...	62	69	— —
	Mr. Aldous's Choir, Lancaster (Mr. J. W. Aldous) ...	72	77	69 218
3rd.	Barrow Madrigal Society (Mrs. Bourne) ...	69	79	74 222
	South Shore Vocal Union, Blackpool (Mr. J. T. Schofield) ...	56	67	— —
2nd.	Stourbridge Institute Madrigal Society (Mr. Harry Woodall) ...	74	79	71 224
	Blackpool Glee and Madrigal (Mr. H. Whittaker) ...	71	75	— —
	Mr. Noah Moore's Douglas Choral Society (Mr. Noah Moore) ...	73	70	— —
1st.	Halifax Madrigal Society (Mr. H. Shepley) ...	74	73	78 225

Five choirs only were selected for the evening competition ('Spirit of Night').

## JUNIOR CHOIRS, ETC.

## INFANTS' ACTION-SONG (Own-choice).

(Age under 9).

1st.	Victoria C.E. School, Blackpool (Miss Alice E. Glasgow).
	'Miss Milligan's school.'
	Adelaide Street C.S., Blackpool (Mr. J. B. Tomlinson).
	'Happy hours.'

## ACTION-SONG (Own-choice).

(Age 7 to 12).

2nd.*	Victoria C.E. School, Blackpool (Miss Violet F. A. Hawkins).
	'Gentlemen of the Road.'
1st.	South Shore C.S. Seniors (Miss Ethel Dawson).
	'Barney O'Hea.'
	Skipton Brougham Street School (Mr. A. Townsend).
	'We are dainty, dancing fairies.'
	Adelaide Street C.S., Blackpool (Mr. J. B. Tomlinson).
	'Merry Archers.'

2nd.*	Hardhorn-cum-Newton School (Miss L. Robinson)
	'The girl and the duck' (Newton).

\* Equal 2nd.

## MAYPOLE DANCE AND SONG.

(One entry) Staining School (Mrs. Perkins).

This was declared to be one of the prettiest exhibitions of May-pole dancing on record at Blackpool.

## BOYS' CHOIRS.

Tests:	'Lift thine eyes' (Elijah) (Mendelssohn).
	'Phillis' (Percy Buck).
	St. Cuthbert's Boys' Choir, Lytham (Mr. S. II. Broughton).
	Atherton Parish Church (Mr. R. H. Mort).
3rd.	South Shore Choir Boys (Mr. C. W. Fisher).
1st.	St. Ann's Parish Church, Manchester (Mr. T. Barlow Maude).
	Victoria C.E. School, Blackpool (Mr. J. Wedgwood).
2nd.	St. Helens Parish Church (Mr. E. Heywood).

## CHILDREN'S CHOIRS.

(Not from elementary schools.)

Tests:	'Snow in spring' (Reinecke).
	'The water-lily' (Hatton).
2nd.	South Shore, Blackpool (Miss Annie Stafford).
	Blackpool High School (Mr. J. T. Schofield).
1st.	South Shore Choir Boys, Blackpool (Mr. C. W. Fisher).

## ELEMENTARY SCHOOLS. (B.)

Tests: 'The lotos-flower' (Rubinstein).  
'Blackberries' (M. B. Foster).

	Morecambe National (Mr. J. T. Procter).
	Skipton Brougham Street (Mr. A. Townsend).
1st.	New Hey C.E., Rochdale (Mr. Edgar Quarmby).
	Magdala Street C.S., Heywood (Mr. W. T. Poole).
	Adelaide Street C.S., Blackpool (Mr. J. B. Tomlinson).
	All Saints' (Poulton Road), Southport (Miss Ward).
	Thames Road C.S., Blackpool (Seniors) (Mr. M. Banks).
3rd.	Heaton Church Day School, Bradford (Mr. J. Harvey Wilkinson).
2nd.	Sefton Street C.S., Southport (Boys) (Mr. W. T. Barnett).

## ELEMENTARY SCHOOLS. (A.)

Challenge Banner Class.

Test: 'Hunting song' (Stuart).

3rd.	Thames Road C.S., Blackpool (Mr. M. Banks).
	Claremont C.S., Blackpool (Mr. J. E. Cunliffe).
1st.	Devonshire Road C.S., Blackpool (Mr. J. J. Barlow).
2nd.	Victoria C.E. School, Blackpool (Mr. J. Wedgwood).

The performance of Mr. Barlow's children was almost sensational in its virtuosity.

## ELEMENTARY SCHOOLS. (SIGHT-READING).

(Either notation.)

1st.	Devonshire Road C.S.
3rd.	Skipton Brougham Street.
	Victoria C.E.
	Heaton Church Day School, Bradford.
	Thames Road C.S. (Seniors).
2nd.	Claremont C.S.

## ELEMENTARY SCHOOLS. CANTATA CLASS.

Test from 'The walrus and the carpenter' (Percy Fletcher).

	New Hey C.E. School, Rochdale.
2nd.	Victoria C.E. School.
	Claremont C.S.
1st.	Devonshire Road C.S.
	Thames Road (Seniors).
	Heaton Church Day School.
3rd.	Sefton Street C.S. (Boys).

## ORCHESTRAS.

## STRING ORCHESTRAS.

Test: Two melodies, Op. 53 (Grieg).

	Barnoldswick (Mr. A. C. Peckover).
1st.	Nelson Congregational (Mr. C. Townsley).
	Barton Hall (Mr. Alfred Sloman).
	The Stour Orchestra (Mr. T. Edge).
2nd.	Bury Athenæum (Mr. H. Townend).

## FULL ORCHESTRAS.

Test: Overture, 'Iphigenia in Aulis' (Gluck).

2nd.	Slaithwaite Philharmonic (Mr. Arthur Armitage).
	Barton Hall (Mr. Alfred Sloman).
	Barnoldswick (Mr. A. C. Peckover).
	Blackpool Philharmonic (Mr. Jesse Spencer).
1st.	Nelson Congregational (Mr. C. Townsley).

Winners of special prizes for singing the songs in their original language:

Soprano ...	Miss Betsy Hargreaves.
Mezzo-Soprano ...	Miss Maud M. Gibson.
Contralto ...	Miss Nellie Keighley.
„ Dramatic ...	Miss Eva Simpson.
Tenor ...	Mr. Joseph Hunter.
Dramatic Tenor ...	Mr. John E. Rhodes.
Baritone ...	Mr. Horace Brown.
Bass ...	Mr. Arthur Rawson.

The adjudicators were: Dr. W. G. McNaught, Dr. A. H. Brewer, Mr. Frederic Austin, Madame Edith Handis, Mr. Ernest Newman, Mr. Paul le Vallon, Mr. J. Francis Harford, Mr. C. Risegari, Mr. John Nichols, and Mr. C. H. Fogg.



Mr. Ernest Newman thus writes on the Blackpool Festival in the *Birmingham Post*:

Saturday, of course, is the culminating day when all the big events, the chief competitions for male-voice and mixed-voice choirs and for orchestras are decided. As I was adjudicating all day, I got some interesting impressions of the Festival from the inside. One thing that struck me was the inconvenience of having too many adjudicators sitting in the same class. Yesterday, in the morning competition for female-voice choirs, there were four of us—Dr. McNaught, Mr. Frederic Austin, Dr. Brewer, of Gloucester, and myself. As each adjudicator's opinions have to be heard and weighed before they all agree upon their marking, there are necessarily considerable intervals between the performances. The result yesterday was that we were over an hour behind on the schedule time for the morning's work. Two adjudicators are surely enough for the most important classes, as there is seldom sufficient difference of view between the judges to necessitate the intervention of a third opinion, and if compromise should be necessary it can be arrived at much more quickly by two people than by three or four. The time is lost in the mere expressing and hearing of practically identical views by three or four people. If the choirs are afraid that with two adjudicators there would not be enough variety of outlook, they may be assured that it never happens, or, at least, it has never happened within my experience, that a given performance strikes four adjudicators in four different ways. If they do not all agree at once upon it, at any rate two or three of them come to the same conclusions about it at once. The saving of time is of the utmost importance in these festivals, and where it is lost is in seemingly trifling delays. An extra couple of minutes taken by the adjudicators in talking things over seems nothing in itself, but when it happens after each of about fifty performances something like two hours is frittered away.

Another point that struck me yesterday was the necessity of giving the conductors of the choirs an assurance that they may safely, so far as the judges are concerned, exercise their own intelligence upon the markings of the music. From conversations I have had with some of them I gather that they are afraid of being penalised if they fail to keep strictly to the printed dynamic marks, while other choirs observe them. The inevitable result is a tendency to mechanical singing. If there is a sudden change, for example, from fast to slow, from forte to piano, and so on, the choir is anxious to let the judges see that the point has not escaped it. Instead of letting the marks of expression steal subtly upon us some choirs felt us with them. Even the very best choirs are not free from this failing. This excessively deferential regard for the markings becomes quite absurd in the case of old music. In the madrigal, for example, of the Elizabethan Wilbye that was sung yesterday, not one mark in the score comes from the composer. They are all the work of a modern editor. I would even disregard, if need be, the markings of a living composer. His tempo indications, for example, are simply a record of the pace at which he himself, if he were conducting, would try to get the effect he needs. But vital expression is not a mere matter of pace, but of pace and mood combined. A slower tempo will seem faster in an emotionally animated rendering than a faster tempo in an emotionally sluggish rendering. A pianissimo again, is not a term of fixed and invariable meaning. Intensity of delivery has to be taken into account as well as body of tone. A pianissimo vibrating with feeling may come to us with more force than a colourless mezzo-forte. The choirs should, therefore, be encouraged to deal freely with music—within, of course, rational limits. It is bound to make for mechanism if they persist at every rehearsal and every performance in getting precisely the same nuances. No great soloist ever plays or sings the same work twice in precisely the same way. If Kreisler were to aim at standardizing every point of expression in his reading of the Elgar Concerto, for instance, he would soon cease to be Kreisler. Let choirs be assured that the adjudicators will not call anything they do bad, so long as it makes the music sound better, more like a natural, living organism, and they will, I should think, be glad to feel that they can think more independently about it.

## BRISTOL.

Great interest was taken in the Autumnal Festival of the National Temperance Choral Union held this year in Bristol. The chief attraction was presented on September 23 at the hall of the Young Men's Christian Association, where vocal competitions took place, the candidates, besides those from Bristol, coming from several towns in the West of England and South Wales. The adjudicators were, for solos, Mr. John S. Perry (Exeter Cathedral), and for choral contests, Mr. G. Beale (Llandaff Cathedral). For the soprano soloists the test-piece was 'Let there be light' (Hemery), and the winner was Miss Annie Alder (Cardiff). The test-piece for contraltos was 'The Seville gipsy maid' (Lardelli), the winner Miss Edith Jones (Cardiff). In the tenors Mr. T. Lloyd (Cardiff) carried off the first award, the test-piece being 'My queen' (Blumenthal). Mr. G. G. Fitzgerald (Cardiff) was placed first among the basses, 'The watchman' (Squire) being the test-piece. In junior choirs, 'The Band of Hope Choir' (Plymouth) won the first prize, the conductor Mr. W. T. Sayer, and the test-pieces 'The echoing green' (Stanford) and 'The Viking song' (Coleridge-Taylor).

The Bristol Temperance Choral Society, of which Mr. F. Stone is conductor, won the first award among elder choirs, 'The song of the sword' (Cuthbert Nunn) and 'Shepherd's song' (Maunder) being the test-pieces. In the principal choral competition, for the challenge vase, the test-pieces were 'Drake's drum' (E. Rendall) and 'To music' (C. Lee Williams). Reading Temperance Choral Society, Mr. A. W. Moss, conductor, won the vase.

There was a concert at night in Colston Hall, and all the vocalists who had taken part in the competition were associated. Mr. F. Stone conducted. Solos were given by Miss Winifred Thomas and Mr. J. S. Perry, the accompanist at the pianoforte being Mr. W. E. Fowler, and Mr. George Riseley contributed organ pieces. At one stage the Lord Mayor of Bristol distributed the prizes.

## CO-OPERATIVE CHORAL ASSOCIATION (MIDLAND SECTION).

This Section held its fifth annual Junior Festival at Langley Mill on September 23. Six choirs entered in the chief contest, the tests for which were Fletcher's 'The enchanted spring,' Bantock's 'Elftown,' and an own-choice piece. The result was as follows:

- 2nd. Derby (Mr. T. H. Bennett).  
Lincoln (Mr. D. Hirst).  
Long Eaton (Mr. W. Woolley).  
Langley Mill (Mr. S. Marson).  
Ilkeston (Mr. H. Fletcher).
- 1st. Peterborough (Mr. W. J. Roberts).

In the solo-singing competitions prizes were won by Herbert Allen, Hilda Beers, and Edith Street. Mr. T. Maskell Hardy was the adjudicator.

## BLACKBURN.—September 23.

The ninth annual Co-operative Choir contests were held at the Town Hall, with Mr. Dan Price as adjudicator.

Twelve mixed choirs sang the test-pieces, 'Early one morning' (arr. Dunhill) and 'The sands of Dee' (Foster). Huddersfield, Bingley, Accrington, and Failsworth gained the first four places in order with some highly expressive and efficient singing.

The male-voice tests were Schumann's 'The lotos flower' and Brahms's 'United are we.' Out of six competitors Accrington Church was first.

## MANCHESTER.—October 7.

In spite of the lateness of the season the gardens at Belle Vue were crowded on this occasion, when the tenth annual choral contest was held.

So numerous were the entries in the Mixed-Voice Church or Chapel Choir Class (sixteen in all) that a preliminary contest had to be held, the following four being selected to sing in the final, the test-piece being Stainer's anthem, 'Awake, awake, put on thy strength, O Zion' (accompanied).

- 1st. United Methodist, Stalybridge (Mr. H. Thorp).
- 2nd. Wesley Chapel, Sale (Mr. A. Higson).
- 3rd. United Methodist, Rochdale (Mr. F. A. Midgeley).  
Altrincham Primitive Methodist (Mr. J. A. Hill).

In contrast to the above class there was a falling off in the number of entries for choral societies as compared with last year, a fact due doubtless in some measure to the very great difficulty of the principal test, Hubert Bath's six-part song, 'Spring-wind.' However, the following six choirs essayed the piece, along with Brahms's 'Farewell':

- Manchester Clarion Vocal Union (Mr. T. Corlett).
- 2nd. Bradford Vocal Union (Mr. W. H. Wilkinson).
- 1st. Thornton Vocal Union (Mr. W. Lloyd Ashton).
- 3rd. Mossley Vocal Society (Mr. J. Shaw).  
Stockport Madrigal Society (Mr. T. H. Dresser).  
Ashton Choral Society (Mr. R. W. Walker).

The Thornton Choir was the only one which really caught the gay abandon of William Sharp's 'Full-voiced herald of immaculate spring,' and thus wrested the Fifty Guinea Challenge Trophy from Mossley, who won it last year, when Bradford also was placed third.

The 127 competitors who entered for the four solo voice classes were again wisely restricted in their choice of songs, to five or six standard pieces for each voice.

Thus Miss Gwennie Ellis (Stockport) carried off first prize in the soprano class with Gounod's 'Far greater in His lowly state,' Miss Lillian Smith (Manchester) secured premier honours amongst the contraltos with Barnby's 'When the tide comes in,' Mr. J. W. Lingard (Hebden Bridge) topped the tenor list with Verdi's 'Celeste Aida,' and Mr. J. Pearson (Bingley) attained pride of place amongst the basses with Leoncavallo's prologue to 'Pagliacci.'

The judges on this occasion were Mr. R. H. Wilson, Mr. C. H. Fogg, Dr. Keighley, and Mr. John James, conductor of the Hanley Glee and Madrigal Society.

## STOCKSBRIDGE.—October 7.

The Festival was again highly successful in every feature. Mr. Harry Evans, who adjudicated, expressed great satisfaction with the artistic results. A very high standard was reached by the Sheffield Male Glee and Madrigal Society, who, with 143 out of 160, won the first prize in the male-voice section. The tests were 'O peaceful night' (German), and 'Hymn before action' (Walford Davies). Stocksbridge Congregational was second. In the class for church and chapel choirs the tests were 'Who is Sylvia?' (German), and 'Send out Thy light' (Gounod). The best three choirs, in order, were the Wesleyan, Congregational and Primitive Methodist choirs of Stocksbridge. Prizes for solo singing were won by Miss Annie A. Tunnicliffe (soprano), Miss Nora Johnson (contralto), Mr. Harry Scaife (tenor), and Mr. L. Calvert (bass). Miss Hilda Slater was the most successful of the juvenile pianists.

## LLANDUDNO.—October 14.

This annual Festival, held for the second time, again attracted six male-voice choirs and only one mixed-voice choir. The test-pieces for the former were 'War song' (Llantock) and 'Gosteg Fôr' (D. Jenkins). The competitors were:

- 3rd. Tunstall Glee Union (Mr. W. A. Lonsdale).
- Chapel Gresley P.M. (Mr. George Walton).
- 1st. Llanrwst (Mr. W. E. Davies).
- 2nd. Todmorden (Mr. S. Beaumont).
- Denton (Mr. James Hardy).
- Colne Orpheus (Mr. L. Greenwood).

The mixed-voice test-piece was Gounod's 'By Babylon's wave.' Menai Bridge Choral Society (Mr. G. W. Senogles) was the only entry. The following school choirs sang C. H. Lloyd's 'Twelve by the clock':

- 1st. Dyffryn Road C.S. (Mr. Hughie Hughes).
- 2nd. Conway Girls' School (Miss M. Jones).  
Llanfairfechan Boys' National School (Mr. W. Timmins).

In a further competition for children's choirs, Carnarvon Young Choristers (Mr. R. Roberts), beat Bangor Juvenile Choir (Mr. G. T. Jones); the test was 'Dôs, Wanwyn, Dôs' (Go, springtime, go), by David de Lloyd.

Solo prizes were won by Miss Winifred Eastwood (pianoforte), Miss Gladys Jones (violin), Miss Gladys Harwood (contralto), and Mr. Roland Booth (tenor, 16 entries).

Mr. S. Coleridge-Taylor and Mr. Harry Evans adjudicated.

## DATES OF COMPETITIONS AND NAMES OF SECRETARIES, 1911.

BARROW-IN-FURNESS.—November 9, 10, 11. Mr. T. J. Symons, 28, Warwick Street.

SOUTHEAST AND S.E. ESSEX.—November 11 and 13 to 18. Mr. Alfred Tarling, Isleworth Lodge, Marine Parade, Leigh-on-Sea.

NORTHAMPTON (Northamptonshire S.S. Union). November 14, 15, 16 and December 7. Mr. F. Bates, 19, Holly Road, Northampton.

QUEEN'S HALL, LONDON, E182DDFOD (open to all comers).—November 22 (preliminary for Metropolitan Competitions, November 21, evening). Mr. D. B. Jones, 24, Distin Street, Kennington Road, S.E.

NORTHERN POLYTECHNIC (HOLLOWAY ROAD, N.).—Free Church Musicians' Union. November 23, 24, 25. Mr. W. C. Webb, 10, Nightingale Road, Clapton, N.E.

PRESTON.—November 23, 24, 25. Mr. D. Dawson and Mr. J. A. Turner, 85, Fishergate.

ST. CECILIA WORKING GIRLS' CLUBS.—November 28, 29. At the Passmore Edwards Settlement, Tavistock Place. Mrs. Ruth Lousada, 38, Westbourne Terrace, Hyde Park, W.

COLNE.—December 1, 2. Mr. J. Hocking, Princess Street, Colne.

MORRISTON (GLAMORGAN).—December 25, 26. Mr. A. P. Lewis, Graig House, Morriston, R.S.O.

CHESTER.—December 26. Mr. D. Rees Evans, Chester House, Chester.

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MIDDLESBROUGH (Cleveland and Durham Eisteddfod).—January 1, 2. Mr. B. J. Bowen, 85, Grange Road East, Middlesbrough.

WORKINGTON (CUMBERLAND).—January 1, 2. Mr. J. Stephens Jones, 47, John Street.

OAKLANDS CONGREGATIONAL CHURCH (UXBRIDGE ROAD, W.).—February 7, 8. Mr. Harold Jesse, 153, Uxbridge Road, Shepherd's Bush, W.

CARLISLE.—February 13, 14, 15. Mrs. Nigel Buchanan, 29a, Aglonby Street.

HUDDERSFIELD (The 'Mrs. Sunderland' Competition).—February 9, 10. Mr. T. Thorp, Technical College.

BURY (LANCASHIRE).—February 15, 16, 17. Rev. Edward A. Glenday, Holy Trinity Vicarage, and Mr. H. Townend, Wellington Villas, Bolton Road, Bury.

LONDONDERRY.—February 27 to March 1. Mr. Abraham Stewart, 9, Crawford Square, Londonderry.

SOUTH LONDON FESTIVAL.—March 2, 4, 6, 7, 9, and closing concert on March 16. Mr. T. Lester Jones, 49, Terrace Road, Upton Manor, E.



HEXHAM.—March 8, 9. Mrs. Allgood, Nunwich, Humshaugh, Northumberland.

ST. ANDREW'S (FIFE).—March 8, 9. Miss Ruth Skene, 78, Elm Park Gardens, London, S.W.

MORPETH (WANSBECK, NORTHUMBERLAND).—March 15, 16. Mrs. Orde, Nunykirik, Morpeth.

STRATFORD AND EAST LONDON.—March 16, 18, 19, 20, 21, 22, 23, 30. Mr. J. Graham, 74, Park Hall Road, East Finchley, N.

DOUGLAS (MANX MUSICAL FESTIVAL).—March 19, 20, 21. Mrs. Laughton, Peel.

LONDON WORKING GIRLS' CLUB.—March 23. The Hon. Maude Stanley, 32, Smith Square, Westminster, S.W.

PEOPLE'S PALACE (E. LONDON).—March 27, 30; May 7, 8, 9, 10, 13, 14, 17, 18. Miss Edith Barran, 46, St. George's Court, Gloucester Road, S.W.

COLERAINE (N. IRELAND).—March 28, 29. Mrs. Huston, Ulster Bank, Coleraire.

CHIPPING NORTON (Stour Choral Union).—April 16 and 17. Miss Ruth Dickins, Cherington, Shipston-on-Stour.

KENDAL (WESTMORLAND FESTIVAL).—April 16 to 19. Messrs. Colin and Gordon Somervell, Netherfield, Kendal.

OUNDE.—April 19, 20. Lady Lilford, Lilford Hall.

YORK.—April 20, 22, 23. Mr. E. C. Brooksbank, Healaugh Old Hall, Tadcaster.

RET福德 (The North Notts Competition).—April 20, 22, 23, 24. Miss Hermione Harcourt Vernon, Grove Hall, Retford.

PETERSFIELD.—April 23, 24, 25. Miss Grace Keily, Morelands, Purbrook, Hants.

BRIGG (N. LINCOLNSHIRE).—April 23, 24. Lady Winefride Elwes, Brigg.

SOUTH SOMERSET, YEovil.—April 23, 24, 25. Miss Traske, Courtfield, Norton-sub-Handon, Somerset.

WHITEY (The 'Eskdale' Tournament).—April 23, 24. The Misses C. and M. Yeoman, Prior House, Richmond, Yorks.

GAINSBOROUGH (LINCOLNSHIRE).—April 24, 25. The Hon. Mrs. Sandars, Gate Burton Hall, Gainsborough.

TUNBRIDGE WELLS (N.E. SURREY).—April 24 and 27. Mrs. Alfred Wace, Denstone, Wadhurst, and Lady Wharton, Fisher's Gate, Withyham.

ABERDEEN.—April 27, 28. Professor C. Sanford Terry, Cults, near Aberdeen.

CORNWALL.—April 29, 30, 31 (at St. Austell); May 1, 2, 3 (at Helston). Lady Mary Trefusis, Porthgwenidenn, Devonar. First-class certificates will be awarded to all choirs that obtain 80 per cent. or more of the marks.

MALVERN (The Worcestershire Competition).—April 30, May 1 and 2. Miss F. Bromley Martin, Sarn Hill, Tewkesbury.

DORKING (LEITH HILL, SURREY).—May 1. Miss M. J. Vaughan Williams, Leith Hill Place, by Dorking.

TROWBRIDGE (Wiltshire Festival).—May 1, 2. Mr. J. Thornton, Cenkwood Grange, Limpley Stoke, Bath.

WENSLEYDALE (BEDALE, YORKSHIRE).—May 1, 2. Rev. W. Topham, Middleham Rectory, R.S.O.

DONCASTER (An Inter-county Competition, biennially uniting the choirs connected with the Brigg, Pontefract, Retford, York, and Doncaster Competitions).—May 1 and 2. Mrs. Herbert Peake, Bawtry Hall, Yorkshire.

SOUTHPORT.—May 2, 3, 4. Mr. John Brook, Competitive Festival Offices.

MIDSOMER NORTON (N.W. SOMERSET).—May 7, 8, 9. Mr. H. W. Faulkner, 6, King Street, Frome.

SEVENOAKS (KENT).—May 7, 8. Miss Spencer Dyke, Lullingstone Castle, Eynsford, Kent; Miss Ruth Turnbull, Vines, Hildenborough, Kent.

PONTEFRACT.—May 7, 8, 9. Mr. Frank Hatchard.

NORTHALLERTON (The Swaledale Tournament).—May 8, 9. The Misses C. and M. Yeoman, Prior House, Richmond, Yorks.

BUXTON (NORTH DERBYSHIRE).—May 9, 10, 11. Mr. F. Gummer, Ash Street, Buxton.

ILKLEY (WHARFEDALE, YORKSHIRE).—May 9, 10, 11. Mr. A. T. Akeroyd and Dr. W. R. Bates, Ilkley.

ALEXANDRA PALACE (HERTFORDSHIRE AND NORTH MIDDLESEX, including the Northern Postal District in London).—May 9, 10, 11. Organizing Secretary, Miss Cecilia Hill, Wentworth Hall, Mill Hill, N.W. Fifteen local secretaries are also named in the prospectus, which is now ready.

BIRMINGHAM.—May 14 to 18. Mr. G. J. Bowker, and Mr. F. W. Stevens, Queen's College, Birmingham.

PARIS.—May 25, 26, 27 (Whit-Monday). English representative, M. H. Bonnaire, 20, High Holborn, London, W.C.

LITHAM (LANCASHIRE).—June 12 to 15. Mr. Allon Wilson, Musical Festival Office.

WREXHAM (THE ROYAL NATIONAL Eisteddfod).—September 2 to 7. Mr. W. M. Roberts, Oaklands, Alexandra Road, Wrexham.

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MORECAMBE.—April 30, May 1, 2 and 3. Mr. Percy W. de Courcy Smale, Festival Offices.

## GREAT COMPETITION IN PARIS

WHITSUNTIDE (1912).—May 25 to 27.

There is every prospect that the International Music Festival which is to be held in Paris next Whitsun will be one of the greatest musical gatherings on record. The scheme of organization is on a vast scale, and the arrangements that are being made for the comfort of visiting choirs and orchestras do honour to the Paris City Council, and add to the well-known reputation of the French people for courtesy and generosity.

Although no statement has been made by the officials connected with the Festival, it appears that this Musical Festival is intended to take the place of another Paris Universal Exhibition. Since 1856 every eleven years (1867, 1878, 1889, and 1900) an international exhibition has been held in Paris, on the banks of the Seine.

A few weeks ago, M. Chavanon, the General Secretary of the Festival, paid a visit to the British Agent-General of the Paris Committee, M. H. Bonnaire, in London. During his stay, M. Chavanon visited Mr. Wylie, the Traffic Manager of the L. B. & S. C. Railway, with reference to conveying choirs and orchestras across the Channel. Mr. Wylie was informed that between 20,000 and 30,000 might be expected to make the journey.

Mr. Wylie said that together the three companies which arrange for the cross-channel traffic had only enough boats to take over 10,000 people in three days.

M. Chavanon then inquired as to the anchorage at Newhaven, and having ascertained that it could accommodate three or four warships or transports, said that, subject to the approval of the British Government, he would endeavour to get the French Government to send ships for the choirs and bands. They had already anticipated some such difficulty, and had been in communication with their (the French) Government. Perhaps the British Government, as an act of courtesy, will send ships to bring the visitors back.

There is no doubt that ships additional to those of the railway companies will be required. A fair number of choral societies and bands have already decided to go from England and Wales. The choirs are most prominent, however, and when it is stated that some of them are 300 to 400 strong, it will be seen that the task before the Paris City Council is a formidable one. But from past experience



Paris should be equal to it, and the preparations give promise that everything will go without a hitch. At present about 1,000 societies from all over the world have given notice of their intention to compete, and 550 have definitely entered.

It will at once be obvious that such a great number of choirs and orchestras cannot all meet in one place. To meet the necessities of the case, one hundred and fifty halls situated in various parts of Paris have been hired for May 25, 26, and 27. These halls probably include the twenty-one town-halls of Paris.

The jury, which will be international, will number five hundred, including the most prominent musicians, composers, and adjudicators of the world.

A communique from the Paris City Council states that one hundred and fifty pieces have been composed specially, and the choral works have all to be translated many times, for each choir will sing in its own language; whereby the task of the adjudicators will not be an easy one.

The Council have to provide a guide for each Society, band, and orchestra—a responsible task in itself—who will see to their comfort, and accompany them about Paris during their stay.

The Agent-General for Great Britain, M. Bonnaire, has been inundated with letters asking every conceivable question. Many Societies have asked whether the Paris City Council will make grants towards expenses. This, however, cannot be done, owing to the many hundreds of societies and thousands of persons to be dealt with. It is assumed that if a choir or band is desirous of competing, there will not be wanting generous compatriots to assist them. It must be pointed out that the Paris City Council has already bound itself to convey and cater for the hundreds of thousands of musicians and their friends at rates which are absurdly low—constituting about a quarter of the cost of an ordinary cheap week-end visit to Paris.

Inquiries are also constantly arriving as to the rules of the contest. These are now in the press and will shortly be ready. It should be borne in mind that very great care has been necessary in compiling the book of rules and conditions, and the difficulties of translation have not been slight.

All large instruments such as pianofortes, double-bass violis, big drums, &c., will be provided by the Council.

An interesting story is told by M. Chavanon of a visit he paid to Switzerland, where he interviewed a great many musical people. One bandmaster asked him what other nations were competing, and on M. Chavanon mentioning England, he remarked, 'Oh, but they don't count.' This must not be taken as an exceptional opinion, for it must be remembered that few Continental cities know the capabilities of English bands and choirs.

M. Chavanon, who was at the Crystal Palace Band Contest on September 30, expressed it as his opinion that English musicians would count for very much; and M. Bonnaire, who has an experience of music in both countries which extends over twenty-four years, states that if the British competitors do not secure the majority of the prizes he will be surprised, for there is nothing, in his opinion, anywhere on the Continent to compare with the beauty of English and Welsh mixed-voice choirs.

Paris musical organizations will not be allowed to compete. They are looked upon as hosts, and it is felt that it would not be acceptable to outsiders if Parisians won prizes.

There will be first, second, and third cash prizes for about each eight to ten societies competing, and in some instances other prizes besides. Any strength or combination of choirs and orchestras may compete, and will find a class to compete in. Sight-tests will be optional, with separate prizes. Copies of test-pieces used at former competitions in France, can be obtained on loan for a few days from M. Bonnaire, 20, High Holborn, London, W.C.

Many other general particulars of the competition were announced in the October issue of THE RECORD. We commented then upon the unlikelihood of English choirs caring to compete on Sunday. We understand that in order to meet this difficulty the fixtures for English choirs will be on Whit-Monday.

At the NORTH NOTTS (RET福德) competition, to be held April 20, 22, 23, and 24, 1912, there will be the following Morris and sword dance classes:—Tests from 'Morris books and Morris dance tunes,' by C. J. Sharp and H. C. Macilwaine (Novello & Co., Ltd.). Class A (boys under 16 years of age)—1. 'Constant Billy' ('Morris dance tunes,' Set I., 2s.); 2. Any Morris dance at each side's own selection. Class B (girls under 16 years of age)—1. 'Brighton Camp' ('Morris dance tunes,' Set VI., 2s.); 2. Any Morris dance at each side's own selection. Class C (open to all, no age limit)—Solo jig, 'Lumps of plum pudding' ('Morris dance tunes,' Set VI., 2s.). Class D, sword dance competition (open to men and boys)—'The Sword dances of Northern England' by C. J. Sharp (Novello & Co., 2s. 6d.), 'Kirkby Malzeard sword dance.' The music may be played on any instrument or instruments. Fancy dress and bells optional. Marks will be awarded for the dancing only. Class E—Children's singing games (for infants and children in Standards I. and II.)—Children's singing games' by Alice B. Gomme and C. J. Sharp. Set I. (Novello & Co., Ltd., 9d.), 'London Bridge' and 'Walking up the hillside.'

## ROYAL NATIONAL EISTEDDFOD, WREXHAM.

September 2 to 7, 1912.

In our October issue we stated that a notice in the syllabus of this great national event barred our giving particulars. We are glad now to be able to say that this unprecedented obstacle to a free advertisement of an undertaking that should be made known far and wide has been removed. We give below particulars regarding the tests in the chief choral classes. The selections generally show courage and judgment, and whatever the outcome may be the high aims of the Committee deserve recognition. 'Go, song of mine' (Elgar) will be a hard nut for the choirs to crack. Not only is it very difficult tonally, but it demands especial sympathy in interpretation. It is time that Welsh choirs realised their duty to themselves and their art by conquering modern musical idioms. Nothing but good will come from the attempt, even though all the choirs do not succeed at first. 'On Himalay' (Bantock), also one of the most beautiful of the composer's part-songs, presents certain problems of execution and interpretation. The following is a complete list of the test-pieces in the principal choral classes:

### CHIEF CHORAL (150 to 180 Voices).

- Tests: (a) 'Cum Sancto Spiritu,' 2nd Mass, D Minor (Cherubini).  
(To be sung in Latin).  
(b) 'Llais y Gwanwyn' ('The voice of Spring'), unaccompanied (J. H. Roberts).  
(c) 'Go, song of mine,' unaccompanied (Elgar).  
Prizes, £150 and £50.

### MALE-VOICE CHOIRS (60 to 80 Voices).

- Tests: (a) 'Deep Jordan's banks (Cyril Jenkins).  
(b) 'Y gariad gollwyd' ('The lost love') unaccompanied (David Thomas).  
(c) 'The glories of our blood and state' unaccompanied (Granville Bantock).  
Prizes, £50 and £10.

### SECOND CHORAL (60 to 80 Voices).

- Tests: (a) 'Death, I do not fear thee' ('Jesu, priceless treasure') (Bach).  
(b) 'Ti, fy nghariad, wyt fel rhyosyn' ('My love is like a red, red rose'), unaccompanied (Emlyn Evans).  
(c) 'On Himalay,' unaccompanied (Granville Bantock).  
Prizes, £50 and £10.

## LADIES' CHOIRS (35 to 45 Voices).

- Tests: (a) 'Newid cywair' ('A change of key') (Bryceson Trehearne).  
 (b) 'The river king' (Schumann).  
 (c) 'Encinctured with a twine of leaves' (Coleridge-Taylor).

Prizes, £25 and £5.

All the foregoing are open to all-comers.

Adjudicators: Mr. Granville Bantock, Dr. H. Walford Davies, Mr. Harry Evans, Mr. J. Owen-Jones, Mr. Dan Price, Mr. Caradog Roberts, Mr. S. Coleridge-Taylor, and Dr. David Thomas.

At the Eisteddfod concerts, Handel's 'Israel in Egypt,' Brahms's 'Requiem,' and Dr. David Thomas's 'Llyn y Fan,' will be performed by the Eisteddfod Choir, numbering 350 voices. Conductor, Mr. Wilfrid Jones.

## MUSICAL COMPETITIONS.

The *Morning Post* musical critic is an able and consistent supporter of the competition movement. In a long article in a recent issue, the writer, after describing some of the features of these events, goes on to say:

This is the superficial aspect of one of the most remarkable musical undertakings of the day. The competitive meeting is not really of to-day. For the true origin we must go back to the days of the Bards, who might be supposed to have competed among themselves on the doorstep of some Earl for his patronage. Possibly there was some preliminary contest among the Druids who provided the musical accompaniment to the little matters on sunny Stonehenge or other of the mistletoe gatherings. In Wales we know that the Bardic contest is continued to this day in the Eisteddfodau, where temperament and a tendency to rise in pitch hold sway. It is possible that the idea may have been borrowed from Wales, but the simple fact is that the English, Scottish, and Irish musical competitions to-day have nothing in common with them. It is in the early seventies that we find record of musical competitions in England; that is, of course, vocal competitions. Brass band competitions have been held from time immemorial, ever since the noted makers began to put brass instruments within the reach of the collier, metal-worker and mill-hand.

But the vocal competition we find in being at no less a place than the Crystal Palace. In the National Music Meetings—note the title—held there in 1872, we have the beginnings of all things with respect to the musical competition of to-day in England. A championship—of what is not clear—was contested, and the Welsh Choir seems to have carried all before it. Much enthusiasm prevailed apparently, and the *Morning Post* record of the day humorously states 'the disinterested spectator forgot even the dearth of coals and shared the pleasures enjoyed by the Welsh miners in their triumph.'

To-day enthusiasm has not abated one whit. The final results in the championship classes at some of the larger meetings are received with the wildest enthusiasm. The refinement of the age is reflected in the absence of hat and plate throwing or penny trumpet blowing, but the educative influence of the movement is demonstrated in the genuine appreciation of the success of the best choir. A competition meeting itself is a liberal lesson in the musical advance made by the people of Great Britain. There is all tolerance accorded the adjudicators. They never meet with the fate of the old-time brass band judges when they had given an unpopular award; neither is it necessary for them to leave

their adjudications to be delivered by someone else while they hurriedly made their way across the Channel. The musical competition adjudicator of to-day is respected. His position is that of a deliverer of living criticism—not a dull thing in cold print the day after. He stands before the vast audience and gives his views, sometimes supported (morally, of course) by his fellow judges. From an adjudicator of experience the remarks are in the nature of ideal musical criticism; he never fails to show the good and the bad or to point out the remedy. It is in this that one of the most valuable features of the movement is found. In it they rise superior to the examination. The candidate is not only put out of his misery at once, but as a rule has some indication as to where he is wrong. Such information from the hands of a competent musician is priceless. Another valuable point is the widening influence of the competition. A choir or a soloist is enabled to hear other choirs or other soloists perform the same thing and to profit thereby. Then the greatest of all the influences is in the introduction of good music. The inferior is never admitted as a test-piece. The compositions set as tests are carefully chosen; they are often the means of musical redemption. In the early days when first a competition is instituted one often finds but small conception of how a part-song should be sung, a ballad given, or a piece played. Then year by year the standard of efficiency goes up until it is almost impossible to conceive anything better. All this has its effect in providing the much-needed musical standard. Those who claim properly conducted musical competitions as the greatest work of the day are not far wrong.

## FREE CHURCH MUSICIANS' UNION,

The Competitive Festival of the Free Church Musicians' Union will be held at the Northern Polytechnic, Holloway Road, on November 23, 24, and 25. The tests in the eight choral classes include West's 'The Lord hath done great things,' Elvey's 'I was glad when they said unto me,' Thompson's 'I will magnify Thee,' Bairstow's 'The dawn of song,' Leslie's 'How sweet the moonlight sleeps,' and Stanford's 'Love's folly' (male voices). There are twelve solo-singing classes, one for vocal quartet, and a large section for instrumental competitions. The adjudicators will be Dr. J. D. McClure, Dr. L. N. Fowles, the Rev. E. O. Powell, Mr. George Dodds, Mr. Thomas Facer, Mr. J. T. Lightwood, Mr. J. A. Meale, Dr. David Thomas, and Mr. Enos Watkins. The general manager is Mr. W. C. Webb (10, Nightingale Road, Clapton), who shares with Mr. J. Spink the duties of secretary.

## SOUTH LONDON.

So satisfactory has been the progress of this Festival, that the Council have decided to include West London in their scheme, a proposal heartily endorsed by the Hon. Richard Strutt, Chairman of the recently-abandoned Kensington and West London Competitions. The enlarged area takes in all parts of South-East, South-West, and West London, within a radius of twelve miles of Charing Cross, and the organization will in future be known as 'The South and West London Musical Festival.'

The meeting which was to have been held at Arundel Castle on November 14, under the presidency of the Duchess of Norfolk, is postponed until the spring of 1912.

# O PRAISE GOD IN HIS HOLINESS

(PSALM CL.)

SET TO MUSIC IN CHANT FORM

(FROM THE NEW CATHEDRAL PSALTER CHANTS)

(Book 81)

BY

CHARLES V. STANFORD.

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# O PRAISE GOD IN HIS HOLINESS.

PSALM CL.

CHARLES V. STANFORD.

FULL. Unison.

Unison.

1. O praise God in His holiness: { praise Him in the } firmament of His power. { 2. Praise Him in His } noble acts: { praise Him according } to His excellent greatness.

ORGAN.

DEC. Harmony.

CAN.

3. Praise Him in the sound of the trumpet: praise Him up-on the lute and harp. { 4. Praise Him in the } cymbals and dances: praise Him up-on the strings and pipe.

FULL. TENOR & BASS.

5. Praise Him upon the well-tuned cymbals: praise Him up-on the loud . . cymbals.

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# O PRAISE GOD IN HIS HOLINESS.

**FULL.** **GLORIA.**

6. Let every thing that hath breath : praise the Lord. { Glory be to the Father and } to the Son :

and to the Ho-ly Ghost ; { As it was in the beginning\* is now and } ev-er shall be : world without end. A - - - men.

# THE NEW CATHEDRAL PSALTER

EDITED AND POINTED FOR CHANTING

BY

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JOHN COATES.



# The Musical Times

AND SINGING-CLASS CIRCULAR.

DECEMBER 1, 1911.

## JOHN COATES.

If anyone could disprove the injustice of the oft-quoted caustic dictum ascribed to Von Bülow, that a tenor is an illness, surely it is John Coates. His straight figure, his eye, his alert movement, and above all his voice, all betoken high vitality and vim. As a singer he is master of many styles, from the grave to the gay. He can bill and coo the most tender phases of the great passion, or he can electrify you with his dramatic intensity. His diction makes his singing as plain as speech, and his phrasing and accentuation, both musical and verbal, show a rare sensitiveness to fine subtleties. But after all it is the obvious sincerity of the expression and the intellectuality of his singing that magnetise his hearers. The message of the finest music is revealed. He is best with the best music, and can only move when he is moved. The story of the evolution of his fine voice, and still more the story of his career, with all its ups and downs, —and especially the latter, with their bitter and chastening memories,—will, we venture to believe, be matters of interest to all our readers.

John Coates was born on June 29 (St. Peter's Day), 1865, at 1, Girlington Road, near Bradford, Yorkshire. He comes of a musical stock. His ancestors on both sides, for several generations, were all more or less notable singers. His grandfather, another John Coates, had a remarkable counter-tenor voice. He was often urged to go to London to exhibit his powers, but being in the exalted and austere position of attorney's clerk he declined to adopt the profession and lead what he deemed to be a vagabond's life. Just before he died he begged his wife not to allow their two daughters, both of whom had fine voices, to take singing lessons, as the Bradford Choral Society at that time held its practices in a room connected with an inn. This John Coates and his three brothers, William, Joseph, and George, for some years were the only male members of the choir of Bradford Parish Church. William was the Postmaster of Bradford, and sang tenor; George was Inspector of Weights and Measures (an occupation that at least helped him to understand scales, and especially minor ones), and sang bass; and Joseph, who is described as a 'wild-shaver,' was a professional baritone with a wide compass. On one occasion at a Bradford performance of the 'Messiah,' for which he was engaged to sing the bass solos, the tenor failed to come and Joseph sang both parts. He was a wanderer, and thus exemplified the 'vagabond's life' from which his brother John shrank.

Richard Coates, the son of the above-mentioned John, was the father of the present John. He was a musical amateur, and possessed a fine baritone voice. He was choirmaster of Girlington Church, near Bradford, Yorkshire. His brother,

William (John Coates's uncle), was a well-known professional tenor singer in London. He was connected with the Temple Church, the Round Catch and Canon Club, and arranged the musical programmes for numerous City dinners. The two sisters already mentioned of this generation had remarkable voices, and sang frequently as amateurs. The mother of the present John Coates was a daughter of John Leach, who had piano shops and a piano factory in Bradford; his brother and two sisters were all singers, and he himself was in his youth organist of Wilsden Church, and in his day had almost a monopoly of the Bradford music teaching. John Coates speaks warmly of his musical indebtedness to his mother. She had a beautiful soprano voice, and as a young woman sang in the Manningham Parish Church Choir and the Bradford Festival Choral Society. She came to London with a picked Yorkshire choir, in order to sing before Queen Victoria and the Prince Consort at Buckingham Palace, and she was also a member of the Handel Festival Choir. While John was a child she was singing, almost all day long about the house, the soprano songs and airs she had heard the great singers perform, and so he assimilated much vocal music before he knew from what operas or oratorios it came. She taught him to sing and his father taught him his notes. There was no pianoforte in the house: the tuning-up was effected by a pitch-fork. Coates still retains a little silver fork given to him when he was born, as a sort of charm, and with the hope that he would maintain the family tradition.

### 'THE WORDS FIRST.'

It was not long before Coates could read at sight any ordinary vocal music. He well remembers an incident which has had a permanent influence on his outlook as a singer. In the family circle he was asked to sing a song he had not seen before, and was about to sing it straight away, but his aunt put her hand on his shoulder and said '*read the words first.*' 'That,' says Mr. Coates, 'is what I have always done since,' and the natural consequence has been that the majority of the songs submitted to him are hopelessly condemned before the music is examined.

### CHORISTER TRAINING.

When he was but five years old his father took him on Sundays to Girlington Church where, as already stated, he was choirmaster. A year later, after the family had removed to Little London, a village between Apperley Bridge and Rawdon, young Coates was formally enrolled as a treble chorister in Rawdon Church Choir. It was a long, lonely walk to Rawdon, and on dark nights lanterns had to be taken. Mr. Coates tells us that during the time he was at Leeds recently, when he had to sing Siegfried, he spent a Sunday afternoon in Rawdon Church, and chatted with the verger (son of the verger of Coates's chorister days), only to find that he did not even know the name of Coates. A chastening discovery!

In 1873 another move was made, this time to Manningham (Bradford), and John became a

chorister at St. Jude's Church, Bradford, where his uncle, J.G. Walton, was choirmaster. He remembers his surprise being put on over his cassock at the altar rails, and, in accordance with Walton's custom, his voice was dedicated to the Glory of God. Walton was a strong Churchman, and an enthusiastic musician. He was an apostle of Gregorianism and brought out a plain-song service. Young John soon became leader and soloist of the choir, and maintained this position until his voice broke when he was seventeen years of age. Under his uncle's influence he became imbued with Gregorian principles, and grasped the idea that truth of accent was the life of singing. He says now that Anglican chanting is to him meaningless, because it involves much bad accent; and the older and more experienced he gets, the more he realises how much he owes to his training in Gregorian music. When he was eight he went to the Bradford Grammar School. A singing-class was formed, Coates was made leader, and he sang the solos at the school concerts. His first important effort was 'I will extol Thee' (Costa's 'Eli'), with which a great effect was made. He remembers that one day the masters of the school assembled to hear him sing 'top C.' Before he was twelve a great calamity befell him. His father died, after a long illness, at the age of thirty-seven. John was the eldest of four children, and all were unprovided for. A hard struggle was before the stricken mother, and as soon as he was thirteen, John had to leave school and to take a situation as office boy in a warehouse. He continued to sing in the church choir, and the desire to become ultimately a professional singer was his dominant idea. He knew that the fulfilment of his hopes depended upon the bare chance of his having a good voice as an adult. It was with singular foresight that even at this age and with this environment he realised that knowledge of foreign languages would be an advantage to him as a singer. He attended the Church Institute night classes, and worked continually at French and German, and later at Italian and Latin with private assistance. Sometimes he sat up all night at his language studies. He was soon able to utilise his linguistic acquirements by obtaining a situation in a yarn office as book-keeper and foreign correspondent.

His chorister days came to an end on Easter Day, 1882. He remembers that the recessional hymn at the close of evening service was 'The strife is o'er, the battle won,' and how that, at the head of the procession, he walked slower and slower so that he might sing another 'Alleluia' before going through the porch and into the vestry. A pathetic situation for a lad who took himself seriously!

With a view to keep him in touch with old associations, it was decided after a short interval that he should continue to attend the church choir. To this continuity of practice Coates ascribes his slow vocal development. At first he was deputed to sing alto—that somewhat dismal refuge of the old age of a chorister boy's youth—and then, in turn, tenor and bass. This downward exploration was undertaken with more hope than the experience

justified. Coates's voice never had the real bass timbre (which, of course, is a more determining factor than mere compass), and the centre of gravity of his voice was always steadily ascending. Nature designed him for a tenor, although she took an unusually long time over the business, perhaps because she wanted to build the foundations firmly.

A trial engagement with the Carl Rosa Company in 1893, for which he sang as Valentine in 'Faust,' resulted in an unfavourable verdict from the directors. His voice was praised for its quality, but it was not considered powerful enough for the work of grand opera. This set-back might very well have crushed an ordinary man's ambition, but Coates was made of sterner stuff. He determined to seek his fortunes in London, and in September, 1893, he relinquished business and journeyed to the great metropolis with his wife and child. He possessed less than £100 with which to fight the world. He thought of studying at the Royal Academy of Music, but on calling there he found he would have to pay a guinea to be heard. So he returned to his little home and consulted his wife. She thought that he ought to be paid a guinea for singing, and the idea was therefore abandoned. Later Coates took a few private lessons from William Shakespeare, who declared that he had 'the typical tenor E.' In 1894, D'Oyly Carte, through Alfred Cellier, gave Coates an opportunity of exhibiting his powers. 'Utopia, Ltd.' was on at the Savoy, and a singer was wanted to play the part of Mr. Golbory for an American tour. Coates sang the part for two nights at the Savoy and was very successful, and was forthwith engaged for the American company at a salary of £8 a week. Wife and child were taken with him to the States, and for three months Coates sang his part in New York and Boston to the great satisfaction of the audiences. Offers to him to remain in the States were made, but as D'Oyly Carte offered an engagement to sing a small part in Messager's 'Mirette,' he returned to London £13 in pocket. Whilst fulfilling this engagement he consulted the late T. A. Wallworth about his voice, and was told by that able teacher that his voice was tenor and was certain to develop in an upward direction. He now drifted into musical comedy rôles, which were specially written for, or transposed up, to suit his voice. In 1895 he was again on tour in the States, and whilst there catarrhal trouble brought about a consultation with Dr. Holbrook Curtis, of New York. This specialist declared that there was a growth that impeded the natural development of the voice, and he advised an operation. Coates shrank from this ordeal at this time, but later, in 1896, when he returned to England to tour with the 'Geisha,' the complaint became insistent, and he consulted Dr. Orwin, the London specialist, who decided that an immediate operation was imperative. Mr. George Edwardes—who, says Coates, 'behaved splendidly'—granted the needed four weeks' leave, and the operation was successfully carried out by Dr. Orwin. The result was that Coates's voice at once sounded younger and fresher.



In March, 1899, feeling that the time was ripe for the step, he decided to break with musical comedy and to endeavour to be identified with grand opera. A tempting offer to sing in 'Floradora' was refused, and a new struggle for existence was attempted. Savings were rapidly exhausted, debts were incurred, and the future looked black. Then, at the end of 1899, soon after the Boer War broke out, Kipling's 'Absent-minded Beggar' and Sullivan's setting came before the world. On the day on which it appeared Coates went to the Alhambra and offered to sing the song. Sullivan was consulted and at once gave his testimonial, and a satisfactory four weeks' engagement resulted. A leading part in the production of 'The Gay Pretenders,' at the old Globe Theatre in November, 1900, was another welcome oasis. The piece failed, but it served to establish the personal success of Coates, and very soon afterwards he was engaged for a tour of 'Olivette.' Then came what appeared to be one of the great opportunities of his career. In June, 1901, the Covent Garden syndicate engaged him to sing the part of Claudio in Stanford's 'Much ado about nothing,' and later on in 'Faust.' The hope was held out that for the next season he might be cast for some of the principal rôles hitherto associated with M. Jean de Reszké; but it was suggested that meantime he should study and sing abroad, and return to England with the *cachet* of a Continental reputation. There is food for reflection in this presumption that fashionable opera patrons in this country only appreciate to order. But Coates thought that in any case it would be worth while to adopt the suggestion, and accordingly he studied in Paris under Bouhy and then went on to Cologne. Here, through the kind offices of Capelmeister Mühldorfer, he was introduced to Julius Hofmann, the director of the Opera House. What occurred on this occasion will be best described in Coates's own words. He says:

My meeting with Hofmann, August 27, 1901, was, I think, the greatest event in my operatic career. When I was introduced to him by Mühldorfer he was very tired after a rehearsal, and did not want to see anybody, much less 'an English tenor'; but I think the fact that I spoke German and my great earnestness made him at once favourably disposed towards me. When he asked me what I would sing, I replied in German 'anything that he would like.' He seemed interested in me at once. He then asked me if I would sing 'Lohengrin's Narration' to him in German, and I immediately said I would. This seemed to strike him very much, and I was taken on to the stage, one of the répétiteurs was summoned, and to Hofmann and Mühldorfer in the stalls I sang it, knowing all that it meant to me. Hofmann was enthusiastic, and asked me if I would sing the Cavatina from 'Faust.' I said I would do so with pleasure, but asked to be allowed to sing it in French, as I had recently sung it in French at Covent Garden. After I had sung it, his enthusiasm knew no bounds: he hurried back on to the stage, banged his hands on my shoulders and said 'I'll do everything for you.' He at once engaged me to give five special performances of 'Lohengrin,' 'Faust' and 'Romeo,' in December, 1901. He seemed to take a great pride in introducing me to the Continent, and stipulated that I should sing first in Cologne. It is difficult for me to express my sense of all I owe to Hofmann: he treated me more like a son than as a foreign artist, and his death two or three years ago was a very great blow to me.

After returning to England to sing at the 1901 Leeds Festival, Coates went back to Cologne to make his *débüt*. He was cast for 'Lohengrin,' but it was thought advisable that he should first give a sample of his singing at a concert that was to take place on the night before the opera performance. At this concert he sang 'Comfort ye' and 'Every valley,' and was recalled once; the Cavatina from 'Faust' (in French), and was recalled three times; and the 'Meistersinger Preislied' (in German), and was recalled six times. 'Lohengrin' was a great triumph for the singer, and it was followed by an equal success in 'Romeo and Juliet.' This success led to an engagement to appear at the Royal Opera Houses at Berlin and Hanover, and at the Leipsic Gewandhaus Concerts; and there were offers of permanent engagements from the Cologne and Frankfort Opera Houses. So it seemed that the needed international reputation had been achieved, and that, therefore, the road to Covent Garden was paved. But when the vague 'understanding' came to be understood, the management found that they could offer Coates only minor parts, and at most the understudy of some principal parts. This was a set-back, and the only course consistent with self-respect was to decline the offer. It is easier for a camel to go through the eye of a needle than for a successful operatic singer to go down the rungs of the ladder he has climbed. But Covent Garden did again hear Coates, first under the auspices of the Moody-Manners Company in 1902, then in the Carl Rosa season of 1909, and again during the two Beecham seasons in 1910.

In 1902, at the Worcester Festival, Coates was memorably successful in singing the name-part in Elgar's 'Dream of Gerontius,' and he has since been closely identified with Elgar's other oratorios, and with 'King Olaf.' During the last decade he has sung at all the leading musical festivals held in this country, including Sheffield, Cardiff, Birmingham, Bristol, Leeds, Norwich, Newcastle, Hereford, Gloucester, Brighton, Southport, Elgar Festival (Covent Garden), the Handel Festival, &c. Since 1901 he has gone abroad regularly, and has sung in opera at Dresden, Hanover, Hamburg, Bremen, Düsseldorf, Frankfort, Mannheim, Cologne, Mainz, Amsterdam, The Hague, Norderney, Barmen, Leipsic and Berlin, and also he has appeared at Paris. He has been to Barmen year after year to sing in oratorio, &c., including 'The Messiah' (twice), 'St. Paul,' 'Belshazzar' (twice)—an oratorio never heard in England now—the 'St. Matthew' Passion (three times on consecutive nights). When in Leipsic, at a Gewandhaus Concert conducted by Nikisch, he was specially asked to sing 'If with all your hearts,' which Mendelssohn composed in that city.

In 1906 he sang all the tenor parts at the Cincinnati Festival. In 1907 he again appeared with the Moody-Manners Company at the Lyric Theatre, London, and afterwards went on tour with them as principal tenor. He renewed his experience of musical comedy by touring with

'Dorothy' in 1908, and he created the chief tenor part in Ethel Smyth's fine opera, 'The Wreckers,' when it was produced at His Majesty's Theatre in 1909. During the Beecham light opera season at this theatre in the same year he sang in Offenbach's charming 'Tales of Hoffmann' nearly forty times, and he appeared in Missa's 'Muguette' and D'Albert's 'Tiefeland.' In the spring of this year (1911) he was the Siegfried in Herr Denhof's production of the 'Ring' in Leeds, Manchester and Glasgow. He is now on tour with the Quinlan Opera Company as principal tenor. He has already sung with great success in Puccini's 'The Girl of the Golden West,' and the repertory for which he is engaged includes 'Hoffmann,' 'Don José,' 'Tristan,' 'Lohengrin,' 'Tannhäuser,' and 'Radames.' The tour of this company will embrace many towns of the United Kingdom, and will extend to South Africa and Australia.

The foregoing life-story shows that John Coates's chief music school has been the public platform, and his principal professor has been himself. He is now in the prime of his powers. May he long continue to delight us with his art!

## THE ORIGIN OF TO-DAY'S MUSICAL IDIOM.

By M.-D. CALVOCORESSI.

The very daring modern composers commonly called impressionists, in want of a more accurate term, have individually and collectively elicited more sarcasm and destructive criticism than any in history. This is known to be more or less the lot of all innovators; and not long ago M. Vincent d'Indy was able to show, by intermingling criticisms written in 1902 of 'Pelléas et Mélisande' with criticisms written in 1605 or thereabouts of Monteverdi's operas, that history repeats itself indeed. The same arguments and reproach (of obscurity, impurity of diction, cacophony, &c.) appeared in either case in almost the same words. In the hands of some art-judges, Beethoven has fared no better in his time than nowadays Debussy. But the detractory movement against musical impressionism seems to be unusually violent and general. In this very year 1911, after ample time for reflection has been available, one reads assertions like this, one which I select at random: 'In Debussy's "Pelléas et Mélisande," music plays so subordinate and insignificant a part . . . that the composer cannot be mentioned in the same breath with serious dramatists that wield the language of emotions through its gamut and have an infinitely varied palette . . .' It is also often alleged that all impressionist composers imitate Debussy. This second assumption, and the first in so far as it is not the mere statement of a taste—and as such unimpeachable until posterity shall have pronounced—I believe to be founded on a misunderstanding which can easily be made clear.

Some critics consider Debussy as the creator of an idiom, of a style, of methods entirely his own, which have sprung out of nothing and for which his whimsical fancy and his deliberate quest of

originality at any price stand alone responsible. If so, one might to a certain extent be justified in calling plagiarists all musicians who use similar idiom, style and methods, and even in judging his and their music, produced in defiance to all laws of evolution and tradition, to consist of mere monstrosities and to deserve but scorn.

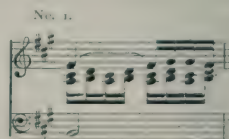
Facts prove such a view to be absolutely inaccurate. There is no denying, of course, that so many neologisms and infringements of so-called 'rules' have seldom if ever appeared at once. But it has been the critics' and the public's misfortune that most of the forerunners of modern 'impressionism' should have until now attracted little notice, and that the works of Debussy and of the artists whose tendencies are similar should have taken everybody unawares. Such being the case, one could hardly expect bewilderment not to follow. But assuredly, had not almost all artistic facts that lead up to the expansion of to-day been overlooked, the public and the critics, who after all do nothing but follow the creative artist's lead sooner or later, although *haud passibus aequis*, would have borne the shock better.

It is self-evident that an artistic style cannot be devised as are a conventional language like Esperanto or a system of industrial labour. Its birth is slow, gradual. It arises when its time comes, from tendencies and attempts often distant, scattered, and sometimes casual. Even if the preliminary symptoms are not known, one can but surmise that they exist. Therefore, it is astonishing that one should have assumed this fundamental law to be reversed in the case under notice, and that none should have tried systematically to trace back to its origin and thence to follow in its development to-day's most striking movements.

Whoever undertakes this task will have to take into account first the spirit of 'impressionist' art, then its methods, then its characteristics of form, structure, rhythms and idiom (tonalities, modalities, chords and their combinations, melodic inflections, &c., with the resulting colour-effects). To show the return that may be expected from such a study it will suffice briefly to examine the last point.

The melodic and harmonic particularities—one should never separate the two—whose association distinguishes modern idiom, with its extension of tonal feeling and of harmonic superposition, may be traced back, if one sets aside folk-music, whose influence on to-day's art is considerable, as far as Chopin.

Several of Chopin's works, like the Barcarolle and the Etude, Op. 10, No. 3, will in that respect amply repay study. I shall quote here but one bar from the Etude, in which appear the typical ninth and undulating movement:





Franz Liszt's works afford even more characteristic and far more numerous examples. For instance, in 'Les jeux d'eau à la Villa d'Este' ('Années de Pèlerinage,' third volume) almost every bar will be found to deserve attentive consideration for its boldness in tone- and colour-effects akin to the boldest dared by a Debussy or a Ravel.

But three composers, the first Russian and the two others French, should be named and studied before all others: Moussorgsky (1839-81), Chabrier (1841-94), and M. Erik Satie.

One can easily understand that the last-named should be little known: among contemporary musicians he appears as a freelance, and a very eccentric one, whose musical and other freaks may well disturb the seriously minded critic's composure or make him fear a hoax. Moreover, his music for the most part either has remained unpublished, or has appeared in scattered and fragmentary wise. But there is no such reason as regards Chabrier, whose often beautiful works deserve popularity in spite of some defects, and Moussorgsky, who is one of the world's greatest musicians and will eventually be acknowledged as such by all.

If Moussorgsky is little known abroad, it is because his artistic ideal and his methods were so novel, so disconcerting, his indifference to 'rules' was so profound, that the only people who came into contact with his works, the Russians, either were appalled or remained blind. So that no pains were taken to propagate his music, which was not brought under the foreign music-lover's notice until the recent time when a reaction has begun to make amends.

This very freedom of thought and style is now what we understand to be admirable in Moussorgsky's works. The composer, who always strove to attain simple and straightforward truth of expression through forcible colours as well as through subtle shades, has created an idiom astonishingly rich and flexible, including an abundance of novel chords and inflections out of which springs practically the whole language of modern impressionism.

For instance, this line from his opera 'Boris Godounov' (1874)\* would certainly be attributed to the days of 'Debussysm' by anyone not knowing its origin:

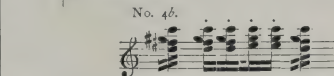


And so would this one, from his cycle of 'Songs without sunlight':



\* Quoted from the original, unrevised edition, now unfortunately out of print. All others, 'emended' by Rimsky-Korsakov, are untrustworthy.

A score and more of such examples could be quoted. Not only these soft 'atonal' harmonies, but also the harsher whole-tone scales and aggregates, much used by Debussy and other contemporaries, appear in several parts of 'Boris Godounov': †



As a further specimen of these gently undulating melodies for which the ultra-modern school shows a special fondness, after the instances from Chopin and from 'Without sunlight,' this one, from Moussorgsky's song-cycle 'The Nursery' (1870), may be given for its remarkably extended tonal scheme:



In a word, Moussorgsky—the first of modern composers to have mastered modern freedom of idiom—stands in very close relation with to-day's most advanced school. But other Russians, like Borodine, should not be neglected. Is not this motive from Borodine's 'Prince Igor' (1876-87):



most strikingly like a motive from 'Pelléas and Mélisande' in design and in substance?

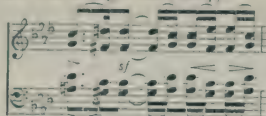
The study of Chabrier's music—which affords a curious mixture of commonplaces, even vulgarities, and of exquisite refinements, and whose influence on Debussy has been great, on Ravel still greater—will lead to no less instructive comparisons. It

† As Mr. Clutsam in his excellent article on the subject (*Musical Times*, November, December, 1910) remarks, the free use of the whole-tone scale begins in Russia; not with Moussorgsky, but with Glinka, whose opera 'Rouslan and Ludmila' (1842) affords remarkable examples (quoted in the present writer's biography of Glinka). The first Russian to follow Glinka was Dargomyjski ('The Stone Guest,' 1869).



will be enough to give here one instance, from the score of 'Le Roi Malgré lui (1887):

No. 7.



As for M. Erik Satie, his case, although entirely different, is no less conclusive. He is, it is true, Debussy's junior by four years, being born (at Honfleur) in May, 1866. But as early as 1887 he had written some Sarabands for pianoforte, and shortly after (I believe in 1888) pieces termed by him 'Gymnopédies'—sketchy, undeveloped and formless, but in which almost all the idiosyncrasies of mature 'impressionism's' vocabulary and syntax are forestalled in the most curious way. M. Satie has been a pupil of the Paris Conservatoire, but has discarded all he learned there. When he writes he is guided by the ear alone, not by the eye nor by the intellect. His principle in composition is very rudimentary, since he attempts no sort of organization, of working-out, never follows an idea, and does not seem to possess the composer's higher endowments: but it is the principle that becomes the actual 'impressionist' school's starting point. M. Satie has brought forth—apparently from nowhere, but guided by his ear and fancy—a wealth of raw material of a hitherto unsuspected sort: unset, uncut gems, but beautiful enough not to be mistaken for worthless pebbles; novel harmonies, elusive outlines, strange effects, which occur not accidentally as in works of earlier composers, not even frequently as in Moussorgsky's, but continually and to the exclusion of anything else. His music may be termed almost protoplasmic, but nevertheless must be acknowledged as instinct with a new vital principle which asserts itself fully in the works of more complete artists and better craftsmen.

I have remarked that M. Satie's inventions have sprung out apparently from nowhere, and one might say almost as much of several of Moussorgsky's. This, however, does not mean that we have succeeded only in shifting back the confronted problem: symptoms enough of the gradual transformation and enrichment of musical idiom appear even before Moussorgsky's or M. Satie's birth. And these in turn—Chopin's or Liszt's for instance—can be traced back to their origin, so as to show the unbroken chain of evolution.

To point to such analogies is not to disparage any creative artist of to-day. A Debussy's connection with his forerunners is neither greater nor lesser than is any creative artist's: 'The predecessors of an original Genius of a high order,' says Wordsworth, 'will have smoothed the way for all that he has in common with them;—and much he will have in common; but for what is peculiarly his own, he will be called upon to clear and often to shape his own road.'

In fact, the foregoing remarks have no bearing whatever to the artistic value of Debussy's music or any other—music must always be judged

intrinsically. But it is hoped that they may help to make clear one not unimportant point, and to show that the birth of the 'impressionist' school in France, as elsewhere, is like all facts in the history of art a fact of evolution; if younger artists use methods similar to Debussy's, it is no sufficient reason to brand them as his imitators. Imitators there undoubtedly are, and many: but necessary distinctions have not yet been made. When the novelty of methods will have worn out a little, and the new idiom cease to monopolize attention unduly (a common case of the forest not being seen for the trees) and appear in its true light, as a mere vehicle, then it will become far easier to acknowledge the true individuality of certain artists whom one may be for the present inclined to judge, perhaps, a little rashly.

## FRANZ LISZT.

OCTOBER 22, 1811—JULY 31, 1886.

By ERNEST NEWMAN.

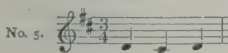
(Concluded from page 711.)

### VI.

As a matter of fact, it is not so much Liszt's sense of form that is generally at fault as his ability to fill the form he knows to be the right one. The 'Orpheus' and 'Mazeppa' are as logically developed and symmetrically balanced as one could wish; the form is the inevitable outcome of the ideas, and the ideas in themselves are admirably appropriate to the subject. If in certain other orchestral works he constructs clumsily here and there, it is not because the system of 'transformation' is *per se* a less worthy one than the system of 'development,'\* but because Liszt himself had not mastered all the possibilities of the method,—as the pioneer could hardly have been expected to do. The new school saw at once that the old type of 'subject' would not do for the new ideas. Their themes necessarily had to be at once longer and more melodically free. Beethoven can evolve a whole world of tone of a particular order out of two or three notes, as in the first movements of the fifth and ninth Symphonies. Brahms's symphonic subjects, again, are often extremely short. In music, indeed, in which the weaving of the pattern is all-important, the smaller your threads the easier it is for you to weave; just as you can make a more varied mosaic out of small than out of large fragments of coloured stone. But you cannot describe a Faust or a Dante and their environment in terms so short and simple as the 'subject' of the ordinary symphony. Your symphonic-poem themes are as a rule much longer and more complex in their windings. This, it is evident, makes it more difficult to build with them. A theme like the first one of Brahms's second Symphony, or that of the opening of the Violin concerto—a simple unfolding of the tonic and the dominant chords—

\* I would not agree that the antithesis between the two methods is anything like so sharp as the mere use of the terms in this form would imply. In 'Till Eulenspiegel,' for example, or in Elgar's Symphonies, development and transformation are always going on side by side. But this point need not be laboured now.

really almost does a great deal of its own working-out, so obvious are the modifications it suggests. Moreover it can be divided, and the fragments used separately, without our feeling that any violence has been done to it. To what interesting uses, for example, does Brahms put the three notes that introduce the theme of the Symphony :



Liszt's problem was a far harder one than this. To express a certain vein of psychology or to paint a portrait a longish theme was necessary,—one of so continuous a melodic character that it was not half so 'workable' as the themes based on a common chord,—like many of those of Brahms,—and not divisible into easily buildable fragments ; because its whole point and veracity lay in its closeness to nature throughout its total sweep. And having stated his primary theme he had frequently no other device than to reiterate it *in extenso* immediately,—as at the opening of 'Les Préludes'—because he saw no way of varying it without altering the poetic idea it was meant to suggest. Hence the curious parallelism of many of his pages, and the sense of stiff-jointedness that they give us. Later on composers saw that the most workable themes for the symphonic poem and the programme symphony were those put together on a kind of fishing-rod principle, the full length being made up of easily separable sections. In 'Till Eulenspiegel,' for example, Strauss not only transforms the themes as a whole but takes up fragments of them in turn and gives a new meaning to these. In Elgar's Symphonies and his Violin concerto the most skilful use is made of this principle. Liszt apparently had not the gift of inventing themes of this kind ; he drew his character or painted his scene in one long sweep of the pencil or the brush, without thinking of the inevitable monotony of mere repetition of this.

Perhaps the fault lay in the character of his programmes. The vaguer the programme, it goes without saying, the freer is the composer left in the manipulation of his musical material. Liszt's programmes very often were not only extremely precise and four-square, but they had a strong family resemblance to each other. He was overfond of the poetic 'motive' of the good man, oppressed by fate, either winning his way through to triumph—as in the 'Mazepa'—or attaining posthumous honour or glory—as in the 'Tasso' and 'Dante.' Poetic schemes so obvious as this necessarily led to a certain obviousness of musical architecture. Intent on his plan of showing the same character in different aspects or environments, Liszt could only repeat the original picture-theme with some modifications of tempo, rhythm, or harmony. It is not every theme that will preserve its original virtue through simple metamorphoses of this kind. In the 'Faust' symphony the ironic changes that are rung in the final movement ('Mephistopheles') upon the earnest themes of the first movement ('Faust') are thoroughly effective. The system, indeed, works most happily

in the service of burlesque,—Wagner, for instance, has only to turn the dignified *sostenuto* of the Mastersingers' theme into a quick staccato to give us a perfect picture of the irresponsible apprentices. For more serious purposes the method has its drawbacks. In 'Tasso,' for example, Liszt turns the earlier 'Lamento' into a 'Trionfo' by transposing the theme of the opening from the minor to the major, and taking it in a quicker tempo. The result is simply to give a touch of parody to the deeply expressive theme, as a couple of quotations will show :



In 'Les Préludes' the tranquil 12-8 theme in the horns is similarly spoiled towards the finish by being hustled into a *scherzando*.

Yet, I repeat, stiffly as a good many of Liszt's longer works move, it was not his sense of form that was at fault so much as his occasional technical inability to realise his own high ideal of form,—an ideal in which there was no room for mere facile note-spinning and pattern-weaving of the ordinary kind, an ideal of pregnancy of thought and unity of treatment throughout the whole of a work. It was no bungler in form who achieved the consistency of a number of the songs, or that of the 'Orpheus,'—for the form of which both Wagner and Saint-Saëns have expressed their admiration,—or who cast the vital substance of Goethe's 'Faust' into a form at once so concise and comprehensive as that of the 'Faust' symphony. His incessant desire for organic unity in his music is shown again in his sacred works, in which the happily-applied system of the *leit-motiv* produces some splendid results. Take as an example his setting of the 13th Psalm,—'How long wilt Thou forget me, O Lord?'—where the eloquent drooping phrase to which the first 'Wie lange' is set is not only put to a multiplicity of expressive uses in its original form, but is utilised again, in another shape, in the changed music to the verse, 'Consider and hear me, O Lord my God !', and in yet other forms in the joyous phrases to which the final verse,—'I will sing unto the Lord'—is set. The whole work has the unity of a Wagnerian scene. The 'Graner Messe' is given an unusual consistency by the same employment of 'representative themes'; how finely coherent, in particular, the 'Credo' is made in this way, and what significance is given to the 'Benedictus' and the 'Dona nobis pacem' by the fact that they are constructed upon the same theme as the 'Christe eleison'!



## VII.

There can be little doubt that had he had a different upbringing his mature music would have been free from most of the weaknesses or common-places that occasionally mar it. As it is, even his best work occasionally gives us the impression that it is not the very best of which he was capable. His early associations had entered too deeply into his impressionable soul for them ever to be quite eradicated. His familiarity with the formulae of the effusive Italian opera school is sometimes too evident even in his finer work: many a time a page or two of excellent writing is marred by some inexplicable descent into bathos or some slipshod, machine-made cadence. He is least likeable when his melody has that over-sentimental savour and odour that is the product of excessive earnestness unrelieved by humour and unpurified by self-criticism of the right kind. In his younger days especially he was inclined to an oily kind of sentimental super-emphasis; his melody doth protest too much, comes to us with hands too appealingly open and all its soul too visibly in its eyes. He was addicted to the same mild vice in his prose. In his prefaces especially he is apt to become too didactic and effusive. The more flowery passages may be the work of the Princess Sayn-Wittgenstein; but the fact that Liszt adopted them as his own shows that they were the expression of his own thoughts. His undeniably authentic prose too is also liable to fall into an excess of imagery that is the very counterpart of the overdone sentiment of his melody at its worst.

For the kind of work he set out to do, again, his technique was not always adequate. Fine orchestral colorist as he is, even his orchestral writing bears many signs of being conceived in terms of the pianoforte. His orchestral texture is predominantly homophonic; it was left to Strauss and the others to give the poetic orchestral work the polyphonic fascination of classical music. When Liszt aims at orchestral polyphony he is apt to be a little naive, as in the too obvious combination of a couple of themes in 'Tasso' to express the union of two literary ideas; it reminds us of the childlike pride with which Berlioz, when he did this kind of thing, used to draw the reader's attention to it in a footnote. Musical suggestion of this order needs to be done very subtly if we are to respond to it without a smile. In 'Les Préludes,' for example, the answering and antithesis of themes are too transparent to be convincing; in his effort to tell his story clearly Liszt fails to make his musical tissue continuous. That the two ideals *can* be perfectly combined has been shown by Strauss, particularly in his 'Don Quixote.'

Liszt's problems, in fact, were all too new for him to have any hope of solving them all. He endowed music with a hitherto unknown rhetorical force; but he did not always succeed in making his rhetorical line beautiful and lucid in itself,—and without this it is not music. The problem of characterization in music is only just beginning to reveal its true difficulties to us. That music can

and must be characteristic upon occasion goes without saying: the constant efforts in this direction of practically every great musician,—especially Bach,—are a proof of how deeply-rooted this mode of musical thinking is. But there quickly comes a point, as some of Strauss's later work has shown us, at which admitted fidelity of description does not compensate us for the ear's loss of a musical outline that is interesting in and by itself. It is the old difficulty of serving two masters,—the difficulty that constantly faces the poetic musician in some form or other. Mozart's praise of a certain opera was that 'it was not only dramatic music, but music.' The best thing we can say of really good characteristic music is that it is not only characteristic but music. Liszt is most rarely ugly in the sense that the later Strauss can be; but at times we feel that he is giving us a formula of description rather than a living image of the thing described,—the actor's gesture or stride rather than the impressive word to which these should only be the accompaniment. In the 'Fantasia-Sonata Après une Lecture de Dante,' fine work as it is, we are particularly conscious of this tendency to give us the machinery of rhetoric rather than the substance of poetry, to parade before us the symbols and trappings of emotion rather than to express the heart of the emotion itself, to print the mere recipe without providing the ingredients of the dish.

But once more, all these failings are those of the pioneer, with a vision of many new things to be done which he himself has not the full power to do. His fine work—of which there is really a great deal more than the man in the street imagines—is sufficient to prove that he was a born composer, and not, as the foolish old taunt used to go, a mere pianist with a mania for composition. His greatest misfortune as a composer was that he found himself comparatively late in life: but one has only to compare any of the later work with earlier work of the same kind—the third set of 'Années de Pèlerinage,' for example, with the other two—to realise that at every stage he was shedding some of his crudities and commonplaces, and reaching out into fields of musical expression that had hardly been touched before. He was, above all, a progressist; go back along some half-dozen of the lines that mean most for modern music and musical criticism and you will find Liszt at the other end of them. In his sense of the need of quickening music with life, and of giving it a unity and spontaneity like that of life itself; in his war against routine and formalism and the teachers who deal out 'form' to their students much in the way, as he once said, that a regimental tailor deals out uniforms to a squad of recruits; in his admirable blend of sympathy for every new thing that was good, and intelligent reverence for the great things of the past; in his insistence on the musician's need for all-round culture if he is to speak like a living voice; in these and many other respects he is the very type of what the progressive musician should be in every age.

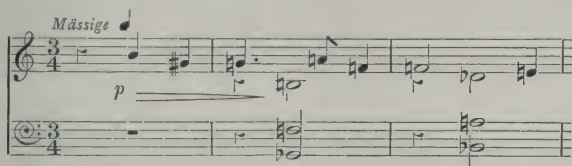


## AN EPOCH-MAKING COMPOSER.

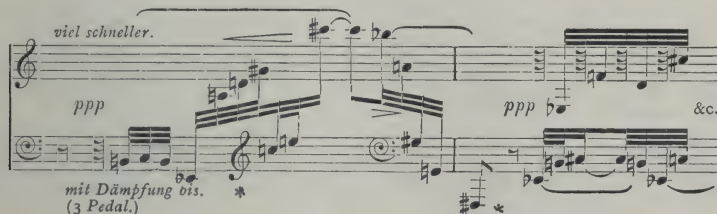
Get out your best and newest music-type, master printer, and ye proof-readers, turn on your keenest powers of scrutiny, for I have that to quote which shall tax you to the uttermost. The work is modest enough in scope, being entitled merely 'Drei Klavier-stücke, Op. 11,' but its publication marks an era in our art. We have had composers who have sought to abolish form, tonality, rhythm, melody and various other attributes of music—'dispense with' would be a better expression, perhaps—and we have decided that it is very clever of them, and that they are distinctly worthy of

encouragement. How much more admirable, then, must be the man who can succeed in going further than this! He whom I speak of—wild horses shall not tear from me his name—has produced three pieces of an originality beyond all bounds, a novelty of aim which disconcerts all attempts at criticism, and with an atmosphere—ah, that dear expression!—hitherto unbreathed, or, shall we say, uninspired?

The first of the three pieces is the least startling; he warms to his work as he proceeds. Commencing with this simple subject:



there soon follows a highly novel passage commencing thus:



which brings us to the following unique effect:



I understand the composer to mean that the four notes of the right hand are to be depressed silently (without pedal), when the upper G will be heard as a harmonic. Doubtless this requires a

pianoforte—or an ear—of unusual make to bring off: I have failed to hear it, so far. There are 42 more bars after this, all different, and the piece comes to an end with these notes:



It will be noticed that, with an almost morbid dread lest the player should go astray, the composer marks nearly every note throughout with an accidental, whether it requires one or not.

The second piece does not lend itself readily to

quotation; but there is one sequence of chords—which we may so term these collections of notes—which ought to be placed on record, for neither this composer nor any other is likely to hit on it again; it is pure inspiration:



But the third piece is the wonderful one. It largely consists in passages of full chords in semiquavers and demisemiquavers, which require three staves to write them down and are so difficult as to be beyond most people. I fancy if they were

transcribed for the pianola and the roll reversed they would sound still better. If my indulgent editor will grant the space I would like to quote the end of this piece, because it is a lesson to us all:

Now, seriously, my readers, the above are fair samples of the latest thing in pianoforte music, put forth, not by a mad author on his own initiative, but published in a well-known cheap edition of considerable standing. Said I not again and again that we English are fifty years behind every other nation in music?

Of what avail are Mr. Clutsam's gentle babblings about the possibilities of the tonal scale? Of what avail are my own complainings that it is impossible to be ugly? Hardly are my words dead and cold when up comes a small German, who sends us all staggering and makes Richard Strauss a mere back number. Our Cyril Scotts and Holbrookes have made a gallant fight, but it is time we owned to

defeat and in this, as in most other things, allowed the invincible Fatherland to walk over us. I know that the mere fact of one's expostulating against such atrocities sets the perverse 'progressive' party to admiring them, but I think I can prevent that by simply suppressing the perpetrator's name. After all, why should I give him a gratuitous advertisement? And if my readers like to think that this is all a joke and that my quotations emanate from my own ingenious brain, I shall deem it a compliment to my ingenuity, though there could hardly be a worse aspersion on my taste. And I am not afraid of the real author suing me for libel, for I do not believe he would know his productions if he heard them. Do you? F. CORDER.

## Occasional Notes.

The account of the First Musical Festival of the British Empire, begun in our last number and concluded this month, briefly records an extraordinary and successfully-managed enterprise which, owing to the pressure of public affairs in this country, has not received due recognition from the daily Press. Dr. Harriss, as we all know, is a resourceful man with a governing motive in his life, and he is not deterred from a course of action by any ordinary obstacle. The grand tour was a magnificent conception, and it was magnificently carried out. It must have left a deep impression over an immense area in far-off climes, and in view of the fact that the music performed was almost exclusively by British composers, the cause of our native art has been beneficially stimulated. What sacrifice of time, ease and money the scheme entailed we shall never know, but we can well believe that it was considerable. We offer Dr. Harriss and Dr. Coward (who so ably trained and conducted the touring choir), our hearty congratulations on their memorable national achievement.

The philosophy of applause, recalls, and encores at concerts has never been adequately investigated. Why, after hearing a charming piece of music finely performed, should we set to work to make absurd and distressing noises? This is too deep a question for us to probe just now. We are more concerned to protest against a small, and sometimes insignificant, minority of an audience being allowed to have their way in demanding encores against the wishes of the majority. The question is complicated by the excessive and almost electric amiability of artists in responding. Sometimes they obey unwillingly, because to do so is the line of least resistance; and sometimes, to their honour, they decline to perform again.

The London Philharmonic Concert given on November 7, provided an object-lesson in this study of the relation of applause to encores. Rachmaninoff had played his Pianoforte concerto in the first part, and afterwards he played in succession three solos, including the inevitable Prelude in C sharp minor. It was late, and there was still to follow a Liszt Symphonic-poem. But notwithstanding the directors' piteous and futile notice in the programme, asking the audience not to insist on encores which, as they truly say, 'prevent many subscribers who live at a distance from remaining to the end,' the effervescent and exasperating minority persisted in demanding a fourth solo, and they were allowed to have their way. We were careful to observe that the demand came from not more than one twentieth of the audience. In whole rows of the stalls not a single hand was raised. The consequence of the encore granted was that many of the audience were deprived of hearing one of the most magnificent performances of an orchestral work that have ever been given in the Queen's Hall, that of Liszt's Symphonic-poem, 'Les Préludes,' under Mengelberg.

A significant fact about concert audiences is that the feminine element is predominant, and we believe it is increasingly so, although we have nothing to go by except a general impression. At some recent Symphony Concerts at Queen's Hall we calculated that there were about twelve ladies to one man. Perhaps the disparity might be redressed if concert-givers offered to admit the mere man at half-price.

In a letter from Sir Charles Stanford, which appeared in *The Times* on October 30, it is noted that Messrs. Breitkopf & Härtel have decided to alter in their edition of the score the misprinted metronome indication given for the Trio of Beethoven's Choral Symphony which, says Sir Charles, 'has so disastrously affected the modern reading of the second movement, by conductors who are unaware of the facts.' This is an old discussion which carries us back to the time of Manns and Grove, in the palmy days of the Crystal Palace. In the printed edition of the score and all the pianoforte arrangements we know of, the metronome rate which was fixed by Beethoven himself for the Scherzo is  $\text{♩} = M. 116$ . The Trio in two-time is marked  $\text{♩} = 116$ , and therefore directs that a whole bar of the movement is to be played at the same rate as a whole bar of the Scherzo.

It has been clear for many years that the semibreve metronome indication in the Trio should be a minim, and therefore that the movement should be taken at half the rate indicated. This was pointed out by Sir George Grove in a paper read at the Musical Association on February 12, 1895. He said that in the original score (which was exhibited in the Loan Collection at the Albert Hall, 1885) 'the tail of the minim in the folio is very faint, but the rest of the note is unquestionably a minim, and not a semibreve; and also the direction is repeated, engraved below the score as well as above it; and there the tail is perfectly distinct.'

In a letter to the *Westminster Gazette* (whose musical critic commented on *The Times* letter), Dr. McNaught says 'I feel constrained to ask whether any of your musical readers have ever heard at home or abroad a conductor attempt to take the movement at the impossible freak pace of metronome 116 for the semibreve? I have heard the work fairly often under the most eminent conductors, but never at anything like this pace.' The interpretation of the metronome direction in connection with the character of the rhythm of the Trio is no doubt complicated by the direction near the end of the Scherzo, 'Stringendo il tempo,' starting from M. 116, and leading to the Trio which is marked Presto, and is still to be M. 116; a pace that does not suggest the idea of Presto. But there seems no reason to doubt that the Stringendo does not necessarily lead up to a faster beat at the Trio. It was Beethoven's delightful way to lead to the unexpected.

Sir Frederic Cowen, at a dinner given in his honour by the Authors' Club, on October 23, made a speech in which he masqueraded as the worm that turns, and a very good turn it was. His topic was the question: 'Is the critic a blessing or a curse to music?' To ask the question whether he is a curse implies that there is some doubt, but we must all admit that the word is often freely employed in connection with musical criticism. Sir Frederic expressed his belief that under proper conditions, genuine musical criticism was a wholesome and useful thing. But the critic should be properly educated as to his ear and æsthetics. He summed up his conclusions as regards English musical criticism by saying:

It is for the most part honest in its endeavour to discern the good from the bad, and to lead the public to what at least it considers the truth, and it is kindly disposed towards anything which, according to its lights, shows genuine worth. I am not sure, however, whether criticism is absolutely necessary to the advancement of art, and I cannot help thinking that, even if it did not exist at all, genuine talent would still find its way to the front. A mouth-to-mouth



success upon spreads. But criticism is an accepted and recognised institution all over the world, and, this being so, we should be glad that with us, at least, it so largely fulfils its duties with integrity and honesty of purpose. I will not go so far as to say that the critic is an absolute blessing, but he is a very useful guide for the public, and sometimes even for the artist, always supposing that he employs his critical powers with intelligence and conscientiousness; the curse is when these powers are misapplied.

We are requested again to state that the Complimentary Banquet to be given to the directors of the firm of Novello & Co. will be held in the large hall of De Keyser's Royal Hotel, Victoria Embankment, on Wednesday, December 6, at 7.0 p.m. A very large and representative gathering is expected to be present. Further particulars can be obtained from the hon. secretaries, Dr. J. E. Borland, Dr. E. Markham Lee, and Dr. T. Lea Southgate (19, Manor Park, Lee, S.E.).

The *Daily Graphic* of November 21 gave a portrait of Madame Teresa Carreño, and announced that the famous pianist would visit London for the first time on November 23. If this lady plays anything like so admirably as the Madame Carreño well-known to London concert-goers, and who had such a splendid reception on November 4 at Queen's Hall, the musical public should have flocked in their thousands to hear her. The *Daily Mail*, in recording that Madame Albani sang 'Ombra mai fu' at a concert, stated that the air is taken from Handel's celebrated Largo. We are prepared to be told next that Bach's well-known Prelude is founded on Gounod's 'Ave Maria.'

We have much pleasure in stating that Mr. William Wallace has been appointed honorary secretary to the Philharmonic Society.

### ON TRAINING IN MUSICAL THEORY.

A memorandum has recently been issued (May 1, 1911) by the professors of music, or those connected with the musical examinations, at five of our Universities, on the subject of Strict Counterpoint; and the document bears also the *imprimatur* of the Royal College of Organists, a body which examines more candidates in this subject than all other bodies combined. With the rightness or wrongness of the decisions tabulated in this memorandum we have, for the present, no concern. But the time would seem to be ripe for a consideration of the wisdom of our present methods of training in musical theory, both from the *a priori* and the *a posteriori* standpoint. With that end in view, any discussion will naturally follow the lines suggested by three questions:

- (1.) What is the object of theoretical musical teaching?
- (2.) What methods are now generally followed?
- (3.) Do these methods produce the results we desire?

(1.) With regard to the first question, there is a fallacy extant which, though plausible and even trenchant in the hands of an iconoclast, seems to us to be a mere *petitio principii*. It usually takes the blunt form of stating that musical theory is taught with a view of turning out composers; and then follows the dogmatic statement that in England such teaching is a self-condemned failure. The obvious parallel of ordinary education suggests itself at once as an answer. Does a child learn reading and writing with any view of becoming a literary creator in a high sense? Is he not rather becoming acquainted with the mere tools of the craft, with which it also happens to be necessary for a poet or prose-writer to become acquainted? Out of the sum total of those who acquire such an acquaintance will the few great writers arise, but no one will assuredly be found to argue that

a postulated absence of creative power should rob any child of his right to the primary initiation. 'But,' it may well be answered by those loth to abandon their position, 'reading and writing are necessary for normal human intercourse altogether apart from any literary aspect of life'; so let the parallel be pushed a little farther. Whatever may be the objection to our higher education on its literary or classical side, it has always been admitted that its advantage is that the second-rate, or non-creative, mind is thereby enabled to absorb, act on, and propagate the thoughts of the first-rate or creative intellects. Genius will out, and will master its material, perhaps more often than not with little or no training; but works of genius will be appealing to mere open-mouthed amazement unless the audience has learned by training to appraise what the genius has assimilated by instinct. Hence with one reservation, which the answer to our third question will bring to light, it would appear a tenable position to take up that theoretical training in music should ignore the synthetical aim of composition and endeavour to teach, by an analysis of process, an appreciation of great ideas.

(2.) Turning to the actual methods of teaching theory now in vogue, it cannot be claimed that they are the result of very deep or exhaustive thought. In this, as in so many other educational problems, the line of least resistance has been followed. On the one hand our students are dosed *ad nauseam* with figured bass,—an elementary and non-musical device whose sole object is to show what any chord really is,—and, having spent years in overcoming the difficulties of these unmusical puzzles, they are allowed to consider they have mastered the subject of harmony. On the other hand the ingenuity of schoolmen has invented, under the name of 'strict counterpoint,' a complementary form of puzzle,—horizontal instead of perpendicular,—fettered with innumerable laws not even agreed upon by the initiated, yet not drawn (even ostensibly) from the practice of any age, and avowedly not connected with any human aspect of music; and the student, having worried his brain into the power of intertwining a few strands of shoddy in this fashion, is presented to the world as a master of part-writing. It is impossible to regard the situation as humorous, since its defenders, ignoring results, still stand at the last ditch with the heroism of the Old Guard. They know, as examiners, that candidates who can work their figured basses and strict counterpoint with the precision of machines break down at the first call for real musicianship; they know, as teachers, that the pupils who most readily acquire these powers are not the most musically gifted. But their inadaptability is adamant, and conscience and common-sense combined fail to induce them to part with what is, to so many of them, their sole stock-in-trade.

(3.) Our final question would seem to be already answered. Putting aside, as not germane to the issue, the fact that few great composers have been produced by the system we are arraigning, no one who has had the opportunity of judging will maintain that the average musician we are producing is characterized by the firm critical grip of true musicianship. It is not a case of the eternal question, 'How far are we behind Germany in the matter?'; for Germany herself, in the word 'Kapellmeister,' provides us with the very type of musician whose multiplication we are deploring. It is rather a question of whether, in the place of apostles of living art, we are not breeding a race of complacent grammarians. The suspicion that this may be true has already led half the world to look on a musical degree, University or otherwise, as carrying with it the stigma of sterility. Yet such degrees do not set the standard or define the curriculum of musical training in the sense that the

University classical requirements control the public-school time-sheet; rather do they humbly follow the fashion by examining in those subjects in which they know their candidates will have been laboriously prepared. And it is here that we think the subscribers to the 'memorandum' have missed their opportunity. Granted that the present curriculum is sacrosanct, then their decisions are all in the right directions; they standardize first principles where the greatest diversity of custom formerly prevailed, and they are as progressive as the limits of a purely conventional science will allow. But had they thrown down the gauntlet and claimed the right henceforth to examine artistic results and not mechanical processes, they might then have relegated these props and scaffoldings of music to their legitimate place in the initiation of the tyro, thereby regaining for degrees in general some of their lost kudos, securing (as the final court of appeal) some control of the course of theoretical training, and earning for ever the gratitude of those who now have qualms as to the general vitality of English musicianship.

## THE LONDON OPERA HOUSE.

BY HERMANN KLEIN.

Great cities, like great minds, often think alike. I remember very well in New York seven years ago the same prevalent feeling of doubt and incredulousness, on the eve of the first opening of Mr. Oscar Hammerstein's Manhattan Opera House, as was palpable in London last month just before the inauguration of his new Opera House in Kingsway. What is the reason for this feeling? Is it lack of confidence in the man, or disbelief in the practicability of the thing that he proposes to do? Neither, quite, yet perhaps something of both; for everybody cannot be expected to know that Mr. Hammerstein has a habit of accomplishing the task that he sets himself to perform. But the real reason for the scepticism that follows in his trail lies, to my thinking, in the extremely venturesome, not to say risky nature of the operatic enterprises which he loves to undertake, and the highly original manner in which he carries them out.

Never was there an impresario, American or European, quite so daring. He knows it himself and rejoices in the fact. I believe nothing could make Oscar Hammerstein more proud than that the inhabitants of two hemispheres should unite in calling him the 'Barnum of Opera.' He does things on the same huge scale as the famous circus showman, and with rather more lasting materials, seeing that he prefers bricks and mortar to a tent, however vast. But, according to his own account, it is the building of an opera-house—the details of architecture and the superintendence of the construction—that he most enjoys. On the night that Mr. Hammerstein gave his 'private view' of the London Opera House, and afforded the artistic world of the Metropolis an opportunity of criticising his new structure (incidentally, also, of enjoying his hospitality), he said to me, in all seriousness, 'Now that the place is finished and ready, the part of the business that I like best is over and done with!'

Nevertheless, as a born strategist, Mr. Hammerstein will doubtless continue to enjoy the labour of directing his newest establishment, precisely as he revelled in the same delicate occupation at his magnificent opera-houses in New York and Philadelphia. The great question for him now is the sort of response that London is going to make to his bold adventure. As a corollary to that, the great question for London is, Are we going to find at this palatial new theatre an operatic entertainment of the class and character that

really interests and attracts us; that is, in short, worth the high-priced tariff demanded for it? The answer to the latter query has already to some extent been vouchsafed. Indeed, it would have been passing strange if Mr. Hammerstein, after his experience in New York, had failed to set himself an equally high standard here; or, after setting it up in his prospectus—wherein he says 'Grand opera can only succeed when it is presented "grand" in every detail; it must be "grand" in auditorium and on the stage; "grand" in singers, musicians, scenery and costumes; its director and his staff must be imbued with the loftiest of purposes'—he had belied his words and proved himself a gay deceiver. A smart American manager does not throw away a million dollars or so in this way.

Enough, then, that in addition to erecting a superb house, he has provided the other needful accessories, including a company which, if not rich in 'stars,' comprises some artists of the first rank and not a few who deserve to be better known than they are. Comparisons are not called for—not at present, anyhow. Those familiar but difficult riddles—'Do we really love opera in this country?'—'Can London support more than one first-class opera-house?'—'Can opera on the genuinely "grand" scale be adequately supported without the aid of Society?'—I do not propose to attempt to solve. The time may not be even yet ripe for their solution. I only know that here is an enterprise for which there would appear to be ample room in a city of six or seven million inhabitants, and which, in its very nature and essence, as well as in so much of its fulfilment as has yet been witnessed, eminently deserves the solid support of metropolitan music-lovers. After all, the public has to be tempted where opera is concerned. People can hardly be expected to support 'grand opera' from a mere sense of duty, or simply because it is called 'grand opera.'

But I have an idea that Mr. Hammerstein will tempt the public. At any rate he contrived to do so in New York, when he there started this latest phase of his busy career under conditions not a whit less dubious, less adverse, less problematical, than he is now encountering on this side. He 'made good,' as his compatriots would say, with a judicious mixture of modern French and Italian works,—chiefly French, interpreted by singers practically unknown at the rival house (the Metropolitan), two or three of whom instantly won favour and soon attracted opera-lovers to the Manhattan by the thousand. In a word, the unexpected happened. Who shall say that it will not happen again? On the contrary, recent American history may repeat itself here. Within a short time, by the aid of a big success or two, we may find the Opera House in Kingsway doing splendid business. That such may be the case I believe to be the general wish.

And then what of German opera, of English opera? We shall see. Mr. Hammerstein pins no faith to either. He himself prefers Wagner sung in French (we do not): and he declares that he has yet to find a public that prefers grand opera in English to grand opera sung in a foreign language. He may be right or wrong, but of one thing we feel certain: if his enterprise prospers, he is not the man to ignore a demand for opera in any language that will add to the number of his patrons and regular supporters.

The magnificent new auditorium (which seats 2,300 in the stalls and balconies, and contains fifty-four private boxes) was filled to its utmost capacity on Monday, November 13, the opening night of the twenty weeks' season which inaugurated Mr. Hammerstein's career as a London impresario. The fashionable and artistic circles were well represented, and general admiration was aroused by the broad yet



elegant lines of the house, the convenience of the seating arrangements, and the remarkable excellence of the acoustics. Like most other features associated with the undertaking, the opera presented on this occasion was new to this country. Founded upon Sinkiewicz's novel of the same name, written by M. Henri Cain, and composed by M. Jean Nougues, it bears the title of

'QUO VADIS?'

and was given with the following cast:

Lygia ... ..	Mlle. Eva Olchanski.
Eunice ... ..	Mlle. Aline Vallandri.
Poppæa ... ..	Mme. Isabeau Catalan.
Petronius ... ..	M. Maurice Renaud.
Nero ... ..	M. Jean Berkin.
Vinicius ... ..	M. Jean Auber.
Chilo ... ..	M. Figarella.
Peter ... ..	Mr. Francis Combe.
Sporus ... ..	Mr. Arthur Philips.
Demas ... ..	M. Enzo Bozzano.
The Young Nerva ...	M. Fernand Leroux.
Iras ... ..	Mlle. André Kerlane.
Myriam ... ..	Mme. Nina Ratti.

This so-called 'historical' opera, in five acts, was originally produced at Nice on February 10, 1909, and subsequently brought out in Paris (Théâtre Lyrique Municipal) in November of the same year. It holds so far a consistent record of popular success, which the production here seems not unlikely to sustain, in virtue of certain irresistible spectacular attractions that atone for the deficiencies of an otherwise agreeable and melodious score. Grandiose in conception and broad in outline, the drama of 'Quo Vadis?' is undeniably effective; the trouble is that it is rather incoherent and extremely lengthy, though this latter objection has been met already by copious cutting of the second and third acts. A superb series of stage pictures, here carried out under the masterly direction of M. Jacques Coint, embodies the most striking incidents of the novel. These consist, in turn, of the love of the slave, Eunice, for her master, Petronius, and that of the patrician, Vinicius, for the Christian convert, Lygia; of the burning of Rome what time Nero looks on and 'fiddles' for the revellers at his court; of the advent of St. Peter and his message of comfort to the Roman martyrs; of the vast spectacle in the gladiatorial arena, with the massacre of the Christians amid the festal games enacted before the tyrant; and, finally, the suicide of Petronius and Eunice.

The musical setting of 'Quo Vadis?' obviously makes no pretence at ultra-modern characteristics. It reveals M. Jean Nougues as a clever, ingenious craftsman, with a happy gift of appropriate, if not very original melody, and the Frenchman's habitual sense of theatrical fitness. If there is little of Debussy in his score, there is also a welcome absence of Puccini. When suggestions occur they either go back to Gounod and Massenet, or they tread closely on the heels of Bizet and Charpentier. When barbaric splendour is required it is amply forthcoming; the love music is charming; the solemn utterances of St. Peter and the religious ensembles are exceedingly well-written; the choruses are effective, and the orchestration is sufficiently up-to-date. On the whole, then, the music of M. Nougues (who conducted the first two performances) may be said to answer its purpose as a highly-coloured and expressive accompaniment to the events of a highly-romantic melodrama.

Apart from a magnificent *mise en scène*, Mr. Hammerstein supplied his inaugural opera with an efficient cast of singers, best among whom may be

mentioned Mlle. Vallandri, M. Figarella, Mr. Francis Combe, and the talented baritone, M. Maurice Renaud. The chorus is an exceptionally fine one, and the orchestra of fairly good quality.

Rossini's 'William Tell' was mounted on the second night of the season. The opera had not been given in London since 1888, when Augustus Harris revived it at Covent Garden with a cast that included Lassalle (Tell), Edouard de Reszke (Walther), Prévost (Arnold), Marguerite Macintyre (Mathilde), and Bauermeister (Jemmy). That was a remarkably good performance, but in all probability was not recollected by a dozen persons among the audience present at the London Opera House on November 15. Comparing the two representations, I must admit that Mr. Hammerstein came out of the ordeal astonishingly well, but I also confess that portions of 'William Tell' begin to sound the worse for wear. Indeed, it now seems to contain almost as many tedious quarts-d'heure as Rossini himself complained of in the operas of Wagner. Yet a creditable proportion of the possible effect was achieved by the new American tenor, Mr. Orville Harrold, who displayed some superb high notes of the true robust kind as Arnold; while a powerful baritone and broad, dignified style distinguished the Tell of another new-comer, M. José Danse. These two, with Mr. Henry Weldon as Walther, created enthusiasm in the great trio of the second act, and a satisfactory début was made as Mathilde by Mlle. Victoria Fer, a clever and experienced light soprano. Signor Luigi Cherubini conducted.

Two nights later there was a revival of 'Norma.' Bellini's masterpiece was also given by Augustus Harris in the opening week of his opera season at Drury Lane in 1887; but my memory goes back further still—to the 'palmy days' of Tietjens, Sinico, Mongini, and Foli, who sang it there during George Wood's season fifteen years before that. If Mr. Hammerstein possesses no singers of similar calibre it is not his fault; they are either not available, or, likelier still, are not to be found on the operatic stage at the present day. As it was, the exquisite *fiorturi* of the old Italian score suffered somewhat (especially as the new prima-donna was suffering from a cold), but on the whole fair success attended the efforts of Madame Isabeau Catalan (Norma), Mlle. Vallandri (Adalgisa), Signor Ansaldo (Pollione), and Mr. Henry Weldon (Oroveso). The conductor was Signor Merola.

The programme for the second week consisted of repetitions of the above operas, except on Saturday evening, when 'Rigoletto' was given.

## Church and Organ Music.

### THE ORGAN IN NEWCASTLE CATHEDRAL.

A very important addition to the number of large cathedral organs in this country is now to be found at Newcastle-on-Tyne, and it may at once be said that the builders—Messrs. Harrison & Harrison, of Durham and London—have carried their art many steps more towards perfection. The scheme is unusually comprehensive, every department being lavishly equipped. The voicing of the flue and reed stops is, in our opinion, as finely done as is possible, while the action, which is electric throughout, is unflinching in precision and responsiveness.

A very interesting feature is to be seen in the Choir organ, which is divided into two distinct portions, both being played either separately or together from the choir manual. It should be added that the instrument



is almost entirely contained in the north transept, the remainder being bracketed over the choir stalls on the north wall of the choir. This latter portion forms what is called the second or chancel division of the Choir organ, and is invaluable for the accompaniment of choral work. The other portion is placed in the main instrument in the transept.

Messrs. Harrison have, of course, embodied practically all the fine pipe-work of Messrs. Lewis's instrument (completed in 1891), the reeds being entirely re-voiced, and fitted with new shallots and tongues throughout. The wind-pressures have been only slightly raised in the Great and Swell flue-work, but considerably increased in the reeds—in some cases more than doubled. The chancel division of the Choir organ is entirely new throughout. The scheme of the Lewis organ has been added to, the Pedal being increased by three stops, the Great by two, the Swell by one, and the Solo by four. The whole of the action is entirely new, and a great improvement is secured by the raising of the sound-boards of the Great, Swell, and Solo organs about 10 feet, the tone being thus directed to better advantage in the cathedral. A beautiful carved oak case (the gift of Mr. N. H. Martin, in memory of his wife) encloses the chancel division of the Choir organ, and is admirably designed to harmonize with the fine choir stalls, which are such a striking feature.

The dedication and re-opening of the organ took place on Sunday, November 5, the Lord Bishop and the Vicar of Newcastle officiating. Sir George Martin played the organ at both morning and evening services, and a recital was given at three o'clock by Mr. J. E. Jeffries, the cathedral organist. The music included an Introit by Mr. Jeffries, a setting of the Service in C by Sir George Martin, the same composer's anthem 'Whoso dwelleth,' and Sir John Stainer's setting of the Evening Canticles in A. In addition to Mr. Jeffries's recital, a series was given in the following order during the ensuing fortnight by Dr. W. G. Alcock, Dr. G. F. Huntley, Mr. J. M. Preston, Mr. T. Tertius Noble, Sir Walter Parratt, and Mr. G. T. Pattman. Each gave two recitals, and their programmes, fully annotated, were of the highest interest, representing all styles from Bach and Handel to Reger and Karg-Elert. Very large congregations attended, and there can be no doubt that the instrument, of which Newcastle is so justly proud, will prove a factor of high value in the musical education of the district. We append the complete specification of the organ.

There are four manuals, CC to C, 61 notes, and two and a half octaves of concave and radiating pedals, CCC to F, 30 notes; 75 speaking stops and 22 couplers, &c., making a total of 97 drawing-stops.

#### PEDAL ORGAN—(15 Stops, 4 Couplers).

1 Double Open .. .. .	wood	32 ft.
2 Large Open .. .. .	wood	16 ft.
3 Small Open .. .. .	wood	16 ft.
4 Open Diapason (from No. 34) ..	metal	16 ft.
5 Geigen .. .. .	metal	16 ft.
6 Violone (from No. 66) .. .. .	metal	16 ft.
7 Sub-Bass (from No. 33) .. .. .	wood	16 ft.
8 Quint .. .. .	wood	10½ ft.
9 Octave Wood .. .. .	wood	8 ft.
10 Flute .. .. .	wood	8 ft.
11 Violoncello .. .. .	wood	8 ft.
12 Double Trombone .. .. .	wood	32 ft.
13 Ophicleide .. .. .	metal	16 ft.
14 Tuba (from No. 75) .. .. .	metal	16 ft.
15 Posaune .. .. .	metal	8 ft.

- I.—Choir to Pedal.  
II.—Great to Pedal.  
III.—Swell to Pedal.  
IV.—Solo to Pedal.

#### CHOIR ORGAN—(17 Stops, 3 Couplers).

##### First Division—9 Stops.

16 Lieblich Bourdon .. .. .	wood and metal	16 ft.
17 Geigen .. .. .	metal	8 ft.
18 Salicional .. .. .	metal	8 ft.
19 Lieblich Gedeckt .. .. .	wood and metal	8 ft.
20 Dulciana .. .. .	metal	8 ft.
21 Salicet .. .. .	metal	4 ft.
22 Lieblich Flöte .. .. .	metal	4 ft.
23 Harmonic Piccolo .. .. .	metal	2 ft.
24 Clarinet .. .. .	metal	8 ft.

##### Second or Chancel Division—8 Stops.

##### In a Swell-Box.

25 Contra Dulciana (19 closed wood) ..	metal and wood	16 ft.
26 Open Diapason .. .. .	metal	8 ft.
27 Viole d'Amour .. .. .	metal	8 ft.
28 Claribel Flute .. .. .	wood	8 ft.
29 Spitz Flöte .. .. .	metal	4 ft.
30 Wald Flageo (angular) .. .. .	wood	4 ft.
31 Dulciana Mixture 15, 19, 22 ..	metal	—
32 Cornopean (harmonic trebles) .. ..	metal	8 ft.

- V.—Octave.  
VI.—Swell to Choir.  
VII.—Solo to Choir.

#### GREAT ORGAN—(18 Stops, 4 Couplers).

33 Sub-Bourdon (ten. C) .. .. .	wood and metal	32 ft.
34 Double Open Diapason .. .. .	metal	16 ft.
35 Double Stopped Diapason .. .. .	wood and metal	16 ft.
36 Open Diapason. I. .. .. .	metal	8 ft.
37 Open Diapason. II. .. .. .	metal	8 ft.
38 Open Diapason. III. .. .. .	metal	8 ft.
39 Stopped Diapason .. .. .	wood	8 ft.
40 Hohl Flöte .. .. .	wood and metal	8 ft.
41 Octave .. .. .	metal	4 ft.
42 Gemshorn .. .. .	metal	4 ft.
43 Harmonic Flute .. .. .	metal	4 ft.
44 Octave Quint .. .. .	metal	2½ ft.
45 Super Octave .. .. .	metal	2 ft.
46 Mixture, 15, 19, 22, 26, 29 ..	metal	—
47 Harmonics, 17, 19, 21, 22 ..	metal	—
48 Contra Tromba .. .. .	metal	16 ft.
49 Tromba (harmonic trebles) .. ..	metal	8 ft.
50 Octave Tromba (harmonic trebles) ..	metal	4 ft.

- VIII.—Reeds on Choir.  
IX.—Choir to Great.  
X.—Swell to Great.  
XI.—Solo to Great.

#### SWELL ORGAN—(15 Stops, Tremulant, and 2 Couplers).

51 Rohr Bourdon .. .. .	wood and metal	16 ft.
52 Open Diapason .. .. .	metal	8 ft.
53 Rohr Gedeckt .. .. .	wood and metal	8 ft.
54 Viole de Gambe .. .. .	metal	8 ft.
55 Voix Célestes (ten. C) .. .. .	metal	4 ft.
56 Principal .. .. .	metal	4 ft.
57 Rohr Flöte .. .. .	metal	4 ft.
58 Twelfth .. .. .	metal	2½ ft.
59 Fifteenth .. .. .	metal	2 ft.
60 Mixture, 19, 22, 26, 29 .. .. .	metal	—
61 Oboe .. .. .	metal	8 ft.
62 Vox Humana .. .. .	metal	8 ft.

##### XII.—Tremulant.

63 Double Trumpet .. .. .	metal	16 ft.
64 Trumpet (harmonic trebles) .. ..	metal	8 ft.
65 Clarion (harmonic trebles) .. ..	metal	4 ft.

- XIII.—Octave.  
XIV.—Solo to Swell.

#### SOLO ORGAN—(10 Stops, Tremulant, and 3 Couplers).

66 Contra Viola .. .. .	metal	16 ft.
67 Viole d'Orchestre .. .. .	metal	8 ft.
68 Harmonic Flute .. .. .	metal	8 ft.
69 Concert Flute .. .. .	wood	4 ft.
70 Corno di Bassetto .. .. .	metal	16 ft.
71 Orchestral Hautboy .. .. .	metal	8 ft.

- XV.—Tremulant.  
XVI.—Octave.  
XVII.—Sub-Octave.  
XVIII.—Unison off.

72 Contra Tuba (harmonic) (49 from No. 73) ..	metal	16 ft.
73 Tuba (harmonic) .. .. .	metal	8 ft.
74 Octave Tuba (harmonic) (49 from No. 73) ..	metal	4 ft.
(Nos. 66 to 74 in a Swell-box.)		
75 Tuba Mirabilis (harmonic) .. .. .	metal	8 ft.

#### COMBINATION COUPLERS.

- XIX.—Pedal to Choir pistons.  
XX.—Great and Pedal combinations coupled.  
XXI.—Pedal to Swell pistons.  
XXII.—Pedal and accompaniment to Solo pistons.

## ACCESSORIES.

Seven combination pedals to the Pedal organ. One patent adjustable pedal to the Pedal organ. Eight combination pistons to the two divisions of the Choir organ. Six combination pistons to the Great organ. Six combination pistons to the Swell organ. Five combination pistons to the Solo organ. Four patent adjustable pistons, one to each manual. Stop switch to the two divisions of the Choir organ. Reversible piston to No. 13. Reversible pedal to Great to Pedal. Reversible piston to Great to Pedal. Reversible piston to Swell to Great. Reversible piston to Solo to Great. Reversible foot piston to Swell tremulant. Reversible foot piston to Solo tremulant. Three balanced crescendo pedals to Choir (Chancel division), Swell, and Solo organs.

## WIND PRESSURES.

Pedal flue-work, 3½ inches to 7 inches; reeds, 16 inches. Choir, unclosed division, 3½ inches; enclosed division, 3½ inches. Great flue-work, 3½ inches, 4 inches, and 6 inches; reeds, 12 inches. Swell flue-work, Oboe and Vox Humana, 3½ inches; other reeds, 7 inches. Solo flue-work and orchestral reeds, 6 inches. Tubas, 16 inches. Action, 12 inches.

The draw-stop jambs are at an angle of 45 degrees to the keyboards, and fitted with ivory bushes. The stop-handles have solid ivory heads, the speaking stops being lettered in black, and the couplers, &c., in red. The latter are grouped with the speaking stops of the departments they augment. The combination pistons have solid ivory heads.

The builders' latest system of electro-pneumatic mechanism is applied to all the action except the manual to pedal couplers, which are mechanical.

Mendelssohn's 'Athalie' was given recently in Chichester Cathedral by the Cathedral Oratorio Society. The solos and trios were sung by members of the Cathedral choir. The recitation was undertaken by the Rev. C. Howard Muncney, who was very successful in what is certainly a difficult task. His voice was distinctly heard in all parts of the Cathedral. Mr. F. J. W. Crowe, the Cathedral organist, conducted, and Mr. Stephenson, of Birmingham Cathedral, was at the organ. An efficient orchestra lent valuable aid in the accompaniments, and joined with the organ in a performance of Handel's fourth Concerto, by way of a concluding voluntary.

The newly formed Glasgow Southside Society of Organists held their second monthly meeting on November 4. Dr. Frew read an instructive paper on 'Organ accompaniment, and a good many of the members took part in the discussion which followed. Mr. Charles Stewart sang. The Society, of which the membership is now over fifty, is to be congratulated on a very successful meeting, which augurs well for the future.

Two very interesting organ recitals were given in November at Christ Church, Lancaster Gate, by Dr. H. W. Richards. Associated with him were the Misses Kate and Mabel Chaplin, who played the viola d'amore and the viola da gamba respectively. These delightful instruments blended admirably with the organ, and music of the 17th and 18th centuries provided a suitable atmosphere. Contrast was afforded by organ music of modern composers, including Saint-Saëns and Karg-Elert.

A recital consisting entirely of works by Liszt, arranged by Mr. W. Deane, in honour of the Liszt Centenary, was given in St. Mary's Parish Hall, Johannesburg, S. Africa, on Wednesday, October 25. The programme included the Introitus, Trauerode, Evocation à la Chapelle Sixtine, Angelus, and March 'Von Fels zum Meer,' for organ. Mrs. Deane played as pianoforte solos, the Concert-study in D flat, the Canzonetta del Salvatore Rosa, and two Consolations; Miss Gladys Browne sang two songs, and St. Mary's Choir contributed the 'March of the Crusaders' from St. Elizabeth, and the beautiful anthem 'Jesu, give Thy servants.' A large number of people were present.

## ORGAN RECITALS.

Mr. F. A. W. Docker, St. Katharine Cree Church, Leadenhall Street—Impression, 'Harmonies du Soir,' *Sigfrid Karg-Elert*.

Mr. W. W. Trotman, St. Mary's Church, Beaminster—Sonata No. 6, in E flat minor, *Rheinberger*.

Mr. Mervyn Archdale-Brown, St. Cathaghs' Cathedral—Prelude and Fugue in D minor, *J. S. Bach*.

Mr. Horace A. Hawkins, St. Anne's Church, Burlington Street, Brighton—Toccata, *Boëllmann*.

Mr. Albert Orton, Walton Parish Church—Prelude and Fugue in A minor, *J. S. Bach*.

Mr. G. D. Cunningham, St. Katharine Cree Church, Leadenhall Street—Larghetto in F sharp minor, *Wesley*.

Dr. M. J. Monk, Truro Cathedral—Choral Song and Fugue, *S. S. Wesley*.

Dr. Arthur Pollitt, St. Mary's Church, Hardman Street, Liverpool—Impression, 'La Nuit,' for organ, *Karg-Elert*.

Mr. George H. Rees, Coronation Exhibition, Shepherd's Bush—Theme with variations, *Faulkes*.

Mr. George Ellenberger, Sheffield Parish Church—Sonata da Camera (No. 3), *A. L. Peace*.

Mr. Arthur G. Charles, St. Katharine Cree Church—Moderato in F, *Gade*.

Mr. S. W. Swainson, Bilton Parish Church, Harrogate—Carillon in C, *Faulkes*.

Mr. J. Percy Ison, Christ Church, Felling—Gran Coro Triomphale, *Capocci*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey, Queen Victoria Street—Fugue in C minor, *Reubke*.

Mr. T. D. Huxley, St. Mary's Parish Church, Chester—Premiere Sonate, *Borowski*.

Mr. R. Francis Lloyd, Sefton Park Church, Liverpool—Larghetto in B flat, *G. Merkel*.

Mr. Ernest O'Dell, St. John's Church, Smith's Falls, Canada—Scherzo from fifth Sonata, *Guilmant*.

Dr. A. B. Plant, Church of St. Chad, Burton—'Marche Funèbre et Chant Seraphique,' *Guilmant*.

Mr. F. C. W. Hunnibell, St. James's Church, Tunbridge Wells—Bourrée et Musette, *Karg-Elert*.

Mr. Bernard Gilbert, Public Hall, Canning Town—Canzone, *Guilmant*.

Mr. Sydenham James, Okehampton Parish Church—'Meditation in a Cathedral,' *Silas*.

Mr. Wilfred Arlom, St. Bede's Church, Semaphore, South Australia—Sonata No. 1, in D minor, *Guilmant*.

Mr. Paul Rochard, Hinkley Parish Church—Prelude and Fugue in G major, *Bach*.

Dr. A. Orlando Mansfield, Belgrave Church, Torquay—Fantasia (en forme d'une Offertoire) in C, *Berthold Tours*.

Dr. G. J. Bennett, Lincoln Cathedral—Toccata, Adagio and Fugue in C major, *Bach*.

Mr. Hanforth, Sheffield Parish Church—Sonata (Op. 46, No. 2), *Claussmann*.

Mr. R. W. Browne, St. Faith, Wandsworth—Overture in C minor, *Hollins*.

Mr. Frederick Richens, St. Paul's, Lock Haven, Pa.—Grand Chœur in D major, *Guilmant*.

Mr. A. E. Jones, Town Hall, Bolton—Sonata No. 2, *Mendelssohn*.

Mr. G. F. Walter, Didsbury Parish Church—Basso ostinato, *Arensky*.

Mr. W. Ellis, Church of St. Hilda, Darlington—Finale from Sonata in C minor, *Reubke*.

Mr. S. H. F. Weale, St. Colum's Cathedral, Londonderry—Overture in C, *Hollins*.

Mr. H. Douglas, Congregational Church, Matlock—Dithyramb, *Harwood*.

Mr. Reginald Waddy, Emmanuel Church, Mannamead, Plymouth—Grand Chœur alla Handel, *Guilmant*.

Mr. W. Anderson, Mayfield Parish Church—Sonata No. 6, *Mendelssohn*.

Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool—Fantasy (after Rheinberger), *Harvey Grace*.

Mr. Ferdinand Dunkley, Christ Church, Vancouver—Concert Overture, *Hollins*.

Mr. A. M. Samson, Queen's College Chapel, Oxford—Sonata No. 2, *Mendelssohn*.

Mr. Edward Bartlett, Arundel Parish Church—Allegretto, *Guilmant*.

Mr. C. J. King, St. Matthew's Church, Northampton—Passacaglia, 'Jesu, meine Freude,' *Karg-Elert*.

Rev. G. C. E. Ryley, St. Mary's Church, Titchhurst—Requiem Æternam, *Harwood*.

Dr. Caradoc Roberts, Hope Congregational Church, Nantymoel, S. Wales—Elevation in A flat, *Guilmant*.



## ORGANIST AND CHOIRMASTER APPOINTMENTS.

- Mr. John Cope, organist and choirmaster, St. Paul's Church, Burslem.
- Mr. A. Dimsdale, organist and choirmaster, Barony Parish Church, Glasgow.
- Dr. A. H. Edwards, organist and choirmaster of St. Mary's, West Kensington.
- Mr. J. D. Sutherland, choirmaster, Church of St. Wilfrid's, Hull.
- Mr. Hubert W. Wareing (professor of music at Malvern College), organist and choirmaster of Christ Church, Malvern.
- Mr. Sydney H. F. Wéalé, organist and director of the choir, The Cathedral, Londonderry.

## Reviews.

*The Philosophy of Music.* By H. H. Britan, Mus. D.

[Longmans & Co.]

Like most writers upon this subject, Dr. Britan finds it easier to point out the difficulties of the musical aesthetician's task than to overcome them. He sees, as hundreds before him have done, that the true philosophy of music can be thought out only by someone who is at once philosopher and musician; but he is as far from blending the two in his own person as any of his predecessors. He is, one suspects, much more of a philosopher than a musician. For his knowledge of the history and the technique of the art he appears to rely upon a few of the current text-books, and for his practical experience of it upon the occasional hearing of a number of 'standard works.' This is an insufficient equipment for anyone who would get to the elusive secret of the philosophy of music. Dr. Britan, as might be expected, is constantly getting out of his depth; and hardly anywhere does he give the critical reader the impression of having really seen the subject from the inside. His analytical method would be of some value as a preliminary to a truly synthetic view of all the factors of music; but in itself it is barren. He thinks he can solve the problem by 'a critical analysis of music into its elements and an examination of the effect of these elements taken separately upon the mind. In this way alone can we hope to come to a clear and full understanding of the real nature of music subjectively considered.' One might as well hope to 'come to a clear and full understanding of the real nature' of man by a separate examination of the severed bones and tissues that lie upon the dissecting table. The man is there, but also a good deal more; and what that more is not be revealed by piecemeal analysis of his material constituents. Dr. Britan achieves not a philosophy, but only an anatomy, of music. He examines rhythm, melody and harmony in turn, classifying them (sometimes crudely) as physical, emotional or intellectual in origin and effect; but at the end of it all he has only enumerated the limbs of music,—the soul of it still eludes him. For music is not the mere sum of these elements, but a new creation from them. Dr. Britan quotes approvingly the lines from 'Abt Vogler' in which Browning so finely expresses the wonder of a harmonic triad,—'That out of three sounds he frame, not a fourth sound, but a star.' So is it with music as a whole; the various factors of it do not merely co-exist side by side, but are blent into a new something that is as different from each of its constituents as the triad is from each of its notes, or as water from the oxygen and hydrogen that compose it. Dr. Britan is always attributing such-and-such an effect to this one or that of the elements of music. He finds, for example (p. 68), the 'characteristic quality' of the 'Marseillaise' in its rhythm. As a matter of fact it would be easy to write fifty songs in precisely the same rhythm as the 'Marseillaise,' and yet never achieve the emotional effect of that. The truth is that the rhythmic, melodic, and harmonic effects of a given strain of music are not to be isolated in the way Dr. Britan attempts; each suffuses the others and is suffused by them in turns until it is impossible to say where its own field of activity begins or ends.

It is in this 'star' that is born of the blending of the separate elements of music that the real meaning and message of the art lie, and it is for this reason that Dr. Britan's painstaking analysis of the elements one by one leads us nowhere. He rejects colour, too, as one of the fundamental factors of music, because it 'introduces no new psychological element in the musical experience.' That remark simply shows that there are many things in the musical consciousness that Dr. Britan has never understood. Play, for instance, the cor anglais melody of the third act of 'Tristan' on a flute, and again on a trombone, and you will realise how much of the psychological effect of the strain comes from the cor anglais colour that Wagner has given to it. Everywhere, in fact, Dr. Britan's analyses and conclusions will impress the philosophical reader considerably more than the musician. He is obsessed by the idea that 'classical' music (a blessedly vague term!) has a logic that it takes the 'intellect' to appreciate, while the modern tone-poem is merely 'emotional,' and Strauss, for instance, only 'sensuous.' He evidently overrates the difficulty of listening to 'classical' music, and underrates the constructive power—the 'intellectual' power, if he will have it so—of Strauss and other moderns. With this failure to perceive where the problem of musical expression really lies, it is not astonishing that Dr. Britan should fail to provide musical criticism with the scientific data he thinks it needs in order to make it surer and less contradictory. It is all very well to say that a good composition will show this quality and that and the other. We all admit as much. The divergence of opinion comes when different men apply the criteria. Dr. Britan admits that the ultimate test of the value of a piece of music is its 'significance.' But what critical foot-rule can be made that can measure this? The 'significance' of the music to A and to B will vary with their own temperaments, their upbringing, their physical, intellectual, emotional and moral life. Dr. Britan, it must be confessed, does not get far, in spite of his two-hundred-and-fifty pages of conscientious philosophising. He gives an appearance of simplicity to his problems, but that is because he sees them simply. The musician knows that there are a thousand subtleties and perplexities in them that Dr. Britan has never realised.

*I was glad when they said unto me.* Anthem. By A. Herbert Brewer.

*Who are these like stars appearing?* Anthem. By Richard Redhead.

[Novello & Co., Ltd.]

Dr. Brewer's work may be recommended for its simple and straightforward character. It is suitable for festival or general use, and well within the capabilities of small choirs. An additional advantage is obtained by the accompaniment, as it may be played upon an organ of modest resources with ample effect.

Mr. Richard Redhead's Anthem (revised and edited by Alfred Redhead) will no doubt appeal to choirs capable of some variety of expression. The music is of simple construction, but will be none the less effective on that account, while there is certainly room for more of its kind, for the Festival of All Saints.

*Christmas Cantata.* Composed by Julius Harrison.

[Novello & Co., Ltd.]

Though the composer has not attempted in this music to probe the depths of the subject, there is much in the cantata which may be commended, and which should secure for it a measure of success among church and other choirs. The carol seems to us to be more spontaneous than many numbers, and if Mr. Harrison would strive to write more naturally, and to temper his desire to be original, he should yet write wholly acceptable music. The words have been arranged and verses, &c., written by Rose Dafforne Betjemann, which happily present the familiar subject in yet another form. There was certainly room for a cantata for the season, and that under notice should meet with acceptance.



*The Parish Church Library* (a simple congregational setting).  
By the Rev. N. A. Bonavia-Hunt.

[Novello & Co., Ltd.]

There is undoubtedly a demand for this setting, which employs the monotone throughout, the organ supplying the harmonies. We strongly recommend its use in churches with small choirs. The harmonies are suitable and dignified, while the variation of the note for the monotone gives relief and point when necessary.

*Four Shakesperian Part-songs.* Set for mixed voices (unaccompanied) by Liza Lehmann.

[Novello & Co., Ltd.]

The refined fancifulness of Madame Liza Lehmann's invention is very suitably employed in setting the Shakesperian lyrics. In the present volume she indulges her characteristic tendency towards the pictorial, and in 'When icicles hang by the wall,' even admits such realistic touches as a cough ('When coughing drowns the parson's saw'), and blowing upon the fingers. In 'I know a bank,' she takes her cue from the words 'sleeps' and 'lull'd,' and adopts a dreamy atmosphere. 'Tell me where is fancy bred' is treated in a simple style with an effective 'Ding, dong, bell' ending that would annoy the pundits. 'Under the greenwood tree' is in the vein of a hunting-song. These are no ordinary settings, and with intelligent singing they are bound to 'go down' well with any class of audience.

*Introduction and Fugue.* In D major. Mozart.  
*Overture to 'Otho.'* Handel.

[Novello & Co., Ltd.]

These fine works have been arranged for the organ by Dr. W. G. Alcock, and should become well-known, as they lend themselves most happily to organ treatment. Mozart's Prelude and Fugue were arranged years ago by Miss Stirling, but it was felt that an edition in more modern style would be of value. Dr. Alcock's suggested registration should prove effective, and with the several awkward passages the work contains it should attract the student. The music is worthy of its composer, and abounds in contrapuntal device.

Handel's Overture will make a fine recital piece, while it will also serve as an excellent corrective to the 'left-legged' organist (!), the pedal part lying often enough on the 'untrodden way,' viz., the upper part of the pedal board. The Gavotte, which is now placed before the last movement, is well-known, and characteristic of the form.

*A Kalendar of Hymns Ancient and Modern for 1912.*  
Compiled by the Rev. Robert Sealy Genge.

[Oxford University Press.]

The Kalendar will save much of the worry and difficulty often experienced by those responsible for the choice of hymns. A strong feature lies in the suitability of the hymns to the Church's teaching for each day. It should find a place in every church where the hymn-book is used.

#### BOOKS RECEIVED.

*J. S. Bach.* By A. Schweitzer. Translated by Ernest Newman. Two vols. Pp. xiv. + 428, and v. + 500. Price 21s. (London: Breitkopf & Härtel.)

*The making of sound in the organ and in the orchestra.* By Hermann Smith. Pp. xx. + 372. Price 6s. (London: Wm. Reeves.)

*The songs and singers of Christendom.* By Frederick J. Gillman. Pp. 144. Price 2s. (London: Headley Brothers.)

*The human compass.* By Bart Kennedy. Pp. 325. Price 6s. (London: Sampson Low, Marston & Co.)

*Marie Malibran: the story of a great singer.* By Arthur Pougin. Illustrated. Pp. 324. (London: Eveleigh Nash.)

*Hints on organ accompaniment.* By Clifford Demarest. Pp. 43. (New York: the H. W. Gray Co.)

*The Magic Flute.* English text. *The Magic Flute; its history and interpretation.* By E. J. Dent. Issued in connection with the performances at Cambridge in December. Price 1s. each. (Cambridge: W. Heffer & Sons.)

*Introduction à la vie musicale.* By P. Lacome. Pp. 216. Price 3 fr. 50 c. (Paris: Librairie Ch. Delagrave.)

*The garden of song.* An anthology of lyrics set to music. Edited by Harold Simpson. Pp. xv. + 238. (London: Mills & Boon.)

*The Bagpipe.* (Music-story series.) By W. H. Grattan Flood. Pp. xx. + 236. Illustrated. (London: The Walter Scott Publishing Co.)

## Correspondence.

### PROPOSED MUSICAL ASSOCIATION FOR SHEFFIELD.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—We are discussing the formation of a new musical association for Sheffield, the sole aim of which will be the all-round advancement of music. Thus far have we in Sheffield arrived—the difficulty is to know how to proceed in furtherance of our aim.

We have, by circularizing the conductors and secretaries of local musical Societies, formed a strong and influential organizing committee of twenty-seven members, which includes representation from sixteen Societies—a very large proportion of Sheffield's musical bodies. We now wish to open the membership of the Association to all musical people in Sheffield and within a certain radius around, at a nominal yearly subscription of 2s. 6d. or 4s.

We desire to offer some definite advantage to be derived from membership. We wish to be of assistance and help to each other, and to derive mutual interest and pleasure from social intercourse and cohesion. We wish to unite in some degree the strong efforts which are being made for Sheffield's musical progress. We want to interchange ideas.

But we are determined that our Association—if proceeded with—shall not degenerate into just an ordinary club, because in that case the 'sole aim' with which we set on would be well on the way to being defeated.

We therefore earnestly ask that any existing Society of such description as is here suggested, or any individual member, or indeed anybody who can help us by advice or data in any possible way, will be so kind as to communicate with us at once—either through the correspondence columns of this paper, or directly to the address at the foot of this letter.

We feel that an institution such as is proposed would greatly benefit the musical interests of the community, and anyone giving us useful aid would be worthily helping a laudable cause. Indeed, if we can establish a permanent organization here in Sheffield, there can be no reason why a similar institution should not be formed in many other centres of musical activity in Britain. What a magnificent impetus would be brought to bear upon musical England could such a helpful association be formed in all musical centres of the kingdom!

It has been suggested—as yet only tentatively—that we should commence by the holding of four preliminary meetings, each under the chairmanship of an influential and prominent citizen; each meeting to be open to the whole of the members who join the Association, and each meeting to be devoted to the discussion of vital points. The following subjects of discussion have been suggested: (1) 'In what ways is it possible to place a musical Society upon a sound financial basis?' (2) 'In what manner is it possible still farther to enhance the good musical results of Societies' efforts?' (3) 'In what ways is it possible for our Association to be of assistance to musical people—professional and amateur—who are not attached to any musical Society?' (4) 'Musical grievances—their cause and possible amelioration.'

Meanwhile a series of lectures by eminent specialists on musical matters is to be arranged. Social evenings (with formal or informal music) would also probably form a portion of our scheme.

Again we sincerely and earnestly ask for help from all who can give assistance.—I remain, Dear sir, on behalf of the Proposed Musical Association, Yours very faithfully,

JOHN H. PARKES.  
Hon. Sec. (pro tem.).

104, The Moor, Sheffield.

## LISZT AS A BOY.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—Apropos the Liszt Centenary and the valuable articles in your paper upon it, it may interest readers of the *Musical Times* to know that I have in my possession a copy of *The Harmonicon* for June, 1823, which contains the first notice of Liszt in the English musical Press. Here it is: 'A prodigy has lately sprung up in Germany in the person of Franz Liszt, a boy of only eleven years of age, whose wonderful powers as a pianoforte player are mentioned in a very recent letter from Vienna, communicated to us by a correspondent, in the following terms: "On Sunday, April 13, the Hungarian boy, Franz Liszt, eleven years old, gave at noon a concert, which was very well attended. He performed three times during the morning. His chief piece was Hummel's Concerto in B Minor, one of the most difficult compositions extant, which he played with so much precision, correctness and execution, united to such tastes and elegances, that he is already placed side by side of the greatest pianoforte players of the present day. As to physical powers of hands, his leaves us nothing to wish for; and he indeed seems destined to attain the highest rank in the art."'

The writer obviously was at once a discerning critic and a true prophet.—Yours truly,

WILLIAM PEARSON.

323, Victoria Road,  
Aston, Birmingham.

## ACCRINGTON CLEF CLUB.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I notice that mention has recently been made in your columns to our little village of Oswaldtwistle in Lancashire and its musical attainments. It may be interesting to relate to you that in this district of Oswaldtwistle, Church, and Accrington, we have what is known as the 'Accrington Clef Club' illustrated as



which holds its meetings once or twice monthly. These meetings are devoted solely to the best chamber music, both vocal and instrumental, of ancient and modern composers. In connection with the Club there is an excellent string quartet. We have several members whose compositions often appear on the programmes.

In 1903 we started with sixteen members, which we now call the original sixteen, these having power to make new rules in regard to the Club.

At the annual meeting, September 21, a committee of five are re-elected with a secretary and president, the latter being generally a person of some high musical standing.

I may add that through one of our old Father Musicians, Mr. R. W. Kenyon, another musical club, which is also in a progressive stage, was formed at Keighley.

Yours faithfully,

HERBERT TOMLINSON.

## 'HOW IMPERFECT IS EXPRESSION.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—With reference to the letter from Dr. Gratton Flood, printed in your November issue: although E. R. James, of Dublin, and McGown, of Glasgow, issued sheet songs of the above tune and song as 'composed by Dibdin,' there was not the slightest justification for it. Dibdin never claimed either tune or words, and it does not appear in any collected edition of his works. It is significant also that in numerous contemporary flute-books the air is expressly designated as 'French.'

What is evidently the original English publication now lies before me. Its title runs:

'The new song in the pantomime of The Witches . . . to which are added the new comic tunes in the Witches, and a favourite French Air, sung in the comedy of Twelfth Night; by Mrs. Abington . . . London, John Johnston, near Exeter Change, in the Strand.' Folio, c. 1772.

On the second page of this are the words and music of the song 'How imperfect is expression,' with the heading 'The French Air in Twelfth Night, sung by Mrs. Abington, the words translated from the French by M. Kelly, Esq.' Underneath is: 'The original words to the above air by the Duke of Orleans.' These begin:

'D'une manière imparfaite  
Je vous dirai mon ardeur,' &c.

In Fielding's 'Vocal Enchantress,' 1783, this song and air and the French words are also reprinted, apparently from the above work. I think there can be no doubt about its French origin, and the air has practically nothing of Dibdin's characteristics.

The 'M. Kelly' who translated the words cannot, of course, be Michael Kelly, the composer, who was only born in 1762.

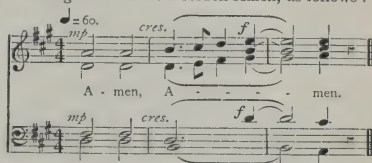
It is interesting to note that the other chime tune is also French (as pointed out by Mr. Arkwright), and occurring in the opera 'The Haunted Tower,' produced in 1789. It may be also noticed that this tune became so popular as a dance as to be called 'The Haunted Tower,' being apparently one of the most popular in that opera. In J. Dale's 'New instructions for playing the harpsichord, piano-forte, or organ,' c. 1795-1800, the air is present and named 'Le Plaisir de L'été' or 'The Haunted Tower.' Whatever the parish books fail to chronicle, I think there can be no question that the above-named tunes cannot have been placed on the chime-barrel much prior to 1775-80.

FRANK KIDSON.

## THE DRESDEN AMEN.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Mr. F. J. W. Crowe has been good enough to send me a copy of 'The Ancient Plain Chant and Daily Choral Use of the Cathedral Church of Chichester, arranged and harmonized by Thomas Bennett, organist,' containing a further arrangement of the Dresden Amen, as follows:



with this explanatory paragraph: 'The famous "Dresden" Amen, now (1909) used at Chichester Cathedral, is added. It is given in the form in which it has been sung in the State Church, Dresden, ever since circa 1500, which has been taken down by Mr. F. J. W. Crowe, with the assurance of the organist at that church that it is the ancient version.'

Yours faithfully,

CECIL BARBER.

[An article on the Dresden Amen, by Mr. Cecil Barber, appeared in our November issue.—ED. M.T.]

## THE DATE OF THOMAS BRITTEN'S BIRTH.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I have found the following in addition to the information given in my letter of last month:

1610. xxv. day of October Rychard Brittainye & Elizabeth BEEBYE married in the YERE above written.

1624. The xxvth day of November Richard Britten and JOANE MAPLEY was married.

1652. [?] day  
Elizabeth the daughter of John Britten baptized in the year above written.

[All from the Parish Church Register,  
Rushden, Northants.]

These names may lead to much, for they show that the family name existed about Thomas Britton's time. The spelling of a name is of no great account.

Yours truly,

JOSEPH ENOS SMITH.



## SCIENCE AND SINGING.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—It is difficult to understand, in the face of your excellent criticism of Mr. White's extraordinary book, how he can persist in saying that the vocal cords do not produce sound. His deductions from the paragraph in 'A system of Operative Surgery,' are simply preposterous. It is clear that the reference is not to the singing-voice; and even as regards the speaking-voice, how can it be 'practically normal' when 'rough and reduced in volume and range?' But what can one expect from the author of the following extract from page 60 in 'Science and Singing'!

'Watch closely that the vowel *e* is not drawn into the sound *i*; for instance *Li*-ght is frequently sung *Li*-ght. In order to avoid the two vowel sounds the mouth must be kept in exactly the same position for the second note as for the first. It will be noticed that the "*Li*-light" is produced by the *gradual closing of the mouth*' (the italics are mine.—C.C.), which, of course, is wrong. As a matter of fact, the alteration is caused by the movement of the tongue, and has nothing to do with the closing of the mouth. Mr. White, or anyone, can try the experiment by singing the word with a small gag between the teeth.

I wonder if Mr. White has yet made that dead cock crow to which he referred in his challenge to your critic. He did not accept my invitation to perform the feat at my lecture at Cripplegate Institute on November 7 of last year, although I provided the bird and had a leading surgeon in attendance to remove the vocal cords.

CLIFTON COOKE.

## PORTRAIT OF GIUGLINI.

Mr. Sydney H. Pardon (address c/o Editor, *Musical Times*, 160, Wardour Street) would be glad to know whether any readers of the *Musical Times* could assist him to obtain a portrait of the singer Giuglini in ordinary costume.

## Obituary.

We regret to have to record the following deaths:—

Mr. JOHN TOZER, at Heavitree, Exeter, on October 24, at the age of eighty-two. He had been for upwards of forty-seven years a member of the Exeter Cathedral choir. In the 'sixties and 'seventies he was conductor of two or three church choral festival societies, and was to a large extent responsible for the improvement in village choral singing in the neighbourhood of Exeter. Mr. Tozer was musical instructor on board H.M.S. 'Britannia,' Dartmouth, at the time when the present King and the late Duke of Clarence were naval cadets there. He leaves several children, among whom are Mrs. Mairs, organist of the Exeter City Asylum; Mrs. Barrett, assistant-organist of Heavitree Church; and Dr. Ferris Tozer.

EDWARD BROADBRIDGE (Alderman), at Brighton, on November 1, aged eighty-two. He was a chorister at the memorial service on the death of King William IV. In his later life he was well-known as a tenor singer.

Prof. ARTHUR SMOLIAN, the well-known musical journalist, who died suddenly from the effects of a stroke on November 5. He was born in Riga in 1856.

ROBERT MALONE, aged sixty, organist of Carlow Parish Church. He had been an organist for forty-two years.

It is proposed to hold a short Christmas holiday session of the Stratford-upon-Avon School of Folk-song and Dance, that was so successfully inaugurated under Mr. Cecil Sharp's direction during the summer. It is to be held from December 28 to January 6, inclusive. Students may enter for the whole session at a fee of £1 5s. 0d., or for as many days as they please at 3s. 6d. per day. Information respecting local arrangements may be obtained from the Secretary, Shakespeare Memorial Theatre, Stratford-upon-Avon. The session will not be held unless thirty applications (to Miss Rainbow, Shakespeare Memorial Theatre) have been received by December 11.

## FIRST MUSICAL FESTIVAL OF THE BRITISH EMPIRE.

(Continued.)

A portion of the Western United States having happily been included in the itinerary, our British singers were thus enabled to appreciate the warm and true hearted fellowship meted out to them by their American cousins. Nowhere perhaps on their journeyings around the world was their welcome more sincere than in the States of Michigan, Ohio, Indiana, Illinois, Wisconsin, Iowa and Minnesota. At Cincinnati, justly renowned for its Festivals, a stay was made for three days, the Cincinnati Symphony Orchestra, conducted by Leopold Stokovski, joining forces with the Sheffield Choir. For the first time here a splendid performance was given of Verdi's Requiem, under Herr Stokovski. Beethoven's 'Choral' Symphony, Elgar's 'Dream of Gerontius,' Parry's 'Blest Pair of Sirens,' and Harris's 'Pan,' together with Bach's 'Sing ye to the Lord' and other unaccompanied items under Dr. Coward's guidance, formed the programme. Sir Edward Elgar and Dr. Harris conducted their own compositions. In the main these works were also drawn upon for the Festivals held in Indianapolis, Chicago, and St. Paul. At Chicago the amalgamation was made with the Theodore Thomas Orchestra, whose conductor, Mr. Frederick Stock, shared with Sir Edward Elgar and Dr. Coward the duties of conductor. From the 'Windy-City' Dr. Harris had to beat a hasty retreat and travel to London to direct the opening concert of the Festival of Empire and Pageant of London at the Crystal Palace, where he had the honour of introducing his newly-formed Imperial Choir in the presence of Their Majesties The King and Queen on that memorable day of May 12.

The St. Paul Festivals were given in conjunction with the Symphony Orchestra of that city, their conductor, Mr. Walter H. Rothwell, taking a prominent part.

Sir Edward Elgar left for home after directing a fine performance of 'Gerontius' at St. Paul. The famous Apollo Club of Milwaukee joined the Sheffield singers in the concert here, and the combined choirs were aroused to a fine effort by the Milwaukee Society's conductor, Mr. Daniel Protheroe. It is interesting to note that at Waterloo, Iowa, the Mayor of the city declared a public holiday to banks and schools on the day of the concerts.

We must now hark forward to May 19, on which day the S.S. 'Zealandia' set sail from Victoria, B.C., for Sydney, Australia.—Dr. Harris meanwhile having left London for the same objective on the night of the Festival of Empire concert, May 12. En route to Sydney, N.S.W., concerts were given at Honolulu, Hawaii; Suva, Fiji Islands; and Brisbane, Queensland.

Sydney being reached on Monday, June 12, the Festivals commenced the following day in Sydney Town Hall, and extended from June 13 to June 21. Performances were given of 'The Messiah,' 'Elijah,' 'Gerontius,' 'The Golden Legend,' the 'Choral' Symphony, 'Blest Pair of Sirens,' 'Sing ye to the Lord' and 'Pan'; two miscellaneous concerts of unaccompanied works, the Empire concert, and a farewell open-air concert in the Market Square, the latter given by Dr. Harris as a slight return for the kind hospitality bestowed upon the visiting Choir during their happy stay in Sydney. It was estimated by the Press that a huge audience of 20,000 assembled in the open to hear our Britons sing.

The great welcome given on the arrival of the ship at Sydney, sufficed to fill eight columns of the Sydney *Daily Telegraph* on June 13. We regret that we have not space to reprint the whole report of the great demonstration, but the following extract is significant:

'People may say what they will about the relations existing between the colonies and the Mother-country; people may say what they will about political relationships of one sort and another, but while scenes like that which was enacted yesterday afternoon at the Orient Company's wharf are possible, whilst strong men can feel the chest tighten, the lip quiver—whilst Acting-Premiers can take off their hats and cheer the sight of a few visitors from afar, as one Acting-Premier—let it be said to his great credit—did, with hundreds of less-distinguished folk, it is impossible for men to argue that sentiment is dead, and that the dream of a great united



English-speaking race is gone. For, after all, what was it that brought men and women out in their thousands? Was it the prospect of seeing a few people who happen to be possessed of better voices than the average? Was it to see a man whose reputation is world-wide as the manipulator of a conductor's bâton? Had the Sheffield Choir not come, to-day would have dawned exactly as it did. Australia will maintain the even tenor of her way long after the sweet melodies of a great musical combination had passed away. But the warmth of that welcome, the open-hearted receiving of the men and women from the home into the colony, would last whilst even memory is there. There was, below the veneer, something that meant, something that showed Dr. Harriss to have struck a right note when he said that he wanted to forge the bonds of Empire more tightly and more firmly than ever before. It would be difficult to say who were the most impressed by what happened. The visitors were unable to describe their feelings. The intensity and the warmth of it all burst upon them with all the effect of a great transformation. They will not forget—and there were tears in the eyes of some of those old Sheffield-Australians as they looked and heard, and waved. For an hour there was abroad that spirit which does things, which conquers, which makes empires. Regarded in the coldest blood, a few words might suffice to tell the whole story. But it was a thrilling hour, worth far more than mere superficial attention.

The First Musical Festival of the Empire, which made possible the visit of the Sheffield Choir to Australia, was history making if for no other reason than that it led to the first performance of Beethoven's 'Choral' Symphony in Sydney. This was accomplished by the co-operation of the Sydney Symphony Orchestra. Fine performances of the 'Leonora' Overture No. 3, and the Concerto for pianoforte and orchestra No. 4, in G major, with Mr. Kelly as soloist, were chronicled. The Concerto was given also for the first time in Sydney. The gifted Australian pianist was afforded a great demonstration at the close for his masterful and satisfying interpretation. These works were conducted by Mr. Bradley, who, it will be remembered, vacated the position of conductor of the Glasgow Choral Union for the dual position of conductor of the Sydney Philharmonic and Sydney Symphony Orchestral Societies. It is needless to say that Mr. Bradley made the most of his opportunities on this particular occasion. Further evidences of the 'Reciprocity-movement' were seen in the massed choirs of the Sydney Philharmonic and Sheffield Choir in the 'Elijah' performance given under Dr. Coward; in the Empire Concert given with the massed choirs of Mr. Orchard's 'Liedertafel' Society, Madrigal Society, and the Sheffield singers—Mr. Orchard and Dr. Harriss conducting; and in the able services rendered by Herr Słapowski's Festival Orchestra of sixty players, who bore the brunt of the Sydney Festivals proper, excepting that of the Beethoven concert aforesaid.

At 5.30 in the afternoon of June 21, amid cheers and singing of thousands congregated on the wharf, the S.S. 'Wimmera' left Sydney for Auckland, New Zealand, with a very heavy list of passengers. Some of these intra-colonial vessels, built to meet the every-day wants of their own every-day travelling public, do not usually expect the sudden onrush of two hundred and twenty-four 'extras,' hail as they may even from the 'tight-little-Isle'; consequently—without any beating about the bush—it was an inconveniently-crowded ship that encountered the worst storm at sea experienced in those parts during seventeen years. On the night of the Coronation of our beloved King and Queen, singers who were physically able to do so foregathered in the saloon, and sang 'God save the King' to the terrifying accompaniment of breaking crockery from within and the crashing of mighty waves without. Thankful hearts sang the Master's praise in hymns of thanksgiving when on Sunday the North Cape of New Zealand loomed on the horizon. The success of the Festivals in New Zealand, from June 26 to July 10, created a record; the hospitality of the inhabitants throughout the Dominion, and of the Government, spelt 'open sesame' to the cultured homes of New Zealanders, from the North to the South Island, and throughout their stay, the British visitors were the privileged guests of private citizens

everywhere. The works drawn upon for the Festivals in Auckland and elsewhere in New Zealand, were 'The Dream of Gerontius,' 'Blest Pair of Sirens,' 'Sing ye to the Lord,' 'Elijah,' 'Pan,' the Empire Concert programme, and numerous unaccompanied glees, madrigals, and part-songs by British composers of ancient and modern time. The orchestra of fifty musicians were recruited from all over the Island, some instrumentalists coming from as far distant as 1,500 miles. At Auckland, one week before the Festivals commenced, the orchestra was effectively rehearsed by Mr. Johann Wielert, a very able and enthusiastic orchestral conductor. The excellence of this body of players was highly commented upon; their intelligence, earnest endeavour, and honest work contributed greatly to the success of the performances. This applies equally to Dr. W. E. Thomas, the conductor of the Auckland Auxiliary Festival Chorus. No less untiring in his efforts for the cause was Mr. H. Brett, whose recent munificent bequest of £6,000 to build an organ for the City Hall is an historic event in Auckland.

Three days were spent at Wellington, the capital of the Dominion, where the welcome by the Mayor and an invitation to the Government House, from His Excellency Lord Islington, gladdened the hearts of the visitors. The Royal Choral Society of this city, so ably directed by Mr. Maughan Barnett, added materially to the success of the Festivals. Three days in the beautiful 'Garden City' of Christchurch brought into requisition the excellent choral elements under Dr. Bradshaw's able training. During the stay in Christchurch, Dr. Harriss contributed £250 towards the Coronation fund of the prospective Consumptive Home. Dunedin was the next port of call where the auxiliary Festival Chorus was recruited from the local Societies conducted by Messrs. Coombs, Timson and Wolf. Dunedin's Scottish inhabitants rolled up in large numbers to the feast of song. With two days respectively at the agricultural centre of Palmerston North, and at the important export town of Invercargill, the visit to one of the loveliest dominions of the British Empire came to a close.

Fine weather favoured the sea trip from New Zealand to Tasmania on board the S.S. 'Manuka,' but the travellers had only time for a fleeting impression of the beauties and importance of Hobart, its capital, and the hospitality and enthusiasm of its populace, headed by the Acting-Premier, The Hon. A. Hearn, before setting sail, on the day of the concert, for Melbourne. The visit to the capital of Victoria was of course one of the outstanding features of the whole tour. Nine concerts were held in this city, July 15 to 22, the works given being 'Gerontius' (twice), 'The Messiah,' 'The Choral Symphony,' 'Elijah,' Berlioz's 'Faust,' 'The Golden Legend,' 'Pan,' 'Blest Pair of Sirens,' 'Sing ye to the Lord,' and several miscellaneous and Empire programmes. The choral forces of Melbourne joining hands with the British singers were Professor Beard's Victoria Festival Chorus, the Philharmonic Society conducted by Mr. George Peake, and Mrs. Peterson's Ladies' Festival Chorus. The volume of tone from these combined elements, especially in the massed 'Elijah' performance, was most impressive and inspiring. The members of the Festival Orchestra, so ably trained by Mr. Dawson, merited by their spirited and devoted work warm words of praise from Dr. Coward and Dr. Harriss. During the week, receptions were given in honour of the home visitors by the Lord Mayor Councillor T. J. Davey; Dr. Barrett, C.M.G.; Mrs. Albert Millar; Sir Samue Gillot; Mrs. J. W. Chadwick, and Mrs. Robert Harper; and luncheons were given by the Governor, Sir John Fuller, and by the Acting-Premier, the Hon. W. M. Hughes. Presentations were made to Dr. Harriss and Dr. Coward by Mrs. Peterson's Ladies' Festival Chorus and the Melbourne Festival Orchestra. Another incident of this memorable occasion was the visit to H.M.S. 'Powerful,' by invitation of Vice-Admiral Sir George King-Hall, K.C.B. Dr. Harriss gave £100 towards the building fund of Professor Marshall Hall's new Conservatory of Music at Melbourne. Two concerts were given in Ballarat, the historic 'gold camp' of Victoria; receptions by the Mayor and Presidents of three important musical societies were tendered. The specially chartered S.S. 'Moravian' left Melbourne for Adelaide on July 24, where Festivals took place on July 26, 27, and 28, the Bach Choir, the

Adelaide Choral Society, and instrumentalists of the city, under Dr. Harold Davies, contributing greatly to the success. Nothing seemed to have been overlooked in the effort to give the musical guests a good time in Adelaide: a Government reception one day, a Government picnic to National Park amongst the 'Wattles' (the national flower of the country); and a dinner at Parliament House being only a few incidents of kindness met with ere Dr. Harriss's Empire *voyageurs* set sail for West Australia. The Australian Bight was crossed, Fremantle was reached, and two concerts given at Perth on August 3, to very crowded and most appreciative audiences. It was greatly to be deplored that time did not permit a longer sojourn in this tempting portion of the British Empire—tempting for the reason that Perth is a thriving up-to-date city with a live people and a live government, determined to show the world what they have, and share it with all who care to try their fortune in this fertile land of West Australia.

After a most pleasant voyage of seventeen days across the Indian Ocean, the S.S. 'Moravian' entered the harbour at Durban, Natal's busy and beautiful port. On August 21, 22, and 23, the inauguration of the series of South African Festivals began. The Concert Hall here is one of the finest in the world; it is a part of the Durban City Hall, the building of which cost £350,000 and is easily one of the most imposing public buildings in all of the Overseas Dominions. In this hall is a fine organ. The city organist, Mr. Frank Proudman, is doing admirable work, as was exemplified by the really excellent singing of his Choral Society which, with the Durban Orchestra, took part in the 'Elijah' performance and Empire Concert in conjunction with the Home-singers. 'The Dream of Gerontius' received its first hearing at these Festivals in South Africa.

Receptions by Mayor Hollander, the Municipality, Chamber of Commerce, and a civic luncheon and garden party, were pleasant incidents of the three days' stay. The same hospitality from the civic and commercial authorities was extended at Pietermaritzburg. Here, on August 24, a miscellaneous concert was given in the City Hall, which possesses a fine concert auditorium and a four-manual organ by Brindley & Foster, of Sheffield. The Mayor of Pretoria, Sir J. van Boeschoten, held a reception for the visitors to meet His Excellency Lord Gladstone, Governor-General of South Africa, Lord and Lady Methuen, and General Sir Ian Hamilton. Three concerts were held here, the programmes being miscellaneous. From August 26 to 31, Johannesburg held the fortnight with performances of 'The Messiah,' 'Blest Pair of Sirens,' 'Sing ye to the Lord,' 'Pan,' 'Elijah' (with massed choruses of the Johannesburg Philharmonic Society and the Sheffielders), the Empire Concert, a miscellaneous concert, and a most interesting children's concert, given in the Wanderers' Grounds before some 5,000 to 6,000 bright and highly delighted little ones who, when asked by Dr. Harriss to cheer and wave their hats and 'kerchiefs' for the King, did so to their hearts' content, time and time again. It was an inspiring sight to see these happy children—the rising generation of a coming great country—so ready and enthusiastic. For six days the Sheffield Choir were the guests of the city. A civic reception, garden party, and afternoon 'At Home' were given by Mayor H. J. Hofmeyer; visits to the Mines, where the party went under-ground and became conversant with the 'Simon-Pure' in the city of gold; a great Kaffir war dance, given by the directors of the 'Robinson Deep'; and the 'At Home' given by the *Rand Daily Mail* and *Sunday Times*, were amongst the numerous functions provided. Dr. Harriss, before leaving, established two singing scholarships for open competition amongst amateur vocalists of Johannesburg. On arrival at Bloemfontein, the travellers were welcomed by the Mayor and civic corporation, and a performance of the 'Messiah' and a miscellaneous concert were given on September 2 and 3.

From the 'eighty miles of gold reef of the rand' to the diamond fields of Kimberley the dial hand of the itinerary pointed 'onward march,' and on September 4 our Sheffield singers feasted their eyes—by kind permission of the De Beers directors—on the Company's priceless holdings. Diamonds here, diamonds there, diamonds everywhere, but none to take away (for they safely rested in the strong rooms of the Consolidated Company).

The concerts here were given to crowded audiences on September 4 and 5. The Diamond Fields Musical and Orchestral Society, jointly conducted by Mr. Ashworth and Mr. Rees, joined in the Empire Concert with much credit. The civic reception at the Town Hall by Mayor Gasson and councillors, members of the Chamber of Commerce, and the garden party at Alexandersfontein Park, the dance given by the members of the Musical Society at the Town Hall, together with the private hospitality extended to the Choir by the citizens and De Beers directors, were among the plentiful examples of the extreme kindness shown. Dr. Harriss gave £100 towards purchasing concert organ for the Kimberley City Hall, supplemented later by a vote of £1,000 from the Corporation. The Festival special train of sixteen coaches and two engines, the longest passenger train ever run through South Africa, pulled out of Kimberley at 2 a.m., September 6, reaching Cape Town on the morning of the 7th. The route overland from Durban to the Cape is, roughly speaking, 1,500 miles. Here the final stand in this epoch-making Festival of the British Empire occurred. Dr. Barrow Dowling had his choral and orchestral forces ready, and right worthily did they acquit themselves. The far concluding concerts given in the mother city of United South Africa, on September 7, 8, and 9, proved a brilliant and auspicious ending to the great musical tour of Greater Britain. The fitting final act to the signal drama of British hospitality also witnessed a splendid civic reception at the City Hall given by the Mayor, Sir Frederick Smith; an outing to Camps Bay; a dance given by the Festival Choral Association; a motor ride to Houts Bay; a luncheon at Groots Constantia; a civic garden party at the Botanical Gardens, and a visit to 'Groote Schuur,' the home of the world-famed Empire builder, Cecil Rhodes.

On Sunday, September 10, the day of departure for England, a thanksgiving service was conducted by His Grace Archbishop Carter in the Market Square, opposite King Edward's monument, where the Choir sang selections from the 'Messiah' in the presence of nearly 20,000 people forming a scene which defies description for its very impressiveness and solemnity, and which will never be forgotten by those who witnessed it. On September 30, the S.S. 'Marathon' steamed into Plymouth with the musical travellers of Empire singing with fervour the National Anthem.

Dr. Henry Coward, who undertook the greater part of the burden of conducting throughout the tour, it is needless to say upheld the renown for which his famous Choir is so justly celebrated, whilst considerably enhancing his own distinguished reputation.

Dr. Harriss tells us that for the success of this world undertaking he feels greatly indebted to Earl Grey, Ex-Governor-General of Canada, who very largely contributed by his kindly encouragement and influence in every way; also to the Earl of Minto, who strongly supported the movement in its early days; and to Their Excellencies The Earl of Dudley, Lord Islington and Viscount Gladstone, respectively Governors-General of Australia, New Zealand and South Africa, for their kind support and personal interest in the scheme.

#### THE MUSICAL ASSOCIATION.

The thirty-eighth session opened with a meeting at Messrs. Broadwood's rooms on November 7, when Mr. George Langley read a paper on 'Musical expression from the performer's point of view.' He dealt with the broadly emotional and intellectual, rather than the technical elements of expression, and in a manner that testified to original thought and research. An important feature of his remarks, was the emphasis laid upon the distinction between depth of emotion and emotional excitement, and between coldness and intellectually-tempered emotion. An interesting discussion followed, in which the chairman, Dr. Cummings, took part.

The annual dinner was held on the same day at the Trocadero Restaurant. Mr. W. W. Cobbett gave the toast of 'The Musical Association,' to which Dr. Cummings replied. Other speakers were Sir Frederick Bridge, Dr. Southgate, Mr. E. Howard-Jones, and Mr. Alderman Cooper. Musical entertainment was supplied by students of the Guildhall School of Music.



## THE WORSHIPFUL COMPANY OF MUSICIANS.

Many members and guests of the Worshipful Company of Musicians dined at Stationers' Hall on October 24. After the customary loyal toasts, Sir Frederick Bridge referred with deep feeling to the recent decease of the Chaplain of the Company, Canon Duckworth. At the conclusion of his remarks Elgar's beautiful dirge for strings was played, the company meanwhile standing. Mr. Alfred Littleton, the



Mr. Arthur Hill, after thanking his fellow-liverymen for the honour they had done him, said he had always thought that any movement, if properly conducted, could be directed to some good and useful purpose, and, with this conviction, he had always striven to advance the interests of their Guild.

Twenty years had elapsed since he had the good fortune to be made a citizen of London and a liveryman of the Musicians' Company, and during these years many changes had taken place, the chief being the great increase in their numbers, which had more than trebled. Members had been drawn from their ranks to serve on the committee of the Royal Academy of Music, their Past-Master, Mr. Alderman Cooper, was its Chairman, and Mr. Rube its Treasurer. Others again, were members of the Council of the Royal College of Music: in fact, there was hardly any movement of interest connected with music and musicians in which some of their members were not associated. He alluded to the part taken by the retiring Master, Mr. Alfred Littleton, in connection with the Congress of the International Musical Society. But for Mr. Littleton's efforts in providing the sinews of war, the gathering could not have been held. Members of their Company alone guaranteed upwards of three thousand pounds towards the expenses of this Congress. They could claim to-day, more than at any other time during the last two centuries, to be a Company of musicians. He then referred to the plate given to the Company by Mr. Charles Rube, and the cup given by Mr. Meade Falkner, and went on to remark that in the Will of Hen. Walker, the musician from whom Shakespeare bought his house in Blackfriars, he found that the Company, in 1616, was given a piece of plate. From that he hoped to be able to prove that Shakespeare himself was also a member of the Guild, for the stage and music had always been closely connected. There being no records of that period, he turned to the City Roll of Freeman, but he found that it had been destroyed by a fire which took place in the City Chamberlain's Office in 1786. There also seemed to be no possibility of learning what eventually became of Walker's gift, which had completely



MR. ARTHUR HILL,

MASTER OF THE MUSICIANS' COMPANY, 1911-1912.

(From a drawing by Mr. Seymour Lucas, R.A.)

immediate Past-Master of the Company, expressed his thanks to the many kind friends who had enabled him to carry on his duties so happily. Many important events in connection with music in England had happened during the year, the most important of which was the Meeting of the International Congress in London. The performances given in connection with the event proved that British music was qualified to rank with the music of any other country. The Congress had, besides, been a great social success, to which the Lord Mayor of London had greatly contributed in various ways, and especially by his chairmanship and his felicitous speech at the final banquet given at the Savoy Hotel. He asked them to drink the health of the new Master, Mr. Arthur F. Hill, in the admiration of whose sterling qualities he yielded to no one. Mr. Hill's enthusiasm had been of enormous service to the Company, and the past was a foretaste of what they might expect during the coming year. Mr. Hill was a student of literature and of historical research. He could trace his history back for three centuries to worthy forbears in the art of instrument-making.

disappeared. He would be better pleased to be able to trace the name of Shakespeare as having been one of their liverymen, than even to find the long-missing piece of Jacobean plate. Possibly the plate was melted, to help the unfortunate King Charles, for musicians had ever been first and foremost in alleviating the misfortunes of others.

Sir Homewood Crawford proposed the health of the Lord Mayor (The Rt. Hon. Sir T. Vezev Strong), who had been

*S. Vezev Strong*  
 Lord Mayor of London 1911



made an honorary freeman of the company. 'For he 's a jolly good fellow' was then sung, with some disregard of time and tune, in fact it became an impossible canon two in one at the second below. The Lord Mayor made a very happy and humorous speech in acknowledging the toast. He thanked the Company for the great honour they had done him. They had admitted him to a coveted position without testing his musical capacity; but after the performance he had just been treated to, which exemplified so much British independence, he was greatly encouraged. Still, he felt like the very plain man who went to have his portrait taken, and asked the photographer to be sure to do him justice. 'My dear sir, said the operator, 'it is not justice you want, but mercy.' He was glad to note that the Musicians' Company was a progressive body. It had a proud inheritance, and its mission was to show to generations yet unborn the ever-widening influence of the art.

Mr. Clifford B. Edgar, Prof. Wagstaff, Alderman Cooper, and the Earl of Malmesbury also spoke.

Selections of music were performed by students of the Royal Military School of Music, and by Miss Lily Fairney, Mr. Percy Heming, Mr. Willie Davies, and Mr. Vivian Langrish, from the Royal Academy of Music.

The silver medals of the Company were presented to Bandmaster Vitou, Royal Naval School of Music; Student Charles E. Richardson (2nd King's Own Regiment), Royal Military School of Music; and to Sir A. C. Mackenzie, on behalf of Miss Olive Turner, Royal Academy of Music.

On November 22, St. Cecilia's Day, in accordance with custom, the Master, Wardens, and Livery of the Company attended a service in St. Paul's Cathedral. A processional hymn, written for the occasion by the Rev. Bernard Reynolds (Prebendary of St. Paul's) and set by Sir George Martin, was sung, and the other music included 'Magnificat' and 'Nunc dimittis' in A (Stanford), 'The Wilderness' (Wesley), and the hymn, 'Praise the Lord! ye heavens, adore Him.'

At the recent Court of the Company it was decided to present the Company's medal to Dr. Charles Harriss, in recognition of his services rendered to British music in connection with the world musical tour recently so successfully accomplished.

#### THE LIVERY CLUB OF THE MUSICIANS' COMPANY.

On the evening of St. Cecilia's Day, November 22, about 100 members and guests of the Livery Club of the Worshipful Company of Musicians dined at the Skinners' Hall, which was generously lent by the Skinners' Company for the occasion. Mr. Alderman Cooper, the president of the Club, occupied the chair. He called upon The Lord Chief Justice (Lord Alverstone) to propose the toast 'To music.' In the course of a charming speech his lordship recited the following poem in French from memory, although he had not seen it for years:

##### L'AGONIE.

Vous qui m'aidez dans mon agonie,  
Ne me dites rien :  
Faites que j'entende un peu d'harmonie,  
Et je mourrai bien !  
La musique apaise, enchante, et délire  
Des choses d'en bas ;  
Bercez ma douleur, je vous en supplie,  
Ne lui parlez pas ;  
Je suis las des mots, je suis las d'entendre  
Ce qui peut mentir :  
J'aime mieux les sons qu'au lieu de comprendre  
Je n'ai qu'à sentir.  
Une mélodie, où l'âme se plonge,  
Et qui, sans effort,  
Me fera passer du délire au songe,  
Du songe à la mort.

*Sully Prud'homme.*

Sir Ernest Clarke responded to the toast, and made a very amusing speech. The health of the visitors was proposed by the president and responded to by Mr. T. L. Devitt, Past-Master of the Skinners' Company. He said

that although he was regarded as a visitor on this occasion, he welcomed the Musicians' Company to the Hall, and he felt sure that his Company would be glad to house them again.

The Skinners' Company not only lent their fine hall, but they displayed to the wondering gaze of the visitors their magnificent plate.

The beautifully-printed programme-book contained much matter of interest. Among the happy quotations to be found in it none was more apt to the occasion than the following from Ecclesiasticus:

*'If thou be made the master (of a feast), lift not thyself up, but be among them as one of the rest; take diligent care for them, and so sit down.'*

*'And when thou hast done all thy office, take thy place, that thou mayest be merry with them, and receive a crown for thy well ordering of the feast.'*

*'Speak, thou that art the elder, for it becometh thee, but with sound judgment; and hinder not music. For not out words where there is a musician, and shew not forth wisdom out of time. A concert of music in a banquet of wine is as a signet of carbuncle set in gold. As a signet of an emerald set in a work of gold, so is the melody of music with pleasant wine.'*

*Ecclesiasticus xxxii., 1-6.*

The following music was performed:

'Welcome' ... .. Dr. Blow.

'Magnificat' ... .. Cornelius Verdonck.

Ode to St. Cecilia, Dr. Maurice Greene, 1695-1755.

And the Overture to the 2nd part of Dr. Boyce's 'Ode to St. Cecilia'

The programme-book contained interesting notes by Mr. J. F. R. Stainer and Mr. R. E. Brandt on the music performed, and gave a beautiful reproduction of a rare engraving by John Sadler, after Marten de Vos. This engraving includes the musical notation of the Verdonck 'Magnificat,' and it was from copies made from this source by Mr. Stainer that the performance was given. Mr. Arthur Hill, the Master, was responsible for the resuscitation of Dr. Greene's Ode, as he was for much else in connection with the programme.

The following were the singers:—Miss Gladys Honey, Miss Alice Hare, Miss Lily Fairney, Mr. Roland Jackson, and Mr. George Baker. 'The Band of Musick' was led by Mr. John Saunders, and the conductor was Mr. Lennox Clayton.

#### THE ROYAL CHORAL SOCIETY.

One of the best performances given in recent years by the Royal Choral Society was that of 'Elijah,' with which its present season opened on October 2. An unusually bright spirit seemed to pervade the singing in its attack, its expression, and the building up of its climaxes. The hugeness of its tone has seldom been more impressive, since it was well controlled and well sustained. Our space is too limited for the special mention of choruses in which the choir excelled. The principals were Madame Agnes Nicholls, Madame Kirkby Lunn, Mr. William Green, and Mr. Dalton Baker. They were assisted by Miss Marie Houghton, Miss Dora Arnell, Mr. Henry Plevy, and Mr. Graham Smart. Mr. H. L. Balfour gave his customary valuable support at the organ. Sir Frederick Bridge conducted.

#### GUILDHALL SCHOOL OF MUSIC.

The annual students' concert and prize-giving of the Guildhall School of Music was held at the Guildhall, on October 28. The presentations were made by the Lady Mayoress, who was supported by the Lord Mayor and the Sheriffs. In giving his review of the year's work, Mr. Landon Ronald announced that nearly one hundred students had adopted his new curriculum, by which they received a thorough, all-round musical education. The School had been very active in the matter of public performances, of which fifty had been given.

Amongst the students who took part in the concert, Miss Lilian Stiles-Allen and Mr. William Aspinall (vocalists) were prominent.

## PART-SONG FOR MIXED VOICES.

Words by THOMAS CAMPBELL.

Composed by S. COLERIDGE-TAYLOR.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Larghetto.*  
*mp*

SOPRANO.  
 Star that bring-est home the bee, . . . . And sett'st the wea -

ALTO.  
 Star that bring-est home the bee, . . . . And sett'st . .

TENOR.  
 Star that bring-est home the bee, And sett'st the wea - ry

BASS.  
 Star that bring-est home the bee, And sett'st the wea - ry

*Larghetto.*  $\text{♩} = 60.$   
*mp*

(For practice only.)

*poco a poco accel.*  $\text{♩}$

ry la-bourer free! . . . . If a - ny star . . . shed peace, 'tis

*poco a poco accel.*

. . . the la-bourer free! . . . . If a - ny star . . . shed peace, 'tis

*poco a poco accel.*

la - bourer free! . . . . If a - ny star . . . shed peace, 'tis

*poco a poco accel.*

la - bourer free! . . . . If a - ny star shed peace, 'tis

*poco a poco accel.* *cres.*

*cres.*

thou, That send'st it . . . from a - bove, . . . Ap - pear - ing .

*cres.*

thou, That send'st it . . . from a - bove, . . . Ap - pear - ing when

*cres.*

thou, That send'st it . . . from a - bove, . . . Ap - pear - ing when

*cres.*

thou, That send'st it from a - bove, Ap - pear - ing when hea - ven's

*poco a poco rall.*

*f* . . when heaven's breath and brow Are sweet . . . as hers . . . we *dim.*

*poco a poco rall.*

*f* hea - ven's breath and brow Are sweet, are sweet as hers . . . we *dim.*

*poco a poco rall.*

*f* hea - ven's breath and brow Are sweet, are sweet as hers . . . we *dim.*

*poco a poco rall.*

*f* breath, heav'n's breath and brow Are sweet, are sweet as hers . . . we *dim.*

*f poco a poco rall.*

*dim.*



*pp*  $\wedge$  *f* *a tempo.* 3

love. . . . . Come to the lux - ur - iant skies, . . .

*pp*  $\wedge$  *f* *a tempo.* 3

love. . . . . Come to the lux - ur - iant skies, . . .

*pp*  $\wedge$  *f* *a tempo.* 3

love. . . . . Come to the lux - ur - iant skies, to the

*pp*  $\wedge$  *f* *a tempo.* 3

love. . . . . Come to the lux - ur - iant skies, to the

*pp*  $\wedge$  *f* *a tempo.* 3

love. . . . . Come to the lux - ur - iant skies, to the

. . . Whilst the land - scape's . . o - dours rise, . . . Whilst

. . . Whilst the land - scape's o - dours rise, . . . Whilst

skies, Whilst the land - scape's o - dours rise, . . . Whilst

skies, Whilst the land - scape's o - dours rise, . . . Whilst

skies, Whilst the land - scape's o - dours rise, . . . Whilst

far - off low - ing ... herds are ... heard, And ... songs, when

far - off low - ing ... herds are heard, And ... songs, when

far - off low - ing ... herds are heard, And ... songs, when

far - off low - ing herds are heard, And songs, when

toil ... is ... done, ... From cot - ta - ges ... whose

toil is done, ... From cot - ta - ges whose

toil is done, ... From cot - ta - ges whose

toil is done, ... From cot - ta - ges whose

*dim.* *poco rit.* *p*

smoke un-stirr'd . . . Curls yel - low in the sun. . . .

*dim.* *poco rit.* *p*

smoke un-stirr'd Curls yel - low in the sun, in the sun. . . .

*dim.* *poco rit.* *p*

smoke un-stirr'd Curls yel - low in the sun, in the sun. . . .

*dim.* *poco rit.* *p*

smoke un-stirr'd Curls yel - low in the sun, in the sun. . . .

*dim.* *poco rit.* *p*

smoke un-stirr'd Curls yel - low in the sun, in the sun. . . .

*pp* *^*

Star of love's soft in - ter-views, Part - ed . . . lov - - ers on thee

*pp* *^*

Star of love's soft in - ter - views, Lov - - ers on thee

*pp* *^*

Star of love's soft in - ter-views, Part - ed lov - ers on thee

*pp* *^*

Star of love's soft in - ter-views, Part - ed lov - ers on thee

*pp*



*accel. . e . cres. . . poco . . a . . poco.*

^  
muse ; . . . Their re - mem-branc - er . . in heav'n Of thrill - ing

*accel. . e . cres. . . poco . . a . . poco.*

^  
muse ; Their re - mem-branc - er . . in heav'n Of thrill - ing

*accel. . e . cres. . . poco . . a . . poco.*

^  
muse ; . . . Their re - mem-branc - er . . in heav'n Of thrill - ing

*accel. . e . cres. . . poco . . a . . poco.*

^  
muse ; Their re - mem - branc - er in heav'n Of thrill - ing

*accel. . e . cres. . . poco . . a . . poco.*

^  
muse ; Their re - mem - branc - er in heav'n Of thrill - ing

*poco . a poco . rall.*

^ *f*  
vows . . . . thou art, . . . . Too de - li - cious . . to be

*poco . a poco . rall.*

^ *f*  
vows . . . . thou art, . . . . Too de - li - cious to be

*poco . a poco . rall.*

^ *f*  
vows . . . . thou art, . . . . Too de - li - cious to be

*poco . a poco . rall.*

^ *f*  
vows, of thrill - ing vows thou art, Too de - li - cious to be

*poco . a poco . rall.*

^ *f*  
vows, of thrill - ing vows thou art, Too de - li - cious to be

*rall. poco a poco.*

riv - - en By ab - - - sence from . . . the  
 riv - - en By ab - sence from the heart, . . from the  
 riv - - en By ab - - - sence from . . . the  
 riv - - en By ab - sence from the heart, . . from the

*p*

*rall. poco a poco.*

*pp*

heart, . . by ab - sence from the heart.  
 heart, . . by ab - sence from the heart.  
 heart, . . by ab - sence from the heart.  
 heart, . . by ab - sence from the heart.

*pp*

## ROYAL OPERA COVENT GARDEN.

The 'Ring' and the Russian Ballet have been the main features of the winter season at the Royal Opera Covent Garden, as far as it has progressed to date. It is altogether something new for the Grand Syndicate to make itself responsible for a second season in the year, and it does not seem at all quite clear whether it is intended as an acknowledgment of the reproaches hurled at the summer season, which contained no German opera, or whether it was thought desirable that there should be something going on at the older opera house while a great deal was being accomplished at the new. At all events the alliterative combination of the 'Ring' and the Russian Ballet has proved attractive. The Wagner Trilogy has drawn large audiences, thanks to the beneficial influence of the memorable performances in English, which enabled the public to find out what it is all about; but the performances themselves have not reached a very high level. Dr. Richter, whose presence at the conductor's desk was held out as a high inducement, failed to make his final appearance. His place was taken but not filled by Herr Franz Schalk, of the Vienna Opera, whose chief work has been to show us how much we are indebted to Hans Richter for revealing the beauties of the score. Herr Schalk has demonstrated the powers of the orchestra to make overwhelming noises. The interpretations have introduced one or two new artists with good qualifications as exponents of the Wagnerian manner. The most distinguished are Frau Ritsche Endorf, an experienced singer who has undertaken all the Brünnhildes, and Herr Heinrich Hensel, who made a good Siegmund and Siegfried, in spite of a tendency to employ a greater variety of methods of voice-production than most German tenors. Madame Saltzmann-Stevens made her reappearance, and has given her carefully thought-out conceptions of the Brünnhildes, and also added that of Isolde to Herr Hensel's Tristan. Herr Van Rooy has once more been a vigorous Wotan, and Herr Foss and Herr Bechstein have done good work. The newcomers have included Madame Bengell, Mr. James Goddard, Herr Kiess, Miss Marion Beely, and Madame Petzl-Perard, the last-named also appearing successfully as Elizabeth in an otherwise conventional performance of 'Tannhäuser.'

The Russian Ballet, with its acrobatic feats on the part of the majority and its glaring costumes, crudely coloured scenery and beautiful music, has retained its hold, which has been strengthened by the appearances of Mlle. Pavlova and Madame Kchessinska.

## THE ROYAL COLLEGE OF MUSIC.

The annual operatic performance by Royal College students, which took place at His Majesty's Theatre on November 21, was as usual an occasion of exceptional musical interest, for it provided a revival of Cherubini's 'Les deux journées,' under the title of 'The water-carrier.' Although over 100 years old, and the work of a composer not renowned for imagination, the opera fell with the attraction of considerable freshness upon the ear—with more freshness, for instance, than does the music of Bellini. An excellent English version and a brisk, efficient performance helped to build the success of the venture. There was no 'star' singer, but a high all-round level (in which unflinching intonation was a noticeable virtue). As regards acting, the palm went to Mr. George Baker, who as Mikéli was a sort of Hans Sachs to the company. Miss Clytie Hine and Mr. David Ellis were the aristocratic heroine and hero, Miss Bessie Jones and Mr. George Macklin were their humble deliverers; Miss F. Mary Edson, Mr. Percy Thomas, and Mr. Joseph Ireland took other conspicuous parts. Sir Charles Stanford conducted.

After the opera came the first performance of a 'mime play' in one act, entitled 'The fairy cap,' to music by Mr. E. Geoffrey Toye. With the captivating dancing and gesture of Miss Irene Flanders (as a shepherd), Miss Christa Wood (as a fairy who loses her cap of invisibility), Miss Ivy Wigmore and Miss Phyllis Foster (as the Wind and the Sun, who devise the recovery of the cap from the shepherd), this little work gained immediate approval. Mr. Toye showed fanciful imagination, the gift of characterization and a strong feeling for orchestral colour, and gratifying promise for his mature years. He conducted in person with some ability.

## 'THE VEIL.'

This magnum opus of Sir Frederic Cowen was given for the first time in London on November 4, after a postponement occasioned by the composer's regrettable illness. The work it will be remembered, was successfully produced at the Cardiff Festival on September 20, 1910. It was fully analysed in our issues for July and August, 1910, and the Cardiff performance was noticed in our October, 1910, issue. We need not again dwell upon the many fine features of the cantata. On the present occasion the work was performed under the most favourable auspices, and before a highly representative audience. The Cardiff Festival Choir, in order to show their appreciation of the music and the composer, came (for the first time in their history) to London specially for the event, the full London Symphony Orchestra was engaged, the principals were Miss Agnes Nicholls, Miss Phyllis Lett, Miss Lilian Berger, Mr. Maurice D'Oisly, Mr. W. E. Carston, and Mr. Herbert Brown. The composer, now happily recovered, conducted, and Mr. T. E. Aylward was the organist. The Choir sang with impressive effect and the soloists thoroughly entered into the various moods of the work. The cantata is now fairly launched, and it will make its appeal felt wherever earnest, serious, and artistic music is appreciated.

## THE PHILHARMONIC SOCIETY.

This Society opened its one-hundredth season with a memorable concert. Herr Mengelberg was known to be an able conductor, but we were not prepared for the wonderful gifts of interpretation and leadership that he displayed on this occasion in each of the widely-contrasted styles of music represented by the programme. Schumann's fourth Symphony and Liszt's 'Les Préludes,' in particular, were played in a manner that could only be described adequately by an exhaustive list of superlatives. To many of the audience, however, his presence was of less moment than that of M. Rachmaninoff, who introduced his third Piano-forte concerto (in D minor, Op. 30) to London. He played with great brilliance, but failed to conceal the inventive and constructive weakness of his music. He was received, however, with much applause, part of which was of such a nature as to provoke the comment on p. 783 of the present issue.

## QUEEN'S HALL SYMPHONY CONCERTS.

At the second Saturday afternoon concert of the season, given on November 4, the outstanding attractions were the first performance of Dr. Walford Davies's new Symphony in G, and the appearance of Madame Teresa Carreño as pianoforte soloist. An analysis and appreciation of the Symphony were given in our April, 1911, issue. We need not, therefore, now recapitulate all its leading characteristics. It is obvious that the work is an earnest and sincere expression of the composer's inward feeling. We feel that the idiom is that of the composer of 'Everyman,' but here the style is more closely knit, and moreover there is the note of hope and joy to cheer the listener and make him feel content with the scheme of things. Some critics find the atmosphere of other composers in Dr. Davies's music. This is a very easy thing to say, but for our part we are disposed to believe that Dr. Davies is in the main working out his musical salvation in his own way. The music of the new Symphony may not make an immediate appeal to the general public, but the trained musician can at once perceive its constructive skill and its fine handling of themes. Madame Carreño gave a splendid performance of Tchaikovsky's B flat minor Piano-forte concerto. The audience was roused to extraordinary enthusiasm. Other items were the 'Pavane' (Pour une Infante défunte) by Ravel, and the not particularly interesting Legend for orchestra, 'Zorahayda,' by Svendsen.

The feature of the concert given on November 18 was a magnificent performance of Strauss's 'Don Quixote.' Sir Henry Wood had evidently lavished upon the work all the sympathetic care and assiduity that led to his recent memorable performance of 'Also sprach Zarathustra,' and the beauty and significance of the Fantastic Variations were never more convincing. As to the solo violoncello obbligato, it is enough to say that it was played by Señor Pablo Casals, who also gave an ideal performance of Haydn's Concerto in D. The Symphony was Mozart's in D, No. 35.



## LONDON SYMPHONY ORCHESTRA.

The second and third concerts of the series given by this organization increased the esteem in which Sir Edward Elgar is held as a conductor. It is curious that on each of the three occasions the conductor gave his most distinctive readings to one of the smaller works in the programme. At the first concert it was the 'Meistersinger' Overture; on November 6 it was Bach's third 'Brandenburg' Concerto in G, for strings. The interpretation of Beethoven's seventh Symphony had the double advantage of Sir Edward Elgar's personality and the traditions learned by the Orchestra from many conductors. Mr. D. F. Tovey gave an elegant performance of Brahms's second Pianoforte concerto.

On November 20, Señor Casals was the soloist, and Saint-Saëns's Concerto in A minor his chief contribution. The symphony was Tchaikovsky's fourth, of which the first movement received the most striking performance. The conductor studied his effects and guided every climax in a way that permitted no premature waste of energy. The most interesting feature of the concert was, however, the revival of Dvůřák's brilliant 'Husitská' Overture, with which Sir Edward Elgar seemed thoroughly in sympathy.

## THE FREE CHURCH MUSICIANS' UNION.

This useful and flourishing body held its annual dinner at the Great Central Hotel on November 4. The President, Dr. Thomas Keighley, was in the chair, and there were many well-known musicians present. The invited guests were the Rev. Silvester Horne, M.P., the Mayor (Mr. Heywood) and Mayoress of Hackney, and Dr. McNaught. In the course of an admirable speech, Mr. Horne related an experience he had in the States. He was about to ascend the pulpit to preach when the organist, laudably desirous to be civil to a Britisher, asked him to hum over the tune of 'Rule, Britannia,' in order that he might play it as a welcome. Mr. Horne said that he did his best, but after all it was to the accompaniment of 'The girl I left behind me' that he ascended the pulpit stairs. Dr. McNaught, in response to the toast of 'The Musical Press,' alluded to the difficulties of musical criticism nowadays, when it was hard to say whether a new work was abominably bad or a great and original innovation. A musical programme was provided by Miss Lucie Johnstone, Mr. Norrish, Mr. Alex. Tucker, Dr. Leonard Fowles, and Dr. F. M. Abernethy.

## London Concerts.

## THE PATRON'S FUND.

Much interesting music was brought forward at the Patron's Fund concert, given on October 27 at Queen's Hall, with the help of the London Symphony Orchestra. The new numbers performed were Mr. Harry Keyser's overture, 'Othello,' a thoughtful, earnest, and musicianly work; Mr. John Greenwood's setting for tenor (Mr. Ivor Walters) of 'La belle dame sans merci'; and Mr. Felix White's 'The shepherdess,' for contralto (Miss Florence Taylor). The two new songs were promising, but of no great distinction. Mr. Ivor Fostersang Mr. T. F. Dunhill's 'Comrades'; Mr. Albert Sammons, the leader of the London String Quartet, gave a beautiful performance of Bruch's G minor Violin concerto, and Mr. A. von Ahn Carse's Symphony in C minor was revived. Composers conducted, except in the Concerto, which was given under Sir Charles Stanford's direction.

## LONDON CHORAL SOCIETY.

The continual progress of this organization is well illustrated in their recurring performances of Elgar's 'The Dream of Gerontius,' one of which they gave at Queen's Hall, under Mr. Arthur Fagge, on October 25. It approached as near to a complete mastery of the technical and emotional requirements of the work as any that has been given by a London choir. The London Symphony Orchestra, as usual, made the most of the orchestral score, and good work was done by the principals—Miss Phyllis Lett, Mr. James Hay, and Mr. Frederic Austin.

## THE NEW SYMPHONY ORCHESTRA.

Although illness prevented both Mr. Landon Ronald and Madame Alice Verlet from taking their promised part in the concert given by this Orchestra at Queen's Hall on November 9, the occasion was carried to success. In spite of an anti-deadhead campaign on the part of Mr. Russell, the agent, the hall was filled by the adoption of cheap prices, and the duties of conductor were ably carried out by Sir Edward Elgar and Mr. S. Coleridge-Taylor. The former directed a spirited performance of his 'Enigma' Variations; the latter directed a Haydn Symphony in G and the accompaniment to Mr. Benno Schönberger in Saint-Saëns's G minor Pianoforte concerto. The orchestral playing doubtless suffered slightly from the absence of Mr. Ronald's familiar and inspiring beat, but it was nevertheless on a very high plane of expression and efficiency. The programme included an unambitious 'Melody' by Mr. Herbert Bedford, and the 'Tannhäuser' overture.

The London Classical Orchestra, *nd* Bechstein Hall Orchestra, opened its season at Bechstein Hall on October 30. Its object is to perform works that suffer neglect and belong on the whole to the small-orchestra repertory. This object was well served by every number on the programme except Liszt's E flat Pianoforte concerto, played by Miss Evelyn Winter. Schubert's first Symphony was the chief work played, and Mr. Frederick S. Converse's tone-poem 'Joan of Arc,' a somewhat anæmic composition, was the novelty. Madame Jeanne Jomelli sang Saint-Saëns's 'Hymn to Pallas Athene,' and Miss Nancy Price recited to orchestral accompaniment by Mr. Charles Maude. There was also a 'Waltz' by Johann Strauss, dedicated to Brahms. The Orchestra played crisply and with well-balanced agreeable tone under Mr. Theodore Stier's direction.

A programme of exceptionally varied interest was chosen by the Royal Amateur Orchestral Society for its concert at Queen's Hall on November 8. It included movements from Tchaikovsky's 'Pathetic' Symphony, Massenet's 'Le dernier sommeil de la Vierge' Prelude, Rubinstein's 'Feramors,' Sullivan's Overture 'Di Ballo,' and Grieg's 'Peer Gynt' Suite. Under Mr. Arthur W. Payne's direction the playing was of an extremely high order. The vocalists of the concert were Madame Kirkby Lunn and Mr. Ivor Foster.

The second of the present series of 'Orchestral concerts for young people,' given by Miss Gwynne Kimpton, took place at Steinway Hall on November 11, and was in every respect admirable. Mozart's E flat Symphony was the chief work performed, and the chief subject of discussion in Dr. Borland's excellent preliminary remarks. Mr. Paul Ludwig played Goltermann's Violoncello concerto, and Miss Esther Kalisz played Beethoven's B flat Pianoforte concerto.

## MADAME YVETTE GUILBERT.

Madame Yvette Guilbert is an incomparable artist and has usually been a prime favourite with the London public. It was therefore both distressing and surprising to find only a scanty audience at the last two or three of the five recitals she gave recently at Bechstein Hall. These took place on October 31, November 3, 7, 9, and 10. With five programmes from her extraordinary repertoire, she provided a series of entertainments of such manifold variety that it is useless to attempt a selection. Her adaptability, range of emotion, skill in characterization, and personal charm were as remarkable as ever. A new feature, which, although received by some in the audience as a stop-gap, had considerable interest and artistic value, was the playing of old music for clavier and harpsichord, viole d'amour, viol da gamba, flute, oboe d'amour, and bass by the Société des Concerts d'Autrefois. Madame Guilbert received valuable assistance at the pianoforte from M. Gustave Ferrari, who was responsible for the arrangement of several of her songs.

## CHAMBER CONCERTS.

The organizers of the Broadwood Concerts could not have done better than to invite the London String Quartet to play at the first two of their concerts, held at Æolian Hall on

October 26 and November 9. On the former occasion they were joined by Mr. James Lockyer (second viola) in Mozart's String quintet in G minor, and by Mrs. Norman O'Neill (pianist) in César Franck's Quintet. On the latter occasion they played Tchaikovsky's D major Quartet and, with Mr. J. Mundy (second violoncello), Schubert's C major Quintet. The exquisite purity of their style, its one-mindedness, and their almost impeccable execution were a constant joy. They are at their best in music where delicate treatment is the foremost need, and they can be boisterous and passionate with perfect conviction. Advancing years and experience can be confidently expected to add deep intellectual insight and enable them to stand any comparison. Mr. Maurice d'Oisy (vocalist), Miss Marjorie Hayward (violinist), and Miss Edith Walton supplied the programme on November 16.

The Classical Society's Concerts retain their characteristic personal and musical interest. On October 25, Mr. Manuel Gomez and Miss Fanny Davies played Brahms's Sonata in F minor for clarinet and pianoforte, and the pianist was heard alone in some delightful and unfamiliar Italian music, old and new. Mr. Vernon d'Arnalie sang. Señor Casals was the shining light of the concerts on November 1, 8, and 15. At the first he played the Bach unaccompanied Suite in C, and took part in Mozart's String quartet in D (K. 575) and Brahms's String quintet in G, Op. 111. At the second he was accompanied by Mr. D. F. Tovey in Sonatas by Brahms and Professor Julius Röntgen (B minor). At the third he was joined by Mr. Bienvenido Socias in Beethoven's A major Sonata. On this occasion Miss Rhoda von Glehn was the vocalist.

M. Ravel's remarkable String quartet—perhaps the most remarkable in modern music—was well played by the Wessely Quartet at Bechstein Hall, on October 25.

The London Trio, whose chief energies are to be devoted this season to Brahms's Trios, opened on October 30, at Æolian Hall, with an admirable performance of the first of these. Mrs. Harry Bedford was the vocalist of the concert.

Schubert's Quartet in D minor was played excellently by students at the Royal College of Music, on November 1. At the same concert, Mr. Arthur Hedges (flautist) and Master T. Toomey (violinist) did some promising work.

The Hamilton-Harty Sextet, consisting of Mr. A. Fransella (flute), Mr. J. L. Fonteyne (oboe), Mr. Charles Draper (clarinet), Mr. O. Borsdorf (horn), Mr. Wilfred James (bassoon), and Mr. Hamilton Harty (pianoforte), made its début at Bechstein Hall on November 2, introducing an interesting Pianoforte and Wind quintet by Rimsky-Korsakoff, that was new to this country. A Caprice on Danish and Russian airs, by M. Saint-Saëns, and a Quintet by Fuhrmeister, both for combinations of pianoforte and wind, were also heard. The playing was all that was expected from a body of such eminent artists. Mrs. Elsie Swinton sang a pleasing group of new 'Irish sketches,' by Mr. Harty. These were repeated on November 10, when the wind-players and Mr. Harty were heard in Ludwig Thuille's Sextet.

The first Barns-Phillips concert of the season, given at Bechstein Hall on November 4, served to introduce the Phantasie-Trio for two violins and pianoforte by Miss Ethel Barns, commissioned by Mr. Cobbett. It had all the gracefulness and pleasing sentiment characteristic of the composer's best work. Miss Barns, M. Sauret, and Mr. Percy Waller were the executants. Mr. Charles Phillips sang songs by Mr. William Wallace and Mr. Herbert Fryer.

At the chamber-concert given by the Royal Academy of Music at Queen's Hall, on November 13, a 'Fantasie sérieuse' for violin and pianoforte, by Mr. Greville Cooke, and songs by Mr. H. Priestley Smith, were given their first performance. A long programme included vocal quartets and a String quintet (F major) movement by Brahms.

The Walenn Quartet played with great effect at Æolian Hall on November 10. Their programme included a 'Cobbett' Fantasia by Mr. Haydn Wood, and Dohnányi's C minor Quintet (Op. 1), with Miss Olive Blume as pianist.

An all-Russian programme was submitted by the superb St. Petersburg Quartet at Bechstein Hall on November 15, and in this particular sphere, as represented by Quartets of Borodin in A, Tchaikovsky in D, and Tanéïeff in B minor, they again showed themselves unapproachable.

The South Place Sunday Afternoon Chamber Concerts of the present season maintain their characteristic musical interest. Mr. Walthew's Phantasie-quintet and Dvorák's String quintet were given on October 22. The next programme was devoted to compositions by Robert Fuchs, of the Vienna Conservatorium, whose String quartet, Op. 71, and Pianoforte quartet, Op. 75, were played by the Schwiller Quartet. These were musically and interesting works, but they left no mystery of the reason why they have hitherto been unfamiliar. Songs were given by Miss Dorothy Gandy, and Mr. Isidore Schwiller was heard in five Intermezzi for violin, Op. 40, accompanied by Miss Winifred Christie. On November 5, the New Trio took part, with Mr. H. Krause and Mr. Richard Epstein respectively, in Brahms's Quartet in G minor, Op. 25, and Leander Schlegel's Pianoforte quartet, Op. 14. On November 12, the London String Quartet played Beethoven's Op. 59, No. 3, and, with Miss Evelyn Suart, Dvorák's Pianoforte quintet.

#### VOCAL RECITALS.

In company with Mr. Archy Rosenthal (pianist), Madame Blanche Marchesi gave one of her rare recitals at Æolian Hall on October 23, with an interesting programme that gave good scope for her exceptional interpretative faculty.

Recitals were given by Miss Eda Rosenbusch (Æolian Hall) on October 25; Mr. Ronald Nicholson (Bechstein Hall) on October 26; Madame Alice Esty and her pupil, Miss Eily Lambkin (Bechstein Hall) on October 27. Mr. Theodore Byard's recital at Bechstein Hall, on the evening of October 27, again displayed his highly developed gifts and attractive personality as a singer. Mr. George Henschel showed his similar qualities in a lower vocal range at Bechstein Hall on October 28, and as usual accompanied himself; he gave a second recital on November 11.

Mr. Campbell McInnes's refined and wholly pleasing style of vocalism was exhibited at Æolian Hall on November 1, in Schubert's 'Die schöne Müllerin' song-cycle. His reading was thoroughly expressive, and was devoid of exaggeration.

Recitals were given by Miss Florence von Etlinger (Steinway Hall, November 1), who introduced two 14th century Christmas songs and conducted a small ladies' choir in part-songs by Dr. Walford Davies and Brahms; Miss Adelaide Kind (Bechstein Hall, November 2); Miss Elma Baker (Steinway Hall, November 6); Mr. Kingston Stewart (Bechstein Hall, November 6); Madame Geraldine Jesse (Bechstein Hall, November 9); Mr. Leonard Sicket (Bechstein Hall, November 10); Miss Lydia John (Æolian Hall, November 15); Miss Elena Gerhardt (Bechstein Hall, November 18).

#### PIANOFORTE RECITALS.

Mr. Louis Edger introduced three pieces by R. Zwintscher, entitled, 'Südwärts,' on October 27, at Steinway Hall. On October 28, Miss Rosamund Ley gave a recital at Æolian Hall, and Misses Emmy Neuner and Hildegard Klengel, pupils of M. Pugno, played duets at Steinway Hall. Mr. Felix Swinstead introduced an interesting group of his own works in the programme of his recital at Bechstein Hall, on October 31. Miss Janet Wheeler brought forward a severe programme at Æolian Hall on November 2, and played with considerable ability.

The chief interest at Mr. Bachhaus's recital, given at Queen's Hall on November 2, was the constitution of the *plébiscite* programme. It was as follows:

Sonatas .. ..	'Moonlight' .. ..	Beethoven.
	'Appassionata' .. ..	.. ..
Andante and Rondo Capriccioso .. ..	.. ..	Mendelssohn.
Papillons .. ..	.. ..	Schumann.
Fantasie-Improptu .. ..	.. ..	.. ..
Berceuse .. ..	.. ..	Chopin.
Ballade in A flat .. ..	.. ..	.. ..
Liebestraum .. ..	.. ..	.. ..
La Campanella .. ..	.. ..	Liszt.
Hungarian Rhapsody No. 2 .. ..	.. ..	.. ..
Prelude in C sharp minor .. ..	.. ..	Rachmaninoff.

Miss Evelyn Winter (Bechstein Hall, November 7) and Miss Ella Hackworth (Bechstein Hall, November 8) both displayed considerable ability.

Miss Margaret Melville gave a recital at Queen's Hall on November 8, with the Queen's Hall Orchestra, under Sir Henry Wood, and played three concertos—that of Schumann,



Beethoven's fifth, and a new work by Henryk Melcer. This had gained a Rubinstein prize at Berlin, and, although it had no exceptional interest, was quite worth hearing once.

Madame Gabrielle Leschetizky's vigorous methods and exceptional expressive powers were lavished upon the music of Brahms and others at Bechstein Hall, on November 14. Madame Yolanda Mero played Bach's Chromatic Fantasia and Fugue, and Beethoven's Sonata (Op. 109), very finely at Steinway Hall, on November 15.

A recital was given by Miss Eleanor Spencer (Bechstein Hall, November 18).

#### OTHER RECITALS AND CONCERTS.

Mr. Cedric Sharpe, a violoncellist whose name has frequently figured on programmes at the Royal College of Music, gave his first recital at Bechstein Hall on October 24. Bach's Suite in C and Beethoven's Sonata in A (with Mr. Herbert Sharpe) were his chief pieces, and their exacting requirements were answered with a completeness that promised well for Mr. Sharpe's future.

Miss Isoline Harvey gave an attractive violin recital at 50, Hans Place, by permission of Mrs. Broadbent, on October 24.

The concert with which M. Zacharewitsch opened his second series of 'Concerts intimes' at 46, Berners Street, on October 28, was an occasion of extreme interest, for he gave a reading of Elgar's Violin concerto, with Miss Marie Fromm at the pianoforte, that was in many respects a new conception of the work. It was charged to the full with passionate emotion, and was a technical feat of amazing virtuosity.

Miss Adeline Leon (violinist) and Miss Lucy Polgreen (pianist) were heard together in a Sonata by M. Rachmaninoff at Bechstein Hall on November 4.

Professor Luiz Figueras (violinist) made his first appearance in England at Bechstein Hall on November 6, and showed wide sympathies and wide ability.

Brahms's Sonata in E flat for pianoforte and clarinet was played at Æolian Hall, on November 6, by Miss Ada Thomas and Mr. Charles Draper, who were subsequently joined by Señor Casals in Beethoven's Trio in B flat for clarinet, violoncello, and pianoforte. The same players were heard at a second concert, on November 17, in Brahms's Trio in A minor, Op. 114.

A charming costume-recital of folk-songs and folk-dances was given at Æolian Hall on November 6 by Miss Beatrice Dunn, Mr. Clive Carey, and dancers, adult and juvenile.

Mrs. Hamilton-Soley (pianist), Miss Pauline Theurer and Mr. Harold de Beer (vocalists), Señor José Gómez (violinist), and Miss Helen Mott (violinist), took part in a much-varied concert at Steinway Hall on November 7.

On November 7, Madame Henrietta Schmidt and Miss Edith Heymann gave, at Æolian Hall, a performance of Lekeu's Sonata in G for violin and pianoforte that was more interesting in the anticipation than in the realisation. On the same day and at the same hall Miss Margaret Prior made a highly successful début as a violinist.

Mischa Elman's recital at Queen's Hall on November 9 was like all other recitals given by that remarkable young man.

The programme of the orchestral concert given at the Royal College of Music on November 9 included an interesting and highly successful novelty in the shape of Mr. Douglas Tayler's orchestral fantasy 'Uncle Remus.' The composer draws the full advantage, and with perfect artistic restraint, of the many moods—some of them piquant—suggested by the subject. He directed the performance in person.

An enjoyable smoking concert was given at Hamilton Hall, E.C., on November 16, by the Great Eastern Railway Musical Society, under the direction of Mr. W. Johnson Galloway. The chief feature was the performance, for the first time with full orchestral accompaniment, of Mr. Julius Harrison's 'Viking song' for male-voice choir. The work is full of stirring and picturesque effects in small compass, and is of a kind to appeal to both musicians and chorals. The orchestra gave an exciting performance of the Finale of Tchaikovsky's fourth Symphony, and Miss Dorothy Webster and Mr. Dan Price sang.

A front-rank violinist of outstanding ability, Herr Carl Flesch, made his first appearance in England at Queen's Hall on November 15, with the assistance of Sir Henry Wood and the Queen's Hall Orchestra. In the Concertos of Beethoven and Brahms he made clear that his great Continental reputation was justified.

A new series of 'twelve o'clock' concerts, under the management of Miss Mathilde Verne, opened at Æolian Hall on November 16. Mr. Reinhold von Warlich, as the singer, supplied the chief interest. Miss Erna Schulz (violinist), Miss Esther Kalisz (pianist), and Mr. Alexandra (bassoonist) also took part.

A Sonata by Emmanuel Moór and a Concert-piece by Leopold van der Pals, both for violin and pianoforte, were introduced by Herr Gustav Havemann and Herr Johan Wyszman at Æolian Hall on November 18.

## Suburban Concerts.

The complete trilogy of Mr. Coleridge-Taylor's 'Song of Hiawatha' was performed by the Alexandra Palace Choral and Orchestral Society on November 11, under Mr. Allen Gill's direction. The choir sang with all its familiar wealth of tone and vitality, and efficient assistance was given by Miss Aimée Kemball, Mr. Gwynne Davies and Mr. William Douthitt (principal vocalists), and Mr. G. D. Cunningham (organist).

'St. Paul' was given by the Dulwich Philharmonic Society at the Crystal Palace on November 4, under the direction of Mr. Julius Harrison, who is proving himself an able choral conductor. He led an extremely spirited performance that more than upheld the traditions of the Society. The principals were Miss Dora Gibson, Miss Violet Williams, Mr. Frank Webster, Mr. F. Tabois and Mr. W. Waite. Mr. M. Klickmann was the organist.

## MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Mr. Gregor, the new manager of the Imperial Opera house, works very hard, and makes every improvement that will tend to give the Austrian musical season its ancient splendour. He provides us with new singers and new operas. We had the privilege of hearing Caruso, which was a real treat. The Viennese always appreciate this perfect singer and actor. Of course Weingartner and the late Gustav Mahler bestowed more attention upon the orchestral than upon the vocal side, but Gregor has engaged Hans Richter, and we all hope to hear again the marvellous performances which we have missed in the absence of this greatest conductor. The programme for the next month provides new and old operas and ballets. The arrangements for November include the first performance of Herr Bittner's new opera, 'Die Bergfee'; three Mozart operas, 'Le Nozze di Figaro,' 'Don Giovanni,' and 'Il Seraglio'; the ballet, 'The four Seasons of love,' by Lehner. In December we are to have Massenet's 'Jongleur de Nôtre Dame,' 'Iphigénie' of Gluck, 'Corregidor,' by Hugo Wolf, 'Verschenkte frau' of d'Albert, Nedbal's ballet, 'The Devil's grandmother,' 'Aphrodite' by Oberleithner, and Siegfried Wagner's latest work, 'Banadietrich.' Baklanow, a new Russian baritone, has been engaged for several years, as also has Mlle. Bland.

Emmy Destinn and Gilly have given a very successful concert, and Slezak, the celebrated tenor, will give a concert before his departure for the Metropolitan Opera, New York. Giordano's opera, 'Siberia,' was given at the Volksooper with great success. It is very interesting to see that Director Rainer Simons knows how to excite the interest of the Viennese public, by continually bringing new operas and new singers to their notice.

The new light operas have not all been successful, so we are looking forward to hearing Lehar's new work, 'Eva,' which will make its appearance shortly.

EISNER-EISENHOF.



## BIRMINGHAM.

The Midland Musical Society, who now form an exceedingly strong amateur choral body, having considerably augmented their number of singers in every department, gave quite an impressive rendering of Sullivan's ever-welcome dramatic cantata, 'The Golden Legend,' in the Town Hall, on October 21. The work appears by no means to have diminished in popularity, although it was composed as far back as 1886. That it stood its test well was more than sufficiently shown by the splendid reception accorded to it by the large audience present. The choir sang throughout with warmth and expression, securing a beautiful tone in the unaccompanied evening hymn, 'O gladsome Light,' and the equally appealing 'O pure in heart.' Admirably and characteristically given were the orchestral accompaniments, which embody so much descriptive matter, and in the cast of principals the committee could hardly have been better served. The soloists were Miss Elsie Yardley (Elsie), Miss Elsie Palmer (Ursula), Mr. Walter J. Otley (Prince Henry), and Mr. Sidney Stoddard (Lucifer). 'The Golden Legend' was followed by Sir Hubert Parry's 'Blest pair of Sirens,' magnificently sung by the choir. Mr. J. A. Cotton conducted with care and judgment, and Mr. C. W. Perkins rendered valuable help at the organ.

Mr. Arthur Cooke, one of our foremost pianists and teachers at the School of Music, gave in the large Lecture Theatre of the Midland Institute, on October 21, a pianoforte recital of works by Liszt, in commemoration of the centenary of Liszt's birth.

Of special interest was Mr. Max Mossel's first Drawing Room Concert of the current season, given in the Grosvenor Room of the Grand Hotel on October 26, at which Dr. Georg Henschel and Miss Irene Scharrer appeared. Dr. Henschel, who accompanied himself, gave a magnificent selection of songs representative of various schools, delivered with perfect art, imparting to every phrase its characteristic meaning. Miss Irene Scharrer, a favourite pianist in the Midlands, gave an admirable reading of Chopin's second Sonata (Op. 68), in B minor, and other pieces. Variety was given to the programme by some violoncello soli, played with consummate art by our local violoncellist, Mr. Willy Lehmann.

M. Ysaye and Mr. Raoul Pugno united in giving a magnificent violin and pianoforte recital in the Town Hall on October 27. The concert opened with Brahms's Sonata in A major (Op. 100). Its exposition was as noble as it was erudite, and created a deep impression. On this occasion, M. Ysaye introduced his son Gabriel, who joined his father in a wonderfully impressive Sonata for two violins, by Handel, superbly rendered in every detail.

Madame Blanche Marchesi, who has not appeared here for some time past, was the vocalist at the Birmingham Symphony Orchestra's first concert of the season, given in the Town Hall on October 28, under Mr. Julian Clifford's able conductorship. Her voice carried remarkably well in Senta's ballad from Wagner's 'Flying Dutchman,' and in the wonderful closing scene from Wagner's 'Götterdämmerung.'

Mr. Leonard Rayner, a young pianist from the Midlands, gave a pianoforte recital in the Temperance Hall on October 31, with much artistic success. He possesses a sensitive touch and an admirably schooled technique. A great musical treat was to hear two such renowned artists as Madame Carreño and Mischa Elman, who gave a pianoforte and violin recital in the Town Hall on November 13.

The Quinlan Opera Company gave a fortnight's operatic season at the Prince of Wales Theatre from November 6 to November 18, and secured an almost unprecedented success, the theatre being packed every night. As far as memory serves Birmingham has never been so well provided in the way of grand opera, and the success was well earned. In the first instance one had the finest orchestra yet heard here in opera, and secondly the whole mise en scène surpassed all previous efforts relating to grand opera. For the first time local audiences heard Wagner's 'Valkyrie,' of which a magnificent performance was given. Of equal interest was the superb performance of 'Tristan and Isolde,' only once heard previously in Birmingham.

The Birmingham Choral Union's first concert of the season was given in the Town Hall on November 16, under Mr. Thomas Facer's conductorship. The work chosen was

Mendelssohn's oratorio 'St. Paul,' first heard in Birmingham under the composer's direction at the Triennial Musical Festival of 1837. Mr. Facer steered his forces through the labyrinth of the by no means easy score with commendable efficiency, securing on the whole an intelligent performance, admirable in tone, precision and phrasing. The solo parts were well sung by Miss M. Phyllis Bradley, Madame Marguerite Gell, Mr. William Burrows and Mr. Peter Dawson. Valuable help was given by Mr. C. W. Perkins, the city organist.

The Birmingham Philharmonic Society's second orchestra concert of the season was given in the Town Hall on November 8, under Mr. Percy Pitt's conductorship in place of Mr. Thomas Beecham, who was prevented from fulfilling his engagement on account of indisposition. Mr. Percy Pitt, however, proved himself to be a master of his art and realised some poignant and effective performances of Beethoven's second Symphony, Tchaikovsky's Fantasia 'Romeo and Juliet,' Dvorák's symphonic poem 'The golden spinning wheel,' the 'Hebrides' overture, and pieces by Debussy.

The Birmingham Choral and Orchestral Association's performance of the 'Messiah' attracted an overflowing audience to the Town Hall on November 18. The choir and orchestra admirably discharged their duties under Mr. Joseph H. Adams's conductorship, and the work done by the principals, Madame Aston, Miss Clara Winwood, Mr. Jesse Hackett and Mr. Thomas Howell, was quite satisfactory. Mr. C. W. Perkins was the organist.

## BOURNEMOUTH.

The current musical season is now in full swing, and the weeks are filled with musical doings of undeniable interest. Some very effective playing by Mr. Dan Godfrey's Municipal Orchestra has been forthcoming at the excellent series of Symphony Concerts, and the works chosen for performance have been selected to meet the diverse views of the various sections of the public. Symphonies by Beethoven (the C minor and the Seventh), Rachmaninoff (in E minor), Kallinikoff (G minor), Arnold Trowell (E minor), and Brahms (the Third and the Fourth) have been performed. The concertos have been Brahms's Violin concerto (Mr. Louis Siegel), Liszt's Pianoforte concerto in E flat (Miss Tosta de Benici), a Violoncello concerto by Jules de Swert (Mr. Arnold Trowell), Violin concerto No. 9, by Spohr (Mr. Charles Fletcher), César Franck's Symphonic Variations for pianoforte (Mr. Vernon Warner), Boellmann's Violoncello variations (Mr. Felix Salmond), and Tchaikovsky's Violin concerto (Mr. Anton Maaskoff). Dr. Ethel Smyth's visit to conduct a performance of the Overture to her opera 'The Wreckers' was a special feature of the concert on November 8.

Among other events which have taken place lately have been concerts by Mr. Watkin Mills and party; Messrs. Kreisler, Casals, and Bauer (chamber music recital); Madame Marie Horne and party; Mr. Charles Clark (Wagner concert in conjunction with the Municipal Orchestra); Backhaus; Miss Adela Verne and party; Madame Tetrassini and party; Mlle. Alice Verlet and party; Miss Elena Gerhardt; Herr Fritz Kreisler (orchestral concert).

For those who have a taste for musical æsthetics, provision has been made in a course of lectures by Mr. T. W. Surette. Last year's series of lectures on 'Great Symphonies' proved so much of an attraction that Mr. Surette was induced to give a second series this season. The illustrations by Mr. Godfrey's orchestra materially help the lecturer's interesting discourses.

Reference must not be omitted to the conspicuously successful inauguration of the newly-formed Municipal Choir, which took place on November 14. Edward German's light opera 'Merrie England' was the work chosen for the launching of the venture, the choir rendering the cheery music with much vivacity and spirit. The composer conducted, and the principal soloists were Miss Rachel James, Miss Gwladys Roberts, Mr. Sam Hemsall, and Mr. David Brazell.

Mr. Charles Bishenden gave a concert-lecture on 'Henry Purcell and singers of his time,' at 105, Oxford Street, on November 2.

## BRISTOL.

The Bristol Royal Orpheus Society and the Gloucester Orpheus Society gave two combined concerts in their respective cities in order to celebrate the term of office as sheriff of gentlemen who are musicians, viz., Mr. George Riseley at Bristol, and Mr. Dinnam Clark at Gloucester. On October 24, the Bristol Choir went to Gloucester and, with the Gloucester forces, sang at a well-attended concert in the Shire Hall. The duty of conductor was divided between Mr. Riseley and Dr. A. H. Brewer (conductor of the Gloucester Choir). The programme included two part-songs by Mr. C. Lee Williams, which the composer directed, Mendelssohn's 'Thou comest here to the land,' and Grieg's 'Landerkennung,' accompanied upon two pianofortes by Dr. Brewer and Mr. Williams. Songs were sung by Miss Ethel Harris and Miss Gertrude Winchester. On the following night the combined choirs sang in Colston Hall, Bristol, and the programme was repeated. So gratifying were the results of the concerts that probably others of a similar character will be given.

At the Victoria Rooms, on November 1, a large audience was attracted by a performance in which Miss Lilian Hawkins played the harp, Miss Imogene Hawkins the pianoforte, and Mr. Stuart Edwards was vocalist. The tenth season of the Clifton Chamber Concerts commenced on November 2, when a concert given at the Victoria Rooms was well attended. Changes have occasionally been made in the constitution of the Quintet which is at present composed of Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Albert Morgan (violins), Albert Best (viola) and Percy Lewis (violinello). The principal compositions given were the Quintet in F minor by Brahms (Op. 34) and Novak's Quartet in G (Op. 22) for strings, the latter played publicly for the first time in Bristol. On November 8, Madame Elder Fogarty (contralto) gave a concert at the Victoria Rooms. She was assisted by Miss Alice Perkins and Mr. Clive Thomas (vocalists), Miss Jenny Meid (pianoforte) and Mr. Arthur Angle (violin), from Cardiff.

On November 18, the Bristol Choral Society gave their first concert of the season at Colston Hall. The work performed was the 'Faust' of Berlioz, the soloists being Miss Mabel Manson (Margaret), Mr. Henry Turpenney (Faust), Mr. William Thomas (Brander), and Mr. Robert Burnett (Mephistopheles). Band and choir numbered 500. Mr. Harold Bernard was leader, and Mr. George Riseley directed the performance with ability.

## DEVON AND CORNWALL.

## THE THREE TOWNS.

A season which promises to be exceptionally busy is now in full swing, and the past month has been one of unusual interest. The Misses Smiths' enterprising and important scheme of chamber concerts, involving visits to Plymouth by artists of the highest rank, was inaugurated on October 25, by a vocal recital by Dr. Georg Henschel. The number of subscribers who supported we shall hope to see increased, but it was the right kind of audience—one sufficiently interested to desire to be edified and educated. The only other chamber music event was a visit of Messrs. Newstead and Zacharewitsch, who gave a pianoforte and violin recital on November 16.

The first of Mr. R. G. Evans's symphony concerts, on November 3, was made memorable by an impressive performance of the Beethoven C minor (No. 5). A big success was made also by a young contralto vocalist, Miss Eileen Buck. To give his men of the Royal Garrison Artillery band work of interest, and to also interest the public, Mr. R. G. Evans has organized a series of orchestral concerts on Saturday evenings at popular prices. The success of the first of these, on November 18, justified the venture. The 'Jupiter' Symphony of Mozart was selected by Mr. J. W. Newton as the chief work at his first symphony concert of a new series at Stonehouse on November 7.

On November 1, concerts of miscellaneous character were given at Pennycross and Crownhill respectively; and on November 14, Mr. Albert Doyle (recently appointed organist of the Roman Catholic Cathedral at Plymouth) organized a programme of music of good standard in connection with a presentation to the Bishop of Plymouth.

## DEVONSHIRE TOWNS.

Choral events have not yet become numerous, most of the Societies being engaged in preparation. The class at Plympton, trained by Mr. David Parkes, sang in very good tone in Mendelssohn's 'Hymn of Praise,' with small orchestra, on November 7. The Isca Glee Singers gave their fourth annual concert at Exeter on November 10; and on November 15 a cantata was sung in Barnstaple Music Hall, by all the members of Bands of Hope in the Borough, conducted by Mr. E. J. Labbett.

A new organ was opened in Ashwater Methodist Church, on November 2, by Mr. H. M. Guest, of Exeter; and on November 8, in connection with a jubilee commemoration at Northernhay Chapel, Exeter, Mr. H. Moreton (Plymouth) gave a fine organ recital, Miss Linford Browne being the vocalist. In St. Sidwell's Chapel, on November 16, Mr. Lee, of Jersey, gave an organ recital.

The Haydn String Quartet located at Torquay gave their sixteenth concert on October 26, performing Haydn's Quartet in G (No. 50), and Dohnányi's Quartet in D flat, Op. 15. Miss Eileen Buck was the vocalist. Miss Beatrice Heaviside (contralto), and Mr. C. T. Heaviside (cello), were assisted on November 11, at Torquay, in a vocal and instrumental recital by Mrs. G. H. Handford (pianoforte). A Fantasia suite for pianoforte and cello, by Mr. C. T. Heaviside, was played, and Miss Heaviside sang a well-chosen selection of songs.

Concerts of the miscellaneous order have been given at Seaton, on November 2, in aid of the Axe Vale Musical Society; at Dartmouth, on November 9, in aid of the District Nursing Association, the artists being Miss Marie Belton, Messrs. Walter Belgrove and C. G. Pike, with the Newton Male Quartet; and on November 13 at Paignton, arranged by Mr. Wilfred Taylor, with a small orchestra.

A week's répertoire performance of opera was given at Exeter, November 13 to 18, by Signor Castellano's Italian company.

## CORNWALL.

Padstow Musical Society has been revived, and is studying 'The Creation,' under the direction of the Vicar. Torpoint Choral Association, on November 8, gave a promenade concert at Gravesend in support of its funds. The fine Male-choir Association, with Truro People's Palace, gave a concert on November 13 under the conductorship of Mr. Wallace C. Smith, assisted by several vocal and instrumental soloists. Goldsithney Wesleyan Choir sang Gaul's cantata, 'Ruth,' on November 15, conducted by Mr. John Rees. The Plymouth Orpheus Male-Voice Choir sang several of the most popular and important pieces in their répertoire at a concert given at Liskeard on November 15, in aid of a fund to provide new instruments for the Liskeard Temperance Band; an effort which is a direct result of the Cornwall county music competitions. Mr. David Parkes conducted.

In aid of Gunnislake Nursing Association, a miscellaneous concert was given on November 9; and on November 11, at Stythians, glees and part-songs were sung by Stythians Male Quartet. St. Petroc's Quartet sang at Bodmin, on November 14, the test-piece of the Cornwall Music Competitions: a capable little orchestra at the same concert was conducted by Mr. J. Williams, and Messrs. Charles Saunders and Watkin Mills sang songs and duets.

## DUBLIN.

The Royal Dublin Society chamber music recitals commenced on October 30, with a pianoforte recital by Madame Carreño, who played before the largest audience ever assembled in the Lecture Theatre.

The Sunday Concerts have been in full swing since October 22. The orchestra, under Dr. Esposito, have played the following symphonies: Mozart in G minor; Beethoven, No. 2, in D; and Schubert, the 'Unfinished.' The soloists included, Mr. Clyde Twelveteers (violinello), Herr Adolf Wilhelmj and Mr. Octave Grisard (violin), and Miss Gertrude Cuolahan (who played the solo in Weber's 'Concertstück'). The vocalists included Miss Madeline Macken, Miss Lena Munro, and Miss Lily Christie, and Mr. Gerald Murphy, who made a successful first appearance in Dublin.



The Feis Ceoil is announced for the week commencing May 6, 1912.

On November 15, the Dublin Orchestral Society gave the fourth concert for the year in the Gaiety Theatre. Dr. Esposito conducted a programme that included Beethoven's 'Eroica' Symphony, and the final scene from 'Die Walküre.' The Society will have a considerable debt to meet at the close of the season, and the committee have asked for donations towards paying it off.

Mr. John Larchet has started a series of popular orchestral concerts on Saturday evenings in the Abbey Theatre; they have, so far, been well attended.

### EDINBURGH.

At the first of Messrs. Paterson's orchestral concerts, given in the M'Ewan Hall on November 13, Mr. Mlynarski conducted excellent performances of Beethoven's 'Leonora' Overture No. 3, Georg Schumann's 'Lebensfreude' Overture, and Tchaikovsky's Symphony No. 4, in F minor. The soloist was M. Pablo Casals, who delighted the audience in Haydn's Violoncello concerto.

At the second concert, on November 20, the programme included Berlioz's 'Carnaval Romain' Overture, and Raff's 'Im Walde' Symphony. M. Mischa Elman was the soloist, and his performance of the solo part in Max Bruch's Violin concerto in G minor created much enthusiasm.

The first of the present series of Concerts for Young People, given under the auspices of the Edinburgh Musical Education Society, was held in the Queen's Hall on November 8. The programme comprised violin solos, pianoforte solos, and songs, and the performers were Miss Copeland, violinist, Mr. Appleyard, pianist, and Mr. Alfred Young, vocalist. Professor Niecks prefaced each number with historical and explanatory remarks, and the concert was greatly appreciated by the juvenile audience.

Under the direction of Professor Niecks the first of the present season's series of historical concerts was given in the University music class-room on November 8. The programme was devoted to compositions by J. S. Bach for string orchestra, with and without flute, violin, and pianoforte solo, and comprised the 'Brandenburg' Concerto in D major, No. 5, with flute, violin and cembalo solo; Cembalo concerto in D minor; Suite in B minor, with flute solo; and the Concerto in D minor for two violins and orchestra. The string band was drawn mainly from the Scottish Orchestra. Mr. Henri Verbrugghen acted as conductor and violinist.

Among other concerts given recently have been vocal recitals by Miss Jean Waterston; Miss Margaret Kennedy, who was assisted by Miss P. K. Fraser, pianist, and Mrs. Tobias Matthay, reciter; violin recital by Mr. George A. Vincent; violin and pianoforte recital by Miss Theo. Hunter and Miss Mabel Barons; pianoforte recitals by Miss Edith Walton and by Mr. E. B. Appleyard.

### GLASGOW.

On October 23, the Bach Choir opened their sixth season with a chamber concert, under the direction of Mr. R. Finnie McEwen. The programme comprised the Sonata in B minor, for violin and pianoforte (excellently played by Miss Bessie Spence and Mr. J. A. Fuller Maitland), the Concerto in C major for three pianofortes and strings (Mrs. Younger, Messrs. Finnie McEwen and Fuller Maitland, pianists), and the solo cantata, 'It is enough,' for baritone, with oboe, strings, and continuo (Mr. Robert Burnett, vocalist). An interesting and educative feature of the concert was Mr. Fuller Maitland's introductory remarks bearing on the pieces forming the programme. The Ysaye-Pugno recital, on November 3, will be memorable for the remarkable rendering of the 'Kreutzer' Sonata and Mozart's Sonata in D major. M. G. Ysaye took part with his father and M. Pugno in a sonata by Handel, and Mr. J. MacLagan Blair contributed some vocal solos. Mr. Benno Moisewitsch, a pianist of great gifts, made an excellent impression on his first appearance before a Glasgow audience on November 6. The opening concert of the Choral and Orchestral Union took place on November 14, when the Scottish Orchestra, under Mr. Emil Mlynarski, made a brilliant appearance. The soloist of the evening was M. Pablo Casals, who gave an ideal performance of

Haydn's Violoncello concerto in D. In this and in some solos M. Casals's playing evoked great enthusiasm. The Symphony was Tchaikovsky's No. 4, in F minor, which received a fine interpretation from Mr. Mlynarski. A novelty on the programme was Georg Schumann's richly-scored overture, 'Lebensfreude.'

The Saturday Popular Orchestral Concerts were resumed on November 18, before an audience of very encouraging dimensions. The programme, cast generally on popular lines, included Beethoven's seventh Symphony and the overture to 'Oberon.' Madame Blanche Marchesi was solo vocalist, and her contributions to the programme afforded the audience much pleasure. The only other events to be recorded this month are recitals by two local vocalists, Miss Boyd Steven and Mr. Thorpe Davie, and the inaugural recital by Mr. J. E. Hodgson on the fine organ recently erected by Messrs. Norman & Beard in Lansdowne Church.

The choral societies of the district are busy with their programmes. The organizers of the successful Competitive Festival held recently are arranging a similar event to take place in the spring.

### LIVERPOOL AND DISTRICT.

The second concert of the Philharmonic Society, on October 24, is memorable as the occasion of the first visit to Liverpool of M. Rachmaninoff. His acceptance of the Society's invitation roused anticipations which were pleasurably realised. The gifted Russian composer appeared as solo pianist in his third Pianoforte concerto, Op. 30 (in which the orchestra was directed by Mr. S. Spielman), and as conductor of his second Symphony, Op. 27. These important works were new to Liverpool, and both made a highly favourable impression, especially the Concerto, as played by its composer. It is on the highest plane of virtuoso music, and full of interest in its themes and developments. Miss Mignon Nevada's brilliant vocalisation in Rossini's 'Una voce poco fa' created a furore. The choir, conducted by Mr. Branscombe, were heard in three of Carl Flitner's arrangements for chorus and orchestra of Schubert's pianoforte values.

Sir Frederic Cowen's new work, 'The Veil,' received an impressive performance at the third Philharmonic Concert on November 7. In his powerful setting of Robert Buchanan's poem, which offers few lyrical opportunities, the composer has adopted a new style. He has assimilated the best elements of modern music in his writing for the solo voices, chorus, and orchestra, and shows astonishing elasticity of technique and method. 'The Veil' is undoubtedly a work of great distinction, and the composer, who conducted the performance, received a flattering and friendly recall. The vocal principals included Madame Agnes Nicholls, Madame Kirkby Lunn, Miss Dily Jones, Mr. Maurice D'Oisly, Mr. G. N. Barnett, and Mr. Herbert Brown.

At the second Akeroyd Symphony Orchestra concert on October 31, three contrasted examples of Rhapsodies were played, viz., German's delightful 'Welsh Rhapsody,' Sir C. V. Stanford's elegiac Irish Rhapsody, 'The Lament for the Sons of Ossian,' and the Somerset Rhapsody (M.S.) by Gustav von Holst. Mlle. Yvonne Astruc, a gifted violinist, was heard in Mendelssohn's Violin concerto, and the vocalist was Mr. Harry Reynolds, a baritone who sang well.

The genius of Mr. Harry Evans as a conductor, and the responsive powers of the Welsh Choral Union, were congenially employed on October 18 in a splendid performance of Elgar's 'King Olaf.' This comparatively early masterpiece had been happily chosen, and was apparently as interesting to an engrossed audience as it was unmistakably enjoyable to the performers. With Miss Edith Evans, Mr. Lloyd Chandos, and Mr. David Brazell as vocal principals, the solos were excellently sung, and in the choral music, the Welsh Choral Union exhibited the qualities of tone, vigour, attack, and expression which always characterize their singing. Under the leadership of Mr. Akeroyd, the orchestral part, which is such an essential feature of the work in emphasising the subtle and suggestive use of the *leit motif* principle, was excellently played. The second part of the programme included the 'William Tell' Overture, and Edward German's Coronation March and Thanksgiving Hymn, heard for the first time here.



The programme of the third of the Symphony Orchestra concerts on November 14 was devoted to the grateful music of the old masters, exemplified by Cherubini's 'Anacreon' Overture, Beethoven's Triple Concerto for pianoforte, violin and violoncello, 'Ballet Suite,' Gluck-Mottl, and the 'Magic Flute' Overture. In the Concerto the solo parts were played by the three admirable artists forming the 'Manchester Trio,' Messrs. Edward Isaacs, Arthur Catterall and Carl Fuchs.

The 154th concert of the Societa Armonica, on November 4, commenced with the Symphony in B flat, Op. 20, by Ernest Chausson, a mediocre work, by no means fitly representative of the modern serious French school. The leader of the excellent orchestra, Mr. E. A. Garrod, played very cleverly in Joachim's 'Hungarian Concerto.' Conducted by Mr. Vasco Akeroyd, Svendsen's 'Zorahayda' Légende, and Debussy's 'L'après-midi d'un faune' received commendable interpretations.

The Hallé Orchestra visited Liverpool on October 21, when they were conducted by Mr. Michael Baling, who gave a forceful reading of Beethoven's seventh Symphony, followed by especially fine performances of Wagner's 'Faust' Overture, 'Siegfried Idyll' and the 'Bacchanale' from 'Tannhäuser,' in which a choir of sixteen female voices, stationed out of sight, sang with very beautiful effect.

Mr. Mischa Elman gave a memorable display of his phenomenal gifts as a violinist at his recital on October 28.

Among recent events deserving note was the concert given by the Misses McCullagh in the Yamen Rooms, on October 23. The programme opened with Brahms's Trio in C (Op. 87), sustained by Miss Helena (pianoforte), Miss Isabel (violin), and Miss Mary (violoncello), and contained solos cleverly played by these accomplished sisters. The songs by Miss Edith McCullagh, who is a charming lieder singer, completed an attractive programme.

Mr. Plunket Greene, accompanied by Mr. S. Liddle, gave his lecture on 'Interpretation in Song' to the members of the newly-formed Rodewald Concert Club, on October 30.

For the third meeting of the Concert Club, on November 13, a delightful choral programme was provided, which included madrigals by Morley, Weelkes, Wilbye, Gibbons and Byrd, well sung by a choir trained and directed by Dr. James Lyon. The atmosphere created by this fine old English music was somewhat rudely dispelled by Richard Strauss's Violin and Pianoforte sonata, cleverly played by Mr. J. E. Matthews and Dr. Stanley Dale.

Mr. Frederic Brandon, at his pianoforte recitals in the Rushworth Hall on November 4 and 20, chose diversified programmes, which he performed with masterly skill.

The well-known organ composer, Mr. William Faulkes, displayed his versatility, especially as a Chopin player, by his pianoforte recital in St. Margaret's Hall on November 7, when he was vocally assisted by Mrs. George B. Russell.

The St. Helen's Musical Society gave a worthy performance of Mendelssohn's 'Elijah' on November 8, under the direction of Dr. S. B. Siddell, with Mr. V. Akeroyd as leader of the orchestra. The vocal principals were Miss Alice Hare, Miss Annie Johnson, Mr. John Booth, Mr. Bridge Peters, and Master Frank Rodgers (Sheffield Parish Church Choir). The band and choir comprised 170 performers.

Two notable chamber concerts were held on November 10 and 18, the first of these being given by the St. Petersburg Quartet, who played quartets by Tchaikovsky, Borodin and Tanéïev; and the second by the Brodsky Quartet, who gave ideally perfect expositions of Beethoven's Quartet in G, Op. 18, No. 2, Schubert's Quartet in G, Op. 16, and Dvůřák's Quartet quintet in A, (with Mr. Frank Merrick as pianist).

The London Centre of the Free Church Musicians' Union has made arrangements by which members of the Union can have the use of the club rooms connected with the Institute at the King's Weigh House Church, Thomas Street, Oxford Street. The Institute is now the headquarters of the Union in London, and the joint secretaries, Mr. John Spink and Mr. Thomas M. Baker, will be pleased to reply to any inquiry.

## MANCHESTER AND DISTRICT.

Prior to the inauguration of the Hallé season, of which brief mention was made last month, the executive took the somewhat unusual step of inviting the subscribers to meet them in the Lord Mayor's parlour, there to hear a statement as to the executive's intentions for the present season. Mr. E. J. Broadfield, the chairman, appeared in a very pessimistic mood as to the Society's future, and urged more extensive support of the concerts, otherwise he foresaw complete suspension. Mr. Gustav Behrens, the Society's treasurer, amongst other things reported that in the last four or five years the income from subscribers had fallen by about £1,200. More democratic management was urged, but it was tolerably evident that this executive believes in a benevolent autocracy, for a deaf ear was turned to all suggestions of an enlarged executive, which, it was admitted, included only one musician (Dr. Brodsky) amongst its five members. The members of the orchestra had been invited to attend, but a concert in Liverpool caused their absence. A long letter in the *Manchester Guardian* voiced their feelings: not mere re-organization, but radical and drastic reform was their remedy for an artistic business which was losing both money and prestige. They wished the committee to be increased from five to eight or nine, with at least one representative from the band: a paid permanent secretary (also chosen from the orchestra) in place of the present hon. secretary. Other reforms advocated were payment for admission to rehearsals, and open competitions for any vacancies occurring in the band, instead of the existing arrangements whereby students of the Royal Manchester College of Music have preferential treatment. These students would probably gain the post, but they should certainly take their chance along with any other applicants. The sketch of the season's activities, which Mr. Broadfield was enabled to give showed that, whatever else may happen, there will be constant interest in variety, and the attendances thus far in the season have shown a welcome revival.

Schalk's duties at Covent Garden precluded him from carrying out his original intention to conduct on November 16 and 23; Oskar Fried took his place on November 16, and Sir Edward Elgar conducted a programme of his own works (including his Symphony No. 2), on November 23, which must be noticed next month. At the second concert, on October 26, for the first time in the history of the Hallé Society (now in its fifty-fourth season) there was no orchestra, Pugno, Ysäye and his son playing chamber-music in the Free Trade Hall. Pugno played the 'Moonlight' Sonata, and, with Ysäye, the Violin sonata in C minor (Op. 30, No. 2), naively described in the programme as the Beethoven *Sonata in C minor for pianoforte alone*.

The combination of Sir Henry Wood, Kreisler, and the Elgar Violin concerto on November 2 brought a vast audience. A similar combination (with fifty members of the Queen's Hall band) towards the end of last winter only drew half the number. Such is Manchester's inveterate distrust of new work, howsoever distinguished the composer; consequently it is only common business policy to float new music here when the public comes to hear some great performer. Locally, in the last year or two, there has been a good deal of captious criticism of Wood; but his work on this occasion revealed him as a rather bigger man than some of his critics have realised: no greater technician of the orchestra has appeared in Manchester. A programme drawn from Dukas, Bantock, Elgar, Saint-Saëns, Mozart ('Haffner' Symphony), and Rimsky-Korsakoff showed the extensive range of his sympathies.

The two following concerts, given on November 9 and 16, were conducted by Oskar Fried, of Berlin, who, serving his apprenticeship under Von Bülow, and being also a disciple of the late Gustav Mahler, unites in his person an unusual combination of qualities. He impresses one as a purely temperamental conductor who is apt to run to extremes. In Berlioz's 'Carneval Romain' he positively lashed his band until he got the requisite tumultuous expression, making tremendous drafts upon his reserves of nervous energy. One very rarely sees a conductor so emotionally exhausted.

The Beethoven Choral Symphony was thoroughly exhilarating, but there can be no sense, for the sake of

brilliance, in speeding up a movement to such an extent as to make clear instrumental articulation an impossibility, and this often happened in the course of the work, and the choral finish was a wild rush. No choir, with only one rehearsal, could 'live' at such a pace. Weingartner's dicta about excessively fast and slow *tempi* deserve more attention from Mr. Fried.

His second programme betrayed the same predilection for abnormally graphic 'programme-music' as typified in Liszt's 'Mazeppa' poem and Berlioz's 'Symphonie fantastique.' He handled the Liszt work with the utmost success—firm outline, high—even lurid—colour, and impetuosity that swept the audience to its feet at the close of the triumphant Finale—the barbaric splendour of the scene was most vividly portrayed. Certainly 'Mazeppa' never came home to a Hallé audience as on this occasion. At the previous concert one noticed Fried's affinity for the music of Berlioz, and the performance of the Symphony only accentuated the impression. Madame Carreño introduced the second Pianoforte concerto of her former pupil, MacDowell.

The Hallé Choir is busily at work on Bantock's unaccompanied Choral ode in symphonic form, three of the four movements already being in the hands of the choir, and the fourth will be ready by the beginning of December. The composer took a rehearsal of the slow movement (No. 2, in twenty parts, for mixed voices) during the second week in November, and was thoroughly satisfied that his ideas are practicable, as well as beautiful in themselves, and the choir have evident zest in preparing the score. It is interesting to know that this setting of portions of Swinburne's 'Atalanta in Calydon,' radical departure though it be from any choral form we have hitherto known, is only a 'sketch' for a work of still greater scope and design on the subject 'Pan,' which Bantock is contemplating in the not distant future—and all this is the outcome of adjudicating at a competitive festival at Blackpool a few years ago, 'When,' in his own words, 'I realised what real choral singing was'!

On November 10, there was a Bantock evening given by the young Musical Society (arrangements being made by Mr. Gerald Cumberland), in which the composer took a leading part; no concert of a similar nature has before excited so much interest nor given so much genuine pleasure. The Orpheus Glee Society, under Mr. W. S. Nesbitt, sang the early 'Cavalier Tunes,' written eighteen years ago in the composer's novitiate, and the more recent 'Lost Leader' and 'Lucifer in Starlight'; so delighted was Professor Bantock that he has dedicated the last choral song to these gifted men and their leader. Oskar Fried was an interested member of the audience, never before having heard singing of such quality.

The fortnight of opera from the Quinlan Company, following the 'Ring' dramas of last spring, has emphasised Manchester's present poverty in theatres where opera on a big scale can be staged.

Happily we are within measurable sight of two new big theatres, one of which, at any rate, will accommodate 4,000, which means that at last there will be a chance of the 'people' getting opera at 'popular' prices.

Interest during the Quinlan visit was curiously divided between the Paris version of 'Tannhäuser,' 'Tristan and Isolde' (never hitherto so adequately done in Manchester), Debussy's 'L'enfant prodigue' and Puccini's 'latest novelty' opera.

But Wagner carried the day, and Manchester's whetted appetite for his music-dramas should make Mr. Ernst Denhof's prospects for success next March very rosy.

Concerts of chamber-music have been too numerous even to mention briefly, but a special significance attached to Mr. Max Mayer's first concert in the performance of the young, thirteen-year-old Viennese composer, Korngold's, Trio in D major, Op. 1, which is so abstruse that Mr. Mayer arranged that it should be played twice that evening.

#### NEWCASTLE-ON-TYNE AND DISTRICT.

The Philharmonic Orchestra began their season with a well varied and interesting programme on October 27. Beethoven's seventh Symphony was the most important item. Vaughan Williams's beautifully mystical 'Symphonic impression,' 'In the Fen Country' was the novelty (one British work will appear at each concert), and showed the

power of young England to write music far removed from academics. Mr. E. L. Bainton conducted with commanding ability.

In the evening, a little girl of twelve, Margaret Fairless, gave a violin recital, and played with an ability far beyond her years. Mr. E. J. Potts sang songs of Strauss and Vaughan Williams.

The next night Principal Hadow lectured to a public meeting organized by the Free Church Musicians' Union. The topic of his address was one upon which he is a great authority, 'The choice of Church music,' and it was delivered in his own inimitable way. The trend of his remarks may be gathered from the names Tye, Byrd, Gibbons, Purcell, Alford, Walmisley, and S. S. Wesley, anthems by whom were well sung by the Jesmond Wesleyan Choir, conducted by Mr. J. Heywood.

Miss Stockmarr's powerful pianoforte playing was well displayed in Chopin's B minor Sonata, and the Bach-Busoni Fugue in D, at the first concert of the Classical Society, on October 30. Although obviously not in good form, Miss Ellen Beck gave vigorous rendering of songs by Strauss, Brahms, and others. The Wesely Quartet appeared the following Friday at a meeting of the Chamber Music Society, and contributed Beethoven's 'Harp' quartet, three light Novellettes by Glazounow, and Ravel's Quartet, which grows simpler on repeated hearings. One of the best concerts given by this Society was provided on November 10 by Mr. T. Dunhill (pianoforte), Miss M. Hayward (violin), Mr. Frank Bridge (viola), and Mr. E. Mason (violinello). Three modern British compositions were given—a pianoforte quartet by Mr. Dunhill, a charming Trio by Hurlstone, and an imaginative and highly interesting Phantasia-Quartet by Mr. Bridge. Both performers and works created much enthusiasm. The concert concluded with Brahms's second Pianoforte quartet.

On November 8, the choir of Elswick Road Wesleyan Church gave an excellent performance of Parry's 'Judith,' no light undertaking for a church choir, and one which brought much credit to the conductor, Mr. George Dodds. Mr. Wall led a body of strings, and Mr. H. Y. Dodds presided at the organ.

On the following evening the Choral Society at Whitley Bay gave, with orchestra, Boughton's intense and ambitious 'Midnight,' and Coleridge-Taylor's 'Hiawatha's Wedding-feast,' and Mr. Bainton conducted his clever little part-song, 'The Ballad of Semmerwater.' Mr. Frank Mullings was the soloist, and declaimed with infectious enthusiasm the 'Forge song' from 'Siegfried.' At a meeting of guarantors, it was decided to postpone the next Newcastle Festival for a year. The reason for this regrettable, but inevitable, decision is the absence of a suitable hall. The Town Hall is too small and inconvenient, and the use of a theatre, as on the last occasion, places the choir at a serious acoustical disadvantage, and involves a great outlay in preparation.

Sir George Martin presided at the dedication services of the enlarged Cathedral organ on November 5. Thirteen recitals by seven well-known organists have attracted large audiences, in spite of, or, it may be, because of, excellent programmes of almost invariably lofty aims.

#### NOTTINGHAM AND DISTRICT.

An opportunity was given to lovers of music in Nottingham to hear Madame Tetrassini on October 26, when she received a hearty reception; her singing was rapturously applauded, and she was ably supported by Mr. Alfred Webster, Mr. Robert Radford, Miss Flora Mann, Miss Lillian Berger (vocalists), and Miss Mabel Moss (pianist), and Miss Edith Penville (flautist).

The opening concert of the re-constructed Long Eaton Orchestral Society proved a great success on November 7. Under the guidance and training of Mr. F. Mountney the orchestral items, including Schubert's 'Unfinished Symphony,' Weber's 'Peter Scholl' Overture, and Grieg's 'Peer Gynt' Suite, were admirably performed.

It is long since the singing of the Nottingham Sacred Harmonic Society has been heard to greater advantage than in the performance of Coleridge-Taylor's 'Hiawatha' on November 9. Perhaps a little more 'tenor' quality in the higher male voices and a keener attack in the altos would have improved the work. The orchestra also did good



work, nowhere more noticeably than in the string tone. The solos also received admirable treatment from Miss Carrie Tubbs, Mr. Alfred Heather and Mr. Robert Burnett. Mr. Allen Gill is to be congratulated on the success of the work, and it would be unfair not to mention Mr. Wynn Reeves, who led the orchestra for the first time.

The second Nottingham Subscription Concert took place on November 15, when an excellent programme was presented by Miss Elena Gerhardt, Mr. Maurice D'Oisly and Mr. Dalton Baker, vocalists, Mr. Felix Salmond (violinello), and Mr. Benno Moiseiwitsch (pianoforte).

Herr Fritz Kreisler visited Nottingham on November 17, and among his chief items were Mendelssohn's Concerto and a Recitative and Scherzo for the violin alone, from his own pen. The vocalist was Miss Roma Tremaine.

### SHEFFIELD AND DISTRICT.

The Sheffield Promenade concerts have started the third season with more hopeful prospects than at any time since their inception three years ago. A competent professional orchestra of about sixty-five players has been organized, and a more extended scheme of rehearsals has brought about increased cohesion and more highly-finished performances. Two concerts have already been given, under the direction of Mr. J. A. Rodgers. At the first, Beethoven's Symphony in C minor, Weber's 'Oberon' Overture, Elgar's 'Sursum Corda,' Walford Davies's 'Solemn Melody,' and other works were given. Miss Tosta de Benici played with incisive brilliance in Liszt's Pianoforte concerto in E flat, and Miss Gertrude Blomfield sang songs by Mozart, Scott, and Ronald with great charm of style. At the second concert the symphony was Haydn's in G (Letter V), and the Concerto was Tchaikovsky's for violin and orchestra, the soloist being Anton Maaskoff, whose vivid rhythmic style is well suited with Tchaikovsky's strongly marked periods. Grieg's charming *Lyrische suite*, Smetana's overture to 'The bartered bride,' and shorter pieces by Elgar and Mendelssohn completed an interesting programme. Miss Lily Crawford sang a number of English songs with marked success.

The Sheffield Musical Union selected Elgar's 'King Olaf' for the first Subscription Concert, given in the Albert Hall on November 16. The concert furnished an opportunity for the reappearance as conductor of Dr. Henry Coward. That fact, together with the announcement of his marriage during the previous week, secured for the famous choir-trainer a cordial reception. The old Norse Saga evidently appealed to the dramatic sense of the Sheffield singers. They had previously sung the work and knew its every point and bar. Without being exaggerated the expression was made vivid, and the choir proved to be the most successful division of the performing force. The soloists were Miss Laura Evans-Williams, Mr. Alfred Heather and Mr. Robert Charlesworth. All sang enthusiastically. The orchestra also played very sympathetically in Schubert's 'Unfinished' Symphony.

Concerts of the past few weeks have comprised performances by the Oak Street Choir (Spohr's 'Last Judgment'—conductor Mr. Joseph Armitage); the Endcliffe Wesleyan Church Choir (Mendelssohn's 'Lauda Sion'—conductor Mr. E. G. Laycock); and a pianoforte recital at the Grand Hotel by Mr. Edward Isaacs.

### YORKSHIRE.

#### LEEDS.

The Leeds Philharmonic Concerts began on October 25, when the Hallé Orchestra came over and took part in an highly interesting programme under an excellent temporary chief, Mr. Michael Balling. Elgar's Violin concerto was introduced to Leeds by Mr. John Dunn, who was at his best, and gave a fine reading of the solo part, while Beethoven's eighth Symphony was another feature of the programme. For the rest, chamber music has had a rather unusual share of attention at Leeds. On November 1, the Rasch Quartet, augmented for the nonce into a string quintet by a second viola, gave Brahms's Quintet in F (Op. 88), and Svendsen's Quintet in C (Op. 5), together with the pleasing variations from Dvorák's in E flat. The performances reached a high order of excellence, and increasing audiences indicate that these concerts are appreciated. On November 8, the older established Leeds Bohemian Concerts were resumed, and Ravel's very original

String quartet in F with its ultra-modernisms was coupled with Smetana's well-known and popular 'Aus meinem Leben' and the fragment in C minor of an unfinished quartet by Schubert. The mixture of old and new is, it will be seen, a pleasant feature of both these series of chamber concerts, and it also characterized a concert given on November 15 by the Edith Robinson Quartet, consisting of four ladies, who played Reger's Quartet in E flat, Brahms's in B flat, and Mozart's famous Quartet in C, with much force and a remarkably sympathetic ensemble.

On October 23, Miss Ella Child devoted a pianoforte recital to Liszt's music by way of celebrating the occurrence of his centenary on the previous day, and introduced some unhackneyed pieces, including the remarkable variations on the theme of Bach's 'Crucifixus,' one of the Petrarch Sonnets, and a 'Canzonetta' of Salvatore Rosa, all of which she played with exceptional brilliance of style. Another clever young West Riding pianist, Mr. Herbert Johnson, gave a recital on November 17, at which he played most artistically a more conventional selection of pieces, the names of Bach, Brahms, Chopin and Liszt being conspicuous among them. At the first Leeds Musical Evening, on October 24, Mr. Coleridge-Taylor appeared, and accompanied a number of his own compositions, songs, pianoforte and violin pieces, &c. At the second, on November 14, Sapellnikoff made a rather belated first appearance at Leeds, and played a typical recital programme, of which Beethoven's 'Appassionata' Sonata was the most important feature. At their recital on November 17, Messrs. Maude and Mason played violin and pianoforte sonatas by Schumann (D minor) and Beethoven (G major). Miss Blanche Tomlin was the vocalist.

Leeds is to have much more than its usual allowance of opera this season, and already the customary visit of the Carl Rosa Company, which opened on October 30, and the first visit of the Quinlan Opera Company, on November 20, have to be chronicled. The former presented nothing new, for Goldmark's 'Queen of Sheba' they introduced to Leeds a year ago. The Quinlan Company gave for the first time at Leeds Puccini's 'Girl of the Golden West' and Debussy's early and ingenuous little 'Scène lyrique,' as he styles it, 'L'enfant Prodigue.' The performance of Wagner's 'Tristan,' with Miss Agnes Nicholls and Mr. John Coates in the principal parts, was of course the chief thing in the programme, and the revival of Humperdinck's 'Hänsel and Gretel' was exceedingly welcome.

#### BRADFORD.

At the Bradford Subscription Concert on November 3, Sir Henry J. Wood, with the Hallé Orchestra, gave a charming performance of Mozart's 'Hafner' Symphony, the effect of which was enhanced by the absence of the customary breaks between the movements. Mr. Kreisler appeared as violinist in Elgar's Violin concerto, of which an exceptionally fine reading was given. On November 6, the Bradford Permanent Orchestra began a fresh season, the feature of which will be that each concert is to be under a different conductor. Mr. Landon Ronald was to have been the first, but was disabled by influenza, so Mr. Julian Clifford took his place, and gave capital performances of Saint-Saëns's 'Rouet d'Omphale,' Edward German's Welsh Rhapsody, and the air and variations from Tchaikovsky's Suite in G. Mr. John Dunn was the violinist, and he gave a sympathetic and forcible performance of the solo part in Tchaikovsky's Concerto. The Bradford Old Choral Society gave Haydn's 'Creation' on October 24, under Mr. E. J. Pickles's conductorship. Miss Emily Breare's excellent vocalisation was employed to advantage in the soprano part, and Messrs. Cynlais Gibbs and Robert Burnett were efficient in the other principal parts. On October 23, Mr. S. Midgley, a well-known Bradford musician who has done much in this town to popularise the best music, began a series of recitals at which he, with Mr. A. E. Dunford as violinist, purposes playing all Beethoven's Violin sonatas—in themselves a musical education. By way of assisting in a comprehension of the music he has written a handbook on the sonatas which should have a wide utility, quite apart from the occasion which has called it forth.

#### OTHER TOWNS.

On November 2, Miss Fanny Davies appeared at the Wakefield Chamber Concerts, and played a generous selection of pieces, including the delightful 'Kinderschenen'



of Schumann, which it is pleasant to hear now and again played by an accomplished artist. Mr. Campbell McInnes's highly artistic singing of some well-chosen songs (among them a series by Mr. Graham Peel, who accompanied them) added interest to a most enjoyable concert. The Halifax Orchestral Society has signalled its thirtieth season by migrating to a much larger hall, and gave its first concert of the season on November 16, when a programme of somewhat lighter character than usual may be taken as indicating a desire to appeal to a larger circle of supporters. Under Mr. H. van Dyk's direction some pleasant and artistic, if not very distinguished, music was given with much success. On November 3, the Hull Harmonic Society, of which Mr. W. Porter is the conductor, gave 'The wedding of Shon Maclean,' which seems, by its popularity this season, to have met 'a long-felt want' in the provinces. A bright performance was secured, in which Miss Eva Rich and Mr. W. H. Bullock were the soloists, a miscellaneous second part including Schubert's 'Unfinished Symphony.' On November 6, the York Symphony Orchestra gave Tchaikovsky's Violin concerto, with Zacharewitsch as the soloist, and an effective, but unpretending, piece by Kotchetoff, 'A la Balaika,' was a novel feature in the programme, which also included Elgar's 'Wand of youth' Suite. Mr. T. Tertius Noble conducted.

## Country and Colonial News.

### BRIEFLY SUMMARIZED.

*We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.*

*Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.*

**BATH.**—The Avon Vale Musical Society made an excellent departure from the conventional in choosing Bruch's 'The fiery cross' and C. H. Lloyd's 'Hero and Leander' as the choral works in their programme of November 8. The singers gave well-rehearsed interpretations of both works, under the capable direction of Mr. J. S. Liddle, and further value was lent to the occasion by the artistic solo singing of Miss Alice Venning, Mr. Montague Borwell and Mr. J. L. Ward.

**BELFAST.**—At Dr. Lawrence Walker's first chamber concert on October 30, the Rawdon Briggs Quartet supplied the programme, with Miss McKisack as singer. An interesting novelty was the String quartet in A minor, Op. 13, by Ippolitoff-Ivanow.

**BRIGHTON.**—The eighty-fifth season of the Sacred Harmonic Society was opened on November 2 with a performance of 'Samson,' at the Dome, under the direction of the Society's esteemed conductor, Mr. Robert Taylor. As usual the virtues of his enlightened leading were reflected in the choral singing, which was in every respect far removed from the mechanical perfunctoriness so often associated with the performance of Handel's oratorios. Worthy assistance was provided by the solo singing of Miss Gladys Moger, Madame Amy Dewhurst, Mr. Samuel Masters and Mr. Charles Knowles, and by the organ-playing of Mr. Percy Taylor.

**GREENOCK.**—The first lecture to the Greenock Musical Association was delivered on October 23, by Mr. Percy A. Scholes, on the subject of 'Music from the listener's standpoint.' The lecturer covered a good deal of ground and provided much useful guidance to those bent upon the true appreciation of music. Mr. Kyrie Orr was in the chair and explained that the Association, of which he is president, is not a sort of choral union but a 'musical companionship,' a gathering of people who are interested in music, so as to be a focus and centre round which would eventually gather all the musical interests of the town.

**GUERNSEY.**—The second festival of Church choirs was held on October 26, in the Parish Church of St. Peter's Port, Mr. Crousaz at the organ, and Mr. J. Matthews, organist of St. Stephen's, the conductor, whose anthem, 'While the earth remaineth,' was impressively rendered. The choir of about 200 voices was drawn from six churches.

**HANLEY.**—The Potteries Choral Society, conducted by Mr. Carl Oliver, took part in a concert given at the Victoria Hall on October 19, singing Idle's 'Now is my Chloris fresh as May,' West's 'Love and Summer,' Benedict's 'Hunting song,' Cliffe Forrester's 'The call of the breeze,' and Lloyd's 'A baby's feet like sea-shells pink,' with admirable tone and expression. Mr. Alfred Hollins contributed largely to the interest of the occasion with his organ playing, Miss Gertie Perry sang, and Mr. W. T. Bonner joined Mr. Hollins in duets for pianoforte and organ.

**KIMBERLEY.**—The enterprising Diamond Fields Musical Society, conducted by Mr. A. H. Ashworth, performed Hubert Bath's 'The wedding of Shon Maclean,' on October 24, with great success. The programme of the occasion also included Elgar's 'My love dwelt in a northern land,' Gade's 'Spring's message,' Leslie's 'Thine eyes so bright,' and the march chorus from 'Tannhäuser.' The vocalists were Miss Rebecca Reuben and Mr. J. T. Pursaill. The orchestra of thirty was led by Herr Carl Rybnikar.

**NORWICH.**—The success of a chamber concert given on October 13 encouraged the promoters to organise a scheme of chamber-music on a sound basis. It is proposed to give four concerts each season, to take place on Thursday afternoons. As the present season is partly over, two concerts only will be given—on January 19 and March 16.

**PENRITH.**—The musical enthusiasm prevailing in the Penrith district, much of it due to the energy of the Penrith Musical Society's conductor, Mr. E. Godfrey Brown, was well illustrated on October 26, when an audience representing all classes entirely filled the large Drill Hall. Herr W. Backhaus was the principal attraction, and his delightful playing roused great enthusiasm. The singing of the mixed choir of 200 was highly creditable to the conductor as a trainer. They gave a correct and spirited rendering of that exacting choral work, Bach's 'Magnificat,' and had also mastered the subtleties of Hamish MacCunn's ballad, 'Lord Ullin's daughter.' The soloists in 'Magnificat' were Miss A. Westmorland, Miss Parkin, Miss Edith Leitch, Mr. A. Sutton-Jones, and Mr. G. R. Gibbs. The ladies' 'Triphena' Choir, whose singing is well-known at the northern musical festivals, gave a highly-finished rendering of 'A love song' (Brahms) and Corder's 'Chorus of sirens,' testifying to the ability of their conductor, Miss M. E. Thomson. Orchestral items were given by an amateur band with a strong professional reinforcement.

**SOUTHPORT.**—On Friday, November 17, at the Queen's Hotel, the Vocal Union (male choir) gave the fourth Bohemian concert of the present series. Under the conductorship of Mr. J. C. Clark, the choir gave part-songs by Brahms, Sullivan, Foote, &c. The eminent and veteran flautist, Mr. de Jong, gave some excellent solos, and Mr. A. L. Camden (of the Hallé Orchestra) contributed bassoon solos, which were given with perfect finish and technique. Quartettes by the Apollo Singers, and songs by Mrs. Verney Smith and Mr. F. Greene, completed an interesting programme.

**STOURBRIDGE.**—The season of the Stourbridge Concert Society was opened in October with an excellent programme, in which Parry's 'Pied piper of Hamelin' and Brahms's 'Song of Destiny' were the choral numbers. The performances given were in every way worthy of the music, and did justice to their widely divergent requirements. The tone was admirable. The orchestra was heard alone in Beethoven's fourth Symphony and Wagner's 'Tannhäuser' Overture, and Mr. Frank Mullings sang the Sword-song from 'Siegfried.' The other soloist was Mr. Fairfax Crowder.

**SUTTON COLDFIELD.**—On November 14, Sir Frederick Bridge, as president of the Vesey Club, gave an address that consisted of a lecture upon the music to Milton's 'Comus.' Illustrations were given by a string quintet, led by Herr Suck, and by Miss Laura Taylor and Mr. James Coleman (vocalists).

**WINDSOR.**—The Gentlemen of the choir of H.M. Free Chapel of St. George and H.M. Private Chapel, Windsor Castle, gave a concert at the Royal Albert Institute on October 30, under Sir Walter Parratt's direction. The programme included Beale's madrigal 'What, shepherd, ho!'

Stevens's 'Sigh no more, ladies,' Webbe's 'Wanton gales,' Charles Wood's 'How sweet the tuneful bells,' Dr. Lloyd's 'Hither, hither' (conducted by the composer), and Bantock's arrangement of 'Down among the dead men.' Songs were given by Miss Perceval Allen and violin solos by Miss Marjorie Clemens.—The Windsor and Walkerville Choral Society (conductor, Mr. H. Whorlow Bull) selected 'Judas Maccabeus' and Stanford's 'The Revenge' and 'Songs of the sea' as the chief works in their season's programme.

WOLVERHAMPTON.—Dvorák's 'The spectre's bride' was performed by the Festival Choral Society at the Agricultural Hall on November 13, when Mr. George Halford made his first appearance as conductor of the Society in succession to Mr. Lyell-Taylor. He secured a vivid performance, into which the singers threw all their enthusiasm and highly-trained ability. Miss Dorothy Silk, Mr. Frank Mullins and Mr. Thomas Howell were an efficient trio of soloists. Stanford's 'Revenge' was also in the programme, and was sung with stirring effect.

## Foreign Notes.

### BERLIN.

At the first concert of the Königlische Kapelle (conductor, Richard Strauss), analytical programmes, price 30 pfennigs, were introduced in place of the programmes hitherto given away. This so annoyed the subscribers, that the free programmes were re-introduced at the second concert. A magnificent performance of Liszt's 'Dante' Symphony was given at this concert.—The first concert of the Singakademie was chiefly devoted to works by Liszt. The programme included the 'Missa Solennis' and the 13th Psalm.—A new String sextet by Max Reger was produced by the Hess Quartet (with H. von Dameck and B. Steinke) on October 26. It is said to be more pleasing than several of this composer's recent works.—A new undertaking, the Loevensohn chamber music concerts, has been inaugurated to produce little-known modern chamber music. It is not a commercial undertaking, as tickets for the concerts may be obtained free of charge. There are to be twenty-four concerts in the season.—On November 11, in the Beethoven Saal, Franz von Vecsey gave the first performance of Paul Juon's second Violin concerto.—Herr Emil Telmányi successfully introduced Elgar's Violin concerto to Berlin on October 21. Many well-known violinists were present, among them Marteau and Petschnikoff.—The programme of the first Hausegger Concert consisted entirely of works by Liszt, and included the 'Dante' Symphony and the 137th Psalm (for soprano solo, female choir, violin, harp, and organ). At the commencement of the concert, the Dresden organist, Kurt Gorn, played the fugue on the name B.A.C.H., and gave the audience an opportunity of appreciating the beauties of the Walker organ.—Busoni is giving a series of six Liszt recitals in the Beethoven Saal, at each of which programmes with historical and analytical notes by himself are provided. The first programme included a hitherto unknown 'Phantasie transcendente' on two themes from Mozart's 'Figaro.' The original manuscript in the Liszt Museum, which is almost complete, has been edited by Busoni.—Erich Korngold's pantomime 'Der Schneemann' is to be performed at the Kurfürsten Oper on Christmas Day.—The Vienna composer Arnold Schönberg has moved to Berlin, and is giving a series of lectures on aesthetics and composition in the hall of the Sternsche Conservatorium.—At the third Philharmonic Concert, conducted by Nikisch, two novelties were produced—Max Reger's Lustspiel-Overture (Op. 120) and Max Bruch's new Konzertstück for violin and orchestra (Op. 84), the latter played by Petschnikoff. Neither work met with success.—After many postponements, the first performance in Berlin of the 'Rosenkavalier' was given on November 14 at the Royal Opera House.

An invention of considerable interest was recently the subject of a demonstration in the Choralionsaal. It is the work of Herr Samuels, of Schwerin, and would perhaps be more correctly described as an adaptation of the 'bag' of the bagpipes, designed to enable a wind instrument player to carry on a long phrase without an apparent break for breathing. The instrument is called an 'Aerophor.'

### BRUSSELS.

At the Théâtre Royal de la Monnaie, Gabriel Dupont's opera 'La Glu' has been repeated. The good impression created at the first performance was confirmed, and it should not be long before the work becomes widely known.—Fritz Kreisler gave a recital in the Salle de la Grande Harmonie, on November 23.

### CAIRO.

At the Khedivial Opera a Saint-Saëns week is being arranged to celebrate the forthcoming visit of the composer.

### CASSEL.

Heinrich Zöllner's new Symphony (Op. 100) was performed here under the composer's direction, for the first time, at the second subscription concert of the Theatre Orchestra, and was well received.

### COLOGNE.

The first Gürzenich concert was dedicated to the memory of Ferdinand Hiller, and a memorial service was held at his grave.

### DRESDEN.

A symphony for string orchestra by August Halm was produced with success at the first winter concert of the Mozartverein.

### FRANKFORT-ON-MAIN.

The first performance of the opera, 'Oberst Chabert,' by H. W. von Waltershausen (Munich), is to take place before Christmas, under the direction of Kapellmeister Schilling-Ziemssen.

### GENEVA.

In April of next year 'The Ring' is to be given in German for the first time in Geneva, under the conductorship of Prof. Stavenhagen.

### THE HAGUE.

A nine days' festival of Richard Strauss's music took place last month. 'Feuersnot,' 'Salome,' 'Elektra,' and 'Rosenkavalier,' all the important orchestral works, and several songs, were performed.

### HAMBURG.

The first symphony concert of the Verein Hamburger Musikfreunde, given under the direction of Kapellmeister Eibenschütz, was in memory of Gustav Mahler. The programme included the C minor Symphony, and the Kindertotenlieder (sung by Maria Freund).—Bittner's opera, 'Der Musikant,' was well received on its first performance here.

### HANOVER.

Franz Neumann's new opera 'Liebele!' was well received on its first performance in the Königlches Theater.

### HEIDELBERG.

The fiftieth annual festival of the Allgemeiner Deutscher Musikverein was held here from October 22 to 25, and took the form of a centenary celebration in memory of its founder, Franz Liszt. The works performed included the oratorio, 'Christus,' under the direction of Dr. Wolfrum; the 'Dante' and 'Faust' Symphonies, under the direction of Sigmund von Hausegger and Max Schillings respectively; the A major Pianoforte concerto, played by Busoni, with Richard Strauss conducting; and the choral work, 'Die Glocken des Strassburger Münsters.' There were also two chamber music concerts, at which the pianists, Rislér, Friedheim, Schelling, Herr and Frau Kwast-Hodapp, and Saint-Saëns appeared. The last-named, now in his seventy-seventh year, received a tremendous ovation. He played, among other pieces, Liszt's transcription of his own 'Danse Macabre.'

### HELSINGFORS.

Franz Neumann's opera 'Liebele!' had a great success on its first performance here. Madame Aino Ackté sang the part of Christine.

### KÖNIGSBERG.

The first concert of the Musikverein was in memory of Gustav Mahler, and included a performance of his second Symphony. Elgar's Variations will be played during the season.



## LEIPSIĆ.

Works by Liszt have naturally been prominent in concert programmes. At the first chamber concert of the season the Gewandhaus Quartet played the hymn for strings, 'Angelus' (Prière aux anges gardiens), from the 'Années de Pèlerinage,' and the Vienna baritone, Franz Steiner, sang songs by Liszt. At the same concert Felix Draeseke's String quartet in C sharp minor was performed for the first time.—The programme of the first concert of the Musikalische Gesellschaft (conductor, Dr. Georg Göhler) included Liszt's 13th Psalm, the E flat Piano-forte concerto (played by Francis Quarry), and the 'Faust' Symphony.—At the third (orchestral) Gewandhaus concert Arthur Friedheim played the A major Piano-forte concerto, and the programme also included the 'Faust' Symphony. The performance of the latter under Nikisch was so overpowering as to leave no room for doubt as to the lasting value of the work.—Max Reger's Lustspiel-Ouverture (Op. 120) was performed for the first time in Leipzig at the fifth Gewandhaus concert. It was accorded a polite reception.—Max Wolff's new musical comedy 'Das heisse Eisen' has been produced with considerable success at the Neues Stadttheater. The music is modelled on the lines of the 'Meistersinger.'

## MANNHEIM.

The programme of the first Academy Concert consisted entirely of works by Liszt. Siloti played the A major Piano-forte concerto, and the 'Totentanz.' The orchestra, under Bodanzky's conductorship, played the 'Faust' Symphony.

## MOSCOW.

Korngold's pantomime 'Der Schneemann' is to be performed in Moscow this winter.

## MUNICH.

Caruso has appeared twice (in 'Pagliacci' and 'Aida') at the Hofoper. Amazing scenes of enthusiasm were witnessed on each occasion, and the critics are of opinion that his voice is finer than ever.—After three years' interval Beer-Walbrunn's opera 'Don Quixote' has been successfully revived. The composer has used the interval to great advantage, by revising and cutting the score.—The Leipzig violinist Gustav Havemann has given a successful recital, at which he played Max Reger's new Chaconne for solo violin, a work which did not find favour.—A Festival in memory of Gustav Mahler was given on November 20 and 21. His 'Lied von der Erde' (a posthumous work of gigantic proportions) was performed for the first time.—The first German performance of Bittner's opera 'Der Bergsee' is to be given in the Hofoper on December 5.—A committee has been formed to organize a concert in memory of Felix Mottl. The proceeds are to form the nucleus of a fund for the foundation of a Mottl scholarship.—It is rumoured here that Bruno Walter will be appointed to succeed Mottl.

## PARIS.

Raoul Gunsbourg's opera 'Ivan le Terrible' has been given here for the first time, at the Théâtre Lyrique de Paris. The title-rôle, which is a remarkable character-study, was superbly played by M. Chaliapine. The work is intensely dramatic, and occasionally brutal in its directness.—At the Grand Opéra, Massenet's 'Le Cid' has been revived, with extensive alterations in the libretto, after a rest of five years.

## ROME.

It is stated in the Allgemeine Musik-Zeitung that the first performance in Rome of the 'Rosenkavalier,' originally arranged for the gala night in honour of the King's birthday, has been postponed owing to the ill-feeling caused by German Press comments on Italian military methods in Tripoli.

## SCHWERIN.

A Liszt Festival, consisting of a matinée and an evening concert, has been given. At the matinée, Dr. Leopold Schmidt, of Berlin, spoke on Liszt's life and work, and Kammerängerin Ucko sang songs by Liszt. At the evening concert, the E flat Piano-forte concerto (Hofpianistin E. Jeppel), the 13th Psalm, and the 'Faust' Symphony were performed under Prof. Kaehler's direction.

## STRASSBURG AND STUTTGART.

Paul Juon's new Konzertstück for violin, violoncello, and piano-forte, with orchestral accompaniment, was produced in Strassburg, under the conductorship of Hans Pitzner, on November 15. A second performance has been given in Stuttgart under Generalmusikdirektor Max Schillings.

## VIENNA.

A Liszt Festival was held in Vienna on November 12, 14 and 18. Three concerts were given, a piano-forte and vocal recital (Emil Sauer and Tilly Koenen), and performances of the 'Coronation Mass' in the Hofburgkapelle and of 'Christus' in the Musikvereinsaal.—Bittner's opera 'Die Bergsee' was produced at the Hofoper on November 8.—Hans Richter will probably conduct a performance of 'Die Meistersinger' at the Hofoper early next year.

## WIESBADEN.

The second German Brahms Festival is to take place in Wiesbaden from June 1 to 4, 1912, under the direction of Generalmusikdirektor Fritz Steinbach. The Gürzenich Orchestra and Choir from Cologne will take part. Particulars may be had from the Deutsche Brahms Gesellschaft (Berlin), or from Konzertbureau Emil Gutmann (Berlin).—A work in novel form by Joan Manén, a 'Concerto Grosso' for two violins, piano-forte and orchestra, entitled 'Juventus,' met with considerable success on its first performance here, under Otto Lohse's direction. The soloists were the composer, Prof. Hugo Heermann (violin), and J. Joachim Nin (piano-forte).

## Miscellaneous.

Mr. Henry Davy writes: 'The contest between harpsichord and piano-forte at the recent Bach Festival seems from the various reports to have been a victory for the harpsichord. This was very decided after the performance of Bach's early Capriccio descriptive of his brother's departure; but less so after the Chromatic Fantasia and Fugue. Unfortunately, Georg Schumann (of Berlin), who was to have been the pianist, was indisposed, and his place was taken by understudies, who were no worthy match for the harpsichordist, Madame Wanda Landowska. This was a "Small Festival," held at Eisenach, where the Small Festivals are to take place each year in which no Grand Festival is held; the early Italian school was well represented in the programme. Next year there will be a Grand Festival at Breslau.'

At a meeting of the members of the Coronation Choir, held in the Church House, Dean's Yard, Westminster, on October 25, Sir Frederick Bridge presented to Mr. Henry King a cheque on behalf of the subscribers, in recognition of his services as Hon. Secretary to the Coronation Choir Dinner (given at the Hotel Cecil, in honour of Sir Frederick Bridge); and also as a token of their appreciation of the manner in which he carried out the onerous duties of Secretary to the Coronation Choir generally. Mr. Henry King, in conveying his thanks, said it was a great honour to be associated with the Choir, and the appreciation of that honour was greatly increased by the large number of subscribers (182) to the valuable testimonial.

When Mr. W. S. Bambridge, who has been 'Master of the Music' at Marlborough School for nearly fifty years, signified his intention to retire, a subscription fund was organized in order to provide a fitting celebration of the event. Over £900 has been subscribed by some 800 donors, and it is hoped that the fund, which will be kept open till the end of the year, will reach £1,000. On October 28, when the Marlborough Club paid its annual visit to Marlborough, Sir James A. Boardillon, chairman of the testimonial committee, said that it was proposed to found a Bambridge music prize to be awarded annually, and to establish an annuity on the lives of Mr. and Mrs. Bambridge.

Mr. Montagu-Nathan has been invited to lecture on 'Musical taste' before the Yorkshire Section of the Incorporated Society of Musicians at Sheffield, on December 9.



The thirtieth Musical Festival held at Norwich took place in St. Andrew's Hall on October 25 to 28. We were not honoured with an invitation, and therefore cannot give a full report. The programmes and list of artists were given in our September issue, p. 581; but M. Vsäye did not play the Elgar Violin concerto, as announced. An outstanding feature was the performance of Elgar's oratorio, 'The Kingdom,' which was conducted by the composer, and attracted a large audience. Sir Henry Wood was, as usual, the conductor-in-chief.

The Girls' School Music Union, the Music Teachers' Association, the Home Music Study Union, and the Union of Directors of Music in Boys' Schools, have arranged to hold a joint Holiday Conference on January 8 to 12, at St. Paul's School for Girls, Brook Green, Hammersmith. A united committee has been formed, of which Miss Cecilia Hill (Wentworth Hall, Mill Hill) is the secretary.

The following works have been chosen for performance by the Gloucester Choral Society (conductor, Dr. A. Herbert Brewer):—Mascagni's 'Cavalleria Rusticana,' Verdi's 'Requiem,' Brewer's 'Summer Sports,' Brahms's 'Liebeslieder,' Cornelius's 'Surrender of the soul.' Sir C. Hubert H. Parry has been elected president in the place of the late Mr. Joseph Bennett.

'Die Goldene Märchenwelt,' a fairy play, with music, that has achieved great success on the Continent, is to be produced under the name of 'The golden land of fairy-tales,' at the Aldwych Theatre, early in December, under the management of Mr. Albert Archdeacon, acting for Mr. Joseph Becham.

Mr. Caradoc Roberts, who was formerly a carpenter, and is now organist of the Welsh Congregational Church, Rhosllanerchrugog, has passed the final examination for the degree of Doctor of Music.

Mr. Walter Attersoll, organist and choirmaster of All Saints' Parish Church, South Lambeth, has been presented with a gold watch in recognition of his long services.

A paper on 'Humour in music, from the Cat's Fugue to The Rosenkavalier,' was read by Dr. Otto Neitzel at a meeting of the Concert-goers' Club on November 16.

Gilbert and Sullivan's 'H.M.S. Pinafore' will be performed by the Streatham Amateur Operatic Society at Streatham Hall on December 6, 7, 8 and 9.

## Answers to Correspondents.

ABRACADABRA.—The following is a suitable scheme of music for a performance of 'Twelfth night':

To introduce 'If music be the food of love,' &c., play the opening phrase of the song 'Come away, death'; repeat at the words 'That strain again, it had a dying fall.'

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Entr'acte ... Marjorie Gavotte (West) (Novello).

Song ... 'Come away, death' ... Arne.

Entr'acte ... Bourrée No. 1 (Handel) (Novello).

Entr'acte ... Bourrée No. 2 (Handel) (Novello).

Entr'acte ... Alla Gavotte ... B. Tours.

Song ... 'When that I was an' a little tiny boy'

(C. V. Stanford's setting, or that of Hatton).

Messrs. French & Co., Southampton Street, Strand, publish the traditional music of this (and all Shakespeare's plays), including Arne's 'Come away, death,' and the snatches of song for Sir Toby and Clown. The catch, 'Hold thy peace, thou knave,' is in Hawkins's 'History of Music.'

L. WILKES.—The muscles in your throat are evidently weak. You will have to be patient while they slowly develop strength through suitable exercise. At your age (twenty-two) a man's voice does not often settle. It may be that you ought not to sing tenor, or that you misuse the higher registers.

J. W. REYNOLDS.—As we have repeatedly stated in the *Musical Times*, the label inside a violin is no proof of the identity of the maker. There are thousands of cheap violins labelled 'Amati.' If you still think yours may be genuine, send the instrument to Messrs. W. E. Hill & Sons, Bond Street, and for a small fee they will give you a report.

Other answers are unavoidably held over, or have been given privately.

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Little Jack Horner.  
Tum, the Piper's Son.  
See-Saw, Margery Daw.  
A, B, C, tumble down D.  
Goosey Goosey Gander.  
There was a Jumping Joan.  
There was a Crooked Man.  
Poor Dog Bright.  
Humpty Dumpty.  
Simple Simon.  
Sing a Song of Sixpence.  
The Nurse's Song.

Six little Snails.  
The King of France.  
My Lady Wind.  
The Feast of Lanterns.  
Is John Smith within?  
When the Snow is on the Ground.  
Three little Mice.  
Little Tommy Tucker.  
The North Wind doth blow.  
The Man in the Moon.  
Taffy was a Welshman.  
Hey diddle diddle.  
I love little Pussy.  
The Old Man clothed in Leather.  
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The

# Competition Festival Record

No. 41.

## THE BARROW GLEE AND MADRIGAL SOCIETY.

Our columns have often recorded the splendid performances of choral music given by Mrs. Bourne's Barrow Choir. Mrs. Bourne, who for many years has taught solo-singing in Barrow, rapidly developed unusual capacity for choir training, in the severe but salutary school of competition. It is not merely that the wonderful technique she secures is so impressive—that of itself would not go very far with adjudicators of the performances of modern unaccompanied music: but that she is able to explore and reveal the height and depth and most delicate and subtle features of a composer's conception. It will be seen



MRS. BOURNE.

*Conductor of the Barrow Glee and Madrigal Society.*

from the list given below that she has had to tackle many extremely difficult exemplifications of modern developments in choral composition.

Since the formation of the Choir in 1900, it has won over seventy prizes, mainly in mixed-choir and female-voice choir classes at the Morecambe, Blackpool, Preston, Lytham, and Barrow Festivals, and at the Welsh Eisteddfod, London, 1909, when the ladies were placed second in the open class for sixty female voices. The men have been successful at local festivals, but their work, apart from the mixed-choir, has been confined principally to preparation of music for male voices for concerts at home and elsewhere.

The chief prizes won have been:

- (1.) The Morecambe Challenge Shield in 1906, and again in 1911.
- (2.) The Blackpool Shield two years in succession, viz., 1909 and 1910.
- (3.) First prizes for four years in the Open Choral Competition Class at Barrow previous to 1908, in which year a challenge shield for this class was presented to the committee by Mrs. James Walch, of Llandudno, and was won by the Barrow Madrigal that year and again in 1910—twice out of three entries.
- (4.) The Lytham Challenge Bowl in 1911.

In 1911 (up to October) the Choir held the Blackpool, Morecambe and Barrow Challenge Shields, and Lytham Rose Bowl, all trophies of premier honours.

The ladies' choir has won first prizes at Morecambe and Blackpool several times, and at Barrow secured premier honours for ten out of eleven entries in the open classes for female-voice choirs.

This year it has scored highest in its class at Morecambe, Blackpool, and Barrow Festivals. Out of sixty-four prizes gained by the whole choir, thirty-six were first, twenty-three were second, and five were third.

In answer to our question as to whether she and the choir had, during her twelve years' work, derived especial pleasure from the test-pieces, Mrs. Bourne says:

Certainly, we have had much trouble at times in preparing some of the music, but as a rule we have greatly enjoyed singing the most difficult part-songs at the competitions, and afterwards at our practices and concerts.

The following are the names of some of the favourite pieces:

### MADRIGALS.

'Sweet honey-sucking bees,' 'Fair Oriana,' 'Hard by a crystal fountain,' and 'Fire, fire, my heart.'

### PART-SONGS.

Elgar's 'There is sweet music,' 'Evening scene,' 'Go, song of mine,' 'Weary wind of the west,' 'The snow,' 'Fly, singing bird,' 'After many a dusty mile,' 'Feasting, I watch,' &c.; Bantock's 'On Himalay,' 'In the silent west,' 'The tiger,' 'Spirit of night,' &c.; Brahms's 'Weep on the rocks,' 'Love song,' 'Memories,' and 'O lovely May'; Delius's 'On Craig Dhu'; Debussy's 'Cold winter'; Max Bruch's 'Morning song'; Havergal Brian's 'Shall I compare thee'; Von Holst's 'Ave Maria'; Lasson's 'Spanish Gipsy girl'; Bach's 'Death, I do not fear thee.'

In preparing pieces for competition Mrs. Bourne works up to her own ideas of interpretation. She pays particular attention to adjudicators' remarks, and, as far as she can, follows their advice. She frequently gives her choir voice exercises, and follows Behnke's methods of voice-production. The majority of the members have received singing lessons privately from her.



## KEIGHLEY.

(THE 'SUMMERSCALES' COMPETITION.)

October 21 and 28.

This event has grown into one of considerable importance, with a comprehensive syllabus and test-pieces of a high order. The choice of Bantock's 'On Himalay' and Elgar's 'Deep in my soul' set up an exacting standard in the chief choral class, and the competing choirs made excellent attempts to realise it. Barnoldswick Wesleyan (Mr. F. Lord) were first; Bradford Vocal Union (Mr. J. Barker), second; and Keighley Vocal Union (Mr. W. H. Whitaker), third. In the chief male-voice class, the tests were Bridge's 'Bold Turpin' and 'With thee, sweet hope.' The winning choir, out of seven entries, was Nelson Arion (Mr. Lawson Berry), Holme Valley (Mr. Irving Silverwood) was second, and York (Mr. H. S. Wilkinson) was third.

Other choral tests, entries and results were as follow:

## MIXED CHOIRS (fourteen entries).

Tests: 'Love and summer' (West).

'The village festival' (Pinsuti).

- 1st. Settle (Mr. F. Lord),  
2nd. West End Congregational, Sowerby Bridge (Mr. B. Wadsworth).  
3rd. York Glee and Madrigal (Mr. W. Thurgood).

## LADIES' CHOIRS.

Tests: 'Sound sleep' (Vaughan Williams).

'Love's requiem' (F. Davidson).

- 1st. Keighley Vocal Union (Mr. W. H. Whitaker).  
2nd. Settle Choral Society (Mr. F. Lord).

## SCHOOL CHOIRS.

Tests: 'Twelve by the clock' (C. H. Lloyd).

'The mermaids' (Pinsuti).

- 1st. Heaton Church Day School (Mr. J. H. Wilkinson).  
2nd. Lower Wortley C.S., Boys (Mr. Tom Morton).  
3rd. Skipton Brougham Street (Mr. A. Townsend).

## MALE-VOICE CHOIRS (small, seven entries).

Tests: 'Descend, O shower' (Battye).

'All hail, thou queen of night' (Martin).

- 1st. Greetland Vocal Union (Mr. Edwin Holroyde).  
2nd. Berry Brow Vocal Union (Dr. T. E. Pearson).  
Birkenshaw Liberal Club (Mr. C. H. Fearnside).

Solo prizes were won by Miss Dorothy Jagger (girls under 15), Master George Jowett (boys under 15), Miss Pattie Clayton (contralto), Mr. Norman Dransfield (tenor), Miss Winnie Butterworth (senior violin), Master Reginald Whitehouse (junior violin). There were also duet and quartet classes.

The adjudicators were Mr. T. Tertius Noble and Miss Edith Robinson.

## NOTTINGHAM.—October 28.

This was the tenth annual competitive Festival held in this city, and it is gratifying to record that the entries were excellent and the attendance of the public large. On this occasion the gathering was held in the Albert Hall, a handsome and commodious building admirably adapted for the purpose. There were twenty classes in the scheme, five of which were instrumental, and fifteen vocal. There were 172 individual entries in the solo classes and 53 in the various choral classes. In the male-voice choir section there were no fewer than seventeen entries, all of which duly appeared. The following were the chief results:

## MALE-VOICE CHOIRS.

Tests: 'Music all powerful' (Walmisley).

'After many a dusty mile' (Elgar).

- Pinxton (Mr. J. Calladine).  
1st. Sheffield Glee and Madrigal (Mr. W. H. Robinson).  
Kettering Gleemen (Mr. S. Roughton).  
Stanton Hill (Mr. G. S. Moore).  
Mansfield and Sutton Co-operative (Mr. F. Ward).  
Moira Wesleyan Reform (Mr. A. W. Parker).

## MALE-VOICE CHOIRS—contd.

- Pye Hill and District (Mr. P. A. Hill).  
Swadlincote and District (Mr. J. Frost).  
Coventry Musical Club (Mr. J. Chapman, Jr.)  
Pleasley (Mr. F. Woolley).  
3rd. Mexborough Orpheus (Mr. G. A. Nixon).  
Donisthorpe and District (Mr. J. L. Pratt).  
2nd. Garibaldi, Grimsby (Mr. P. Wilson).  
Langley Mill Y.W.M. (Mr. R. B. Slater).  
Alfreton Orpheus (Mr. C. Robinson).  
The Cambrian, Sheffield (Mr. W. E. Poppleton).  
Boots Choral Union, Nottingham (Mr. E. S. Waring).

## CHURCH AND CHAPEL CHOIRS (Mixed-voice).

Tests: 'If ye love Me' (Tallis).

'The pride of youth' (West).

- Nottingham Harmonic.  
Derby Lute.  
1st. Garibaldi, Grimsby.  
The Belgrave, Nottingham.  
The Sylvian, Halifax.

## MIXED-VOICE CHOIRS.

Tests: 'Death, I do not fear thee' (Bach).

'Tell me, O love' (Parry).

'I love the jocund dance' (Corder).

- Cleethorpes (Mr. D. Jessop).  
The Wm. Woolley (Mr. W. Woolley).  
Kettering Excelsior (Holders) (Mr. R. J. Williams).  
3rd. Nottingham Philharmonic (Mr. W. Turner).  
2nd. Garibaldi Choral Society, Grimsby (Mr. P. Wilson).  
1st. Coventry Co-operative (Mr. John Potter).  
Grimsby Co-operative (Mr. J. A. Thomas).

## CHILDREN'S CHOIRS.

Tests: 'Violets' (Cowen).

'Come to the fields' (Richards).

- Forster St. Girls' C. S., Nottingham (Miss E. T. Nixon).  
Coventry Road C. S., Bulwell (Mr. G. B. Gooch).  
1st. South Willford Endowed School (Mr. C. S. Harris).  
3rd. Newgate C. S., Mansfield (Mr. W. R. Crow).  
Sycamore Road C. S., Nottingham (Miss R. Windley).  
Lenton Council Boys' School, Nottingham (Mr. T. Randall).  
Swadlincote Girls' C. S. (Miss E. Walton).

- 2nd. Stonebroom Council Mixed School (Mr. T. Holland).

## SOLO CLASSES.

- |                                |                         |
|--------------------------------|-------------------------|
| Girls (under 15) ...           | Miss Mabel Tudsbury.    |
| Boys (under 15) ...            | Master Eric Price.      |
| Soprano ...                    | Miss J. White.          |
| Contralto ...                  | Miss M. Farmer.         |
| Tenor ...                      | Mr. E. Fisher.          |
| Baritone ...                   | Mr. W. J. Saull.        |
| Bass ...                       | Mr. W. J. Saull.        |
| Violin (under 18) ...          | Miss Elsie Worthington. |
| Pianoforte (under 14) ...      | Miss Kathleen Witten.   |
| " (under 20) ...               | Miss Gladys Hunter.     |
| " (accompaniment at sight) ... | Miss Elsie M. Brindley. |
| Organ (under 18) ...           | Mr. Horace Gilbert.     |
| " (senior) ...                 | Mr. F. S. Cox.          |

Vocal quartet competitions were won by Retford Harmonic (male) and Nottingham Harmonic (mixed).

The Sheffield Glee Society and the Coventry Co-operative Choir gave very fine performances of the tests in the classes in which they were the first place. The adjudicators were Dr. W. G. McNaught, Mr. Harry Evans, Mr. Allen Gill, Mr. Arthur Barlow, and Mr. Bernard Johnson. A strong feature of the evening's proceedings was the singing of the combined choirs under Mr. Charles G. Riley. A good deal of the success of the event was owing to the exertions of the chairman of the executive committee, Mr. G. Wynne Humphreys. A pleasant incident of the occasion was the presentation of a handsome writing-table to Mr. F. Purdy, the honorary secretary.

## SOUTHEND.—November 11, 13, 18.

This is a new competition, which began most promisingly. It seems that there is ample musical talent in the district to support the Festival. The council and executive committee (of which Mr. H. W. L. Hobbs is the chairman) is a strong body. All concerned will be greatly encouraged by the success of their first effort. We are unable to give the details of what was a series of interesting competitions, and must be content to record only the chief results. The church choir competitions brought forward five very well-equipped and trained choirs. The solo-singing of the ladies more particularly was up to a very good average, and the children's choirs sang very tunelessly.

The following were the winners in the principal classes :

## SMALL CHORAL SOCIETIES.

Tests : 'Break, break on thy cold grey stones' (Macfarren).

'There is music by the river' (Pinsuti).

1st. Westcliff Philharmonic (Mr. J. Barton).

## LADIES' CHOIRS.

Tests : 'Rest thee on this mossy pillow' (Smart).

'Lift thine eyes' (Mendelssohn).

1st. Metropolitan Academy of Music (Miss Stanley Lucas).

## CHURCH CHOIRS (Male).

Tests : 'O Lord, our Governor' (Gadsby).

'Lord, for Thy tender mercies' sake' (Farrant).

1st. St. Mark's Church.

## CHURCH CHOIRS (Mixed voices).

Tests : 'Hearken unto Me' (Sullivan).

'Thou wilt keep him in perfect peace' (Lee Williams).

1st. Cliff Town Church (Mr. J. R. Griffiths).

## CHILDREN'S CHOIRS.

Tests : 'The Lord is my Shepherd' (Smart).

Technical School (Mr. H. Lenton).

## ELEMENTARY SCHOOL CHOIRS.

Tests : 'Through the heather' (Haynes).

1st. Shoburness C.S.

## SOLO-SINGING.

Boys (under 15) ... ..	Alan H. Blake.
Girls (under 15) ... ..	Kathleen M. Davis.
Soprano (2 classes) ... ..	Miss Daisy E. Buckingham and Miss Maud E. Thomas.
Mezzo-soprano or Contralto ... ..	Miss Kathleen Morgan.
Tenor ... ..	Mr. Percy Tyrell.
Baritone or Bass ... ..	Mr. Albert Benson.

There was also a scheme of pianoforte contests that included five solo-classes (in which Miss Daisy Batchelor was the senior prizewinner), two for duets, two for scale-playing, and two for sight-playing; two violin-playing contests were provided, and competitions in elocution.

The adjudicators were Dr. McNaught, Mr. Henry Bird, Mr. Stewart Macpherson and Mr. Arthur Payne.

The arrangements, under the direction of Mr. C. Tarling, went very smoothly.

## NORTHAMPTON.—November 14, 15, 16.

The twentieth annual Eisteddfod, under the auspices of the Northamptonshire Sunday School Union, occupied three nights in the Town Hall, and passed off most successfully. Mr. John James, of Hanley, adjudicated. There were six classes for instruments, and fifteen classes for solo-singers and choirs. The chief results were as follow :

## VOCAL QUARTET.

Test : 'Good night ! good night, beloved' (Pinsuti).

1st. Primrose Hill Congregational.

## QUARTET FOR MALE-VOICES.

Test : 'O peaceful night' (Edward German).

1st. Rushden Adult School.

## MALE-VOICE CHOIRS.

Test : 'Eldorado' (Ciro Pinsuti).

1st. Kettering Old Adult School.

## SUNDAY SCHOOL CHOIRS.

Test : 'A shepherd's lullaby' (T. D. Edwards).

1st. Wolverton Congregational Sunday School.

## CHURCH CHOIRS.

Test : 'Moonlight' (Eaton Fanning).

1st. Primrose Hill Congregational.

## CHIEF CHORAL (Open).

Test : 'Soldier, rest' (Oliver King).

1st. Primrose Hill Congregational.

## FACTORY CHOIRS COMPETITION.

Test : 'My love dwelt in a northern land' (Edward Elgar).

1st. Manfield Choir (Messrs. Manfield & Sons' Shoe Factory).

2nd. Oceanic Choir (Mr. A. E. Marlow's Shoe Factory).

3rd. Progressive Choir (Messrs. C. & E. Lewis's Shoe Factory).

The prize distribution on December 7 will include a concert by the first-prize winners, who will perform their test-pieces. The secretary is Mr. F. Bates.

## EISTEDDFOD AT QUEEN'S HALL, LONDON.

November 22.

This was what was described as a 'Grand Choir Eisteddfod.' It was promoted by the authorities of the Welsh C.M. Church, Falmouth Road, for the benefit of their funds. There were sections for solo-singers and pianists. The entries were numerous, and were not confined to the nationality. The solo-singing had no outstanding merit, possibly because the character of the songs selected as tests was not sufficiently high to attract the best singers. The mixed-voice choir section brought forward six excellent choirs. The following was the result :

## MIXED CHOIRS.

Test : 'Now joy shall be in cottage poor.' (F. H. Cowen.)

	Marks.
Folkestone (Mr. F. E. Fletcher) ... ..	71
Essendine, Paddington (Mr. W. Kendall) ... ..	69
Day-Winter Part-Song (Mr. G. Day-Winter) ... ..	67
New Jewin (Mr. W. Rees) ... ..	68
Willesden District (Mr. J. S. Waddell) ... ..	69
Clapham Junction (Mr. R. L. Davies) ... ..	62

The following are the adjudicators' criticisms of the first three choirs :

Folkestone.—Pleasing tone, and well-balanced parts. First movement very crisply and neatly sung. Second movement not quite in tune, slightly flat occasionally. A highly finished performance, most musically in the treatment of the music.

Essendine.—Good full-toned choir. First movement well sung, but wanting a little in buoyancy and life. Second movement was majestic, but was taken a trifle too slowly. The crescendo was very well worked up. Occasionally flat. Last portion very broad and stately.

Willesden.—Very fine choir; good tone. Tenor lead slack once or twice. Opening attack not quite bold enough, and one or two other attacks were timid. Second movement flat for some bars. Unison particularly good, and the crescendo was well worked up. Tenors too prominent in one place. Ending impressive. There was a lack of precision and neatness in this performance, though it had some fine, big effects.

The Chief Choral Competition was for male voices (60 to 80).

Tests: 'Walpurga' (Hegar).  
'The little Church' (Becker).

(Only the first piece was sung.)

	Marks.
Bargoed (Mr. T. R. W. Lewis) ... ..	62
London Welsh (Mr. Ganmor Morgan) ...	73
Barry District (Mr. D. Farr) ... ..	60
Merthyr Vale and Aberfan (Mr. T. Thomas) ...	58
Pontypridd and District (Mr. W. H. Barry) ...	57
Pontardawe (Mr. D. Daniel) ... ..	68
Maritime, Pontypridd (Mr. F. Temple Evans) ...	71
Cardiff Harmonic (Mr. Roderick Williams) ...	70

The London Welsh Choir sang unaccompanied, and gave a superb performance of Hegar's very difficult piece. It was not strictly correct, but it had irresistible vim and certainty of attack. The tone was splendid, and the expression intensely dramatic. They ended about three-quarters of a tone sharp. But we forgive them that, because of the poetry and drama they so finely portrayed. Dr. McNaught, in adjudicating, said the conductor had displayed canniness in electing not to employ the pianoforte to expose the tendency of the choir to sharpen. He thought the conductor must be a Scotch-Welshman.

Maritime also gave a very fine performance. Their tone had ringing resonance, and the rhythmic treatment was excellent. They sang accompanied, and as they lost the intonation the fact was advertised to the whole of the audience. The expression in places caught a fascinating yearning mood. Some of the *pp* effects were supremely delicate and beautiful.

The Cardiff Harmonic sang without accompaniment. Their interpretation was a very impressive one. There were wrong notes and in one place they lost the key for a brief period. The virtue of the performance was its fine expression.

The adjudicators were Dr. McNaught and Mr. Dan Price. The accompanists for the songs were Mrs. D. K. Hughes and Mr. David Richards. The audience was a very large one. The joint honorary secretaries were Mr. John Davies and Mr. D. B. Jones.

The proceedings, apart from the preliminary hearing, occupied nearly five hours.

The Swindon Eisteddfod, organized by the Swindon and District Free Church Council, was held in the Mechanics' Institution, Swindon, on November 15 and 16. Faringdon Street Wesleyan Choir won the challenge shield in the chief choral class for choirs of under forty voices. The tests were 'O worship the Lord' (Alfred Hollins) and 'Fairy Bell' (Macfarren). Four choirs competed in this section. The same number competed in a small choir section. There were numerous entries in solo classes. Mr. Granville Humphreys was the adjudicator.

#### THE SOUTH AND WEST LONDON MUSICAL FESTIVAL.

This organization, which, founded in South London, now includes all parts of West London, has issued its syllabus for 1912. The competitions extend from March 2 to 9, and will be held at the Wandsworth Town Hall, and the prize-winners' concerts on March 16 at the Crystal Palace. There are in all ten choral sections, two pieces being selected for each class, and it is noteworthy that in every case the choice has fallen upon British composers. But in the solo classes other nationalities and classic works are represented by selections from the works of Mendelssohn, Handel, Bach, Beethoven, Wagner, Schubert, Schumann, Mozart, Chopin, &c.

There are several open choral events, but the solo items are restricted to South-East, South-West, and West London. The adjudicators named are familiar and include: Dr. Abernethy, Mr. Henry Bird, Dr. Borland, Dr. Frost, Mr. Alfred Gibson, Mr. Herbert Hodge, Dr. G. F. Huntley, Dr. Walsley Little, Dr. McNaught, Herr Hans Neumann, Mr. Dan Price, and Mr. Richard Temple.

The secretary, Mr. Lester Jones, of 49, Terrace Road, Upton Manor, London, E., will forward a copy of the syllabus if desired.

#### MIDLAND COMPETITION FESTIVAL (BIRMINGHAM).

May 14, 15, 16, 17 and 18, 1912.

The syllabus of this new Festival is now ready, and can be obtained, price 4d., post-free, from the Hon. Secretaries, Queen's College, Birmingham.

If the elaborateness of the programme is any guide, the event promises to be one of the greatest of its kind held in the country. The scheme is founded largely on the Blackpool and Morecambe models. The committee are thus able to avail themselves of the great experience gained up North in working the schemes for festivals of this type. No fewer than 95 classes are announced and 141 test-pieces are enumerated. The classes include vocal and instrumental solos in numerous grades or sections, children's choirs, and adult choirs of all descriptions. The chief choral classes are divided into three special sections: (a) Midland counties only (b) Open, and (c) Special.

The term 'Midland' means the counties of Leicester, Salop, Stafford, Worcester, and Warwick.

The special classes are open to choirs that have won a first or second prize in an open class during 1909, 1910, or 1911, at the undermentioned competitions:—Abergavenny, Alexandra Palace; Barrow-in-Furness; Blackpool; Berks, Bucks, and Oxon.; Bury; Bristol; Buxton and North Derby; Carlisle; Lytham; Morecambe; Morriston; Mountain Ash; New Brighton; Nottingham; People's Palace, Preston; Stratford and East London; Southport; South London; Welsh National; Westmorland; Worcestershire and York.

Beside money-prizes, challenge shields have been promised from Messrs. Novello & Co. (two), Messrs. Breitkopf & Härtel, Messrs. Boosey, Messrs. Curwen, Messrs. Chappell, Messrs. Schott, and Messrs. Augener.

It is hoped that the central position of Birmingham will attract choirs from all parts of England and Wales.

In our two previous issues we gave many particulars of the great musical competition to be held next Whit-week in Paris. Nothing further has transpired since we last wrote, but we believe that important announcements will be available for publication in our next issue.

#### DATES OF COMPETITIONS AND NAMES OF SECRETARIES, 1911.

COLNE.—December 1, 2. Mr. J. Hocking, Princess Street, Colne.

MORRISTON (GLAMORGAN).—December 25, 26. Mr. A. P. Lewis, Graig House, Morriston, R.S.O.

CHESTER.—December 26. Mr. D. Rees Evans, Chester House, Chester.

1912.

MIDDLESBROUGH (Cleveland and Durham Eisteddfod).—January 1, 2. Mr. B. J. Bowen, 85, Grange Road, East, Middlesbrough.

WORKINGTON (CUMBERLAND).—January 1, 2. Mr. J. Stephens Jones, 47, John Street.

OAKLANDS CONGREGATIONAL CHURCH (UXBRIDGE ROAD).—February 7, 8. Mr. Harold Jesse, 153, Uxbridge Road, Shepherd's Bush, W.

CARLISLE.—February 13, 14, 15. Mrs. Nigel Buchanan, 29a, Aglionby Street.

HUDDERSFIELD (The 'Mrs. Sunderland' Competition).—February 9, 10. Mr. T. Thorp, Technical College.

(For continuation, see SCHOOL MUSIC REVIEW.)













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